University of Reading

Suiting the Action to the Word: Examining Genre Film Remediations of Shakespeare's Plays.

Doctorate of Philosophy

Film, Theatre and Television

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Contents

Declaration of Original Authorship

I confirm that this is my own work and the use of all material from other sources has been properly and fully acknowledged.

Signed:

(Lucinda Meriel Gay Pope)

'Suit the action to the word,

the word to the action,'

Hamlet (III.ii.17-18)

'Merry' and 'tragical'? 'Tedious' and 'brief'?—

That is, hot ice and wondrous strange black snow.

How shall we find the concord of this discord?

A Midsummer Night's Dream (V.i.58-60)

Abstract

My research is interested in examining the remediated forms of the Shakespeare genre film. In order to achieve this, my thesis asks the following question: "Why Shakespeare in this Form?"

The research question interrogates how the adaptation of Shakespeare's playtexts speaks through the iconographic codes and conventions of cinematic genres, and why the genre film provides such a rich vehicle for Shakespeare. It is my purpose to examine and establish the artistic, narrative and structural correlations between Shakespeare's dramatic form (the narrative and theatrical codes, and conventions) and those popular cinema genres which remediate Shakespeare's narratives (visual icons, narrative tropes, conventions which travel across media boundaries). Representing the playtexts through the narrative codes, conventions and iconography of popular Hollywood film genres, the remediated Shakespeare genre film produces, in Neale's words, a 'multi-faceted phenomenon' (2000: 25).

Directing the players newly arrived in Elsinore, Hamlet advises that their performance should 'Suit the action to the word, the word to the action' (*H*.III.ii.17-18). This thesis examines how the reflexively remediated Shakespeare genre film responds to questions of suiting the iconographies of the action of cinema to the words and verbal imagery of Shakespeare's playtexts. Direction for this research is provided by examinations focusing upon sequences of demonstrable depicted action (scenes of gestural movement), described action (the transposition of verbal imagery into genre convention), iconographic themes or leitmotifs (devices representative of narrative meaning), and plot (or narrative).

What transpires is the result of merging early modern dramatic traditions with cinematic conventions of filmic narrativity and exploits the capabilities of the cinematic medium to produce a spectacle of remediation. Examining the narrative and audio-visual correlations between Shakespeare's plays and their remediated genre vehicles involves analysing the dynamism of performed action, the aestheticism of narrative action, and the entertainment contexts in which the adaptations were made, as well as engaging with scholarly debates about the same.

<u>List of Illustrations</u>

All stills used in this thesis are purely for the illustration of key analytical examples, and have been drawn from licensed DVD footage, unless specified otherwise. Production information has been drawn from the International Movie Database (IMDB) site.

<u>Chapter One</u>

<u>Chapter Two</u>

Chapter Three

Chapter Four

<u>Introduction</u>

Genre has always worked according to the logic of the simulacrum,

(Reed and Thompson, 1996: 56)

What results when the visual lexicon of film genres are used to express Shakespeare's early modern narratives? With specific reference to genre film narrativity, my thesis will examine remediated Shakespeare adaptations, considering form and narrative presentation within the iconographic language of popular film genres. Furthermore, it is the intention of my research to address the extant material solely dedicated to examining popular "Hollywood" genre film adaptations of Shakespeare's plays.[1] Though extant scholarship in the field of Shakespeare film adaptations has examined the result of adapting the playtexts into genre film forms, current examples tend to form part of greater examinations of cross-medium adaptation. My thesis attends to those adaptations that represent Shakespeare through genre film narratives, with particular attention to the cross-media interpretation of two different codified paths of narrativity, the iconographic codes and conventions associated with Shakespearean playtexts and genre film narratives.

This thesis will examine those filmmaking choices which re-present the plot of Shakespeare's playtexts through the cinematographic language particular to genre film modes of presentation.[2] My work asks the following question: "Why Shakespeare in this Form?" As later chapters will attest, my research identifies and analyses those plot and mise-en-scène conventions which travel from Shakespeare's texts to the genre film form, and those genre film elements that are most commonly used to represent the sourcetext material. One of the

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[1] I specify so-called "Hollywood" genres because there is a ready portfolio of works dedicated to examining 'Bollywood' Shakespeare adaptations, and the auteurism of Akira Kurosawa and adaptations of Shakespeare's plays. See *Shakespeare and Indian Cinemas* (2019), edited by Poonam Trivedi and Paromita Chakravarti, *Bollywood Shakespeares* (2014), edited by Craig Dionne and Parmita Kapadia, and Anthony Davies's chapter on Kurosawa's poetic reinterpretation in his *Filming Shakespeare's Plays* (1990) for a sample of extant material on the subject.

[2] Interpretation, here, is defined according to Jack Jorgens's theorem of the degrees of distance (*Shakespeare on Film,* 1991). These strands of adaptation theory are explored in greater detail in a section dedicated to situating my research associations within the field of adaptation studies.

central issues which this thesis addresses is the recognisability and reflexivity of narrative elements. In the case of the Shakespeare and genre film merger, attention turns to those culturally and narratively iconographic conventions which represent the hallmarks of the parent mediums, and how the two sets of identifying devices respond to conglomeration within a new text. To enable my research to provide a comprehensive overview of four forms of cinematic remediation, the Shakespeare films will be read as hybrid narrative forms according to the four basic elements of analysis which I have termed the 'narrative action' framework:

- The performance interpretation of depicted action
- The verbal and physical properties of described action
- The lexicon of thematic signifiers
- The manifestation of mediated plot

These elements, examined individually or as a whole, provide an instant key for both summary and in-depth review. I will unfold the processes and avenues of examination enabled by this framework later in the introduction.

 In a sense, therefore, this thesis also addresses the question of the viewing experience of these films, asking what the hybrid narratives present and how it is achieved through iconographic and cinematic conventions. In a turn of reflexive self-acknowledgment of dramatic artifice, Hamlet instructs the players on their performance style, stating that they should '[s]uit the action to the word, the word to the action' (*H*.III.ii.17-18). Given the field of interest for my research are two narrative mediums which openly refer to their own cultural heritage, it makes sense therefore that my research questions how and why these reflexive forms suit each other when the genre film remediates the Shakespearean text. In other words, how the filmmakers demonstrate that their films suit the action of their medium to the verbal imagery of Shakespeare's words, and how the poeticism of the playtext presents a particular action device which best challenges the expression of its theme. Each of the case studies examined in this thesis is underpinned by an interest in how the films interpret and represent Shakespeare's narrative as depicted and described physical eloquence. Action is read as a process of remediation over the following case studies (and particularly in the first chapter), a tool of adaptation and communication of performed narrative and cinematic meaning.

To provide direction of focus, the research of this thesis draws on the foundational work of Bolter and Grusin's concept of remediation, a process of interpretation that engages with adaptation as hybrids of multiple texts (*Remediation: Understanding New Media*, 1999). As I engage with my chosen research areas, Bolter and Grusin's examination of ever-evolving and reflexive media forms is of key import to understanding why Shakespeare's texts translate so fluidly through the language of popular genre film forms. Of particular interest is their theory that the stories or messages presented across diverse media forms 'can best be understood through the ways in which they honor, rival, and revise linear-perspective painting, photography, film, television, and print' (1999: 15). This quote speaks of remembrance, re-presentation, and the merger of preservation and adaptation as each successive media text adopts and reinterprets conventions of previous media for new audiences, and in the instance of my research area, pointedly acknowledges the reflexivity of 'the medium and the act of mediation' (1999: 11). This same argument is applicable to the reinterpretation of Shakespeare's playtext narratives through the narratively iconographic codes and conventions of popular genre films. Therefore, the combination of nostalgic remembrance and technological updating informs my research into the transformation of Shakespeare's early modern dramatic narratives into nineteenth, twentieth, and twenty-first century films. To do this, research in each of the thesis chapters will draw on contextual and close-reading case studies for examination. The analyses will therefore draw, in contextual consideration, upon the nostalgic and narrative stylisation of the films researched in this thesis. It is the goal of my research to engage with, and expand upon, the extant corpus of Shakespeare film adaptation research with additions to the areas concentrating on the transmedial nature of cinematic interpretations.

This thesis is focused by engaging with the film adaptations through film related theories and methods of close critical and aesthetic analysis. Of particular importance is research into the form and meaning of genre iconography, which sets up the foundation for analysing the conventions which re-present Shakespearean characters, plot and themes. Because my research questions the form of the remediated Shakespeare, the following examinations focus primarily on the filmmaking choices that interpret the playtexts. However, my research also relies heavily on Shakespeare's playtexts as the textual foundation from which my analyses will expand. Shakespeare and the study of genre film narratives are thus approached as transmedial entities across the material examined in this thesis. Indeed, Shakespeare as a hypernym for cultural and dramatic contexts has evolved over the centuries, and these transformations provide theoretical context for each of my chapters in this thesis. However,

whilst historical and sociocultural considerations of Shakespeare's theatrical and narrative import will have some influence during the course of my research, my thesis does not have the scope to address the full theoretical spectrum of Shakespeare studies. Thus, my focus is on how these films interpret the material of the playtexts themselves rather than a comprehensive study of the sociocultural and historical situation of Shakespeare the cultural icon.

Four chapters make up the material body of my research, each chapter influenced in part by the four main elements of my narrative action framework. The first chapter lays the theoretical groundwork for the remaining three parts, introducing transmedial concepts of adaptation and major thematic discussions through the form of the earliest cinematic experiments. The second, third, and fourth chapter build on the first by extrapolating the narrative essences of the genre remediations, pivoting upon the hypermediacy of layering the expressive genre, taxonomic and thematic elements of a Shakespeare genre film synergy. The Western, crime film, and war film thereby present the second, third and fourth chapters, drawing on the particulars of genre convention narrativity according to their manifestation of plot, thematic identifiers, and depicted and described action. What I hope to gain by this elemental approach is a means of unfolding the allegorical and transmedial nature of the two textual layers, and therefore begin to describe the outline of an answer to my research question.

As my research is invested in the examination of interpretations of Shakespeare's playtexts expressed through the visual language of genre film codes and conventions, the following material in this introduction engages with and describes for the reader issues of adaptation and remediation. The contents and structure of this introduction are arranged according to the progression of thought that my research follows: I have therefore subdivided the material to fall within relevant sections, intended to unfold the development of argument throughout the introduction. This introduction therefore focuses on the theories and concepts surrounding the adaptation of texts, ranging across issues of fidelity, the branches of intermediality, transmediality and remediation. From this theoretical examination, the introduction reads the context of Shakespeare films as hybrid texts, considering the theatrical and cinematic conventions that merged to create a new artform that combines the conventions of both parent mediums. My methodology for engaging with the Shakespeare genre film combines close textual analysis with genre theory and scholarly work on

Shakespeare on film. The practical structure of my narrative action framework, and thesis structure, will conclude the introduction and lead into the thesis proper.

Adaptation and Narrative Evolution

Adaptation, with reference to my particular area of interest, is engaged with as the practice of translation and transformation (one *language* to another, and the metamorphosis of material into the shape or form of another medium). This is the fundamental premise of my thesis: examining the translation of narrative languages, verbal and textual descriptors interpreted as visual presentation, and the execution of the remediation of Shakespeare's plays through the visual iconography associated with popular genre film narratives. What follows is an overview of the developing status, and rejection of, principles concerning the exacting nature of sourcetext authenticity in transmedial adaptation. As a result, the material will acknowledge then pass over so-called fidelity theory, to engage those areas of adaptation theory which bear upon my study of popular genre-film remediations of Shakespeare's texts.

My thesis focuses on genre film adaptations of Shakespeare's plays: this raises the necessity of identifying and examining the presence of Shakespeare's narratives within the aesthetic and media characteristics of another text. To what extent, therefore, is fidelity to sourcetext material a necessary element of discussions concerning the Shakespeare genre film? Focusing particularly on the works of Dumas,[3] Thomas Leitch's article 'Adaptation, The Genre' (2008) proposes that the field of textual adaptations may be academically approached as a discrete genre in its own right. He suggests that adaptations may be assigned the classification of genre in recognition of the identifying parameters and conventions which accompany a translated text, namely period, characterization, narrative themes and events from the sourcetext plot. A later section in this introduction will break down the specific elements that my research will focus on in the process of my chapters. The series of elements Leitch proposes as justifying the identity of adaptation as a genre is something that my own narrative action framework draws upon. In order to best access and analyse the process of interpretation and remediation of Shakespeare's playtexts in their genre film form, I have echoed this formalist method in my own research. Leitch began his argument as many

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[3] This could, in itself, therefore weaken Leitch's argument as much as strengthen it according to the specificity of his case study: what 'works' for the adaptations of Dumas's works does not entirely account for other literary and dramatic adaptations. However, in narrowing the field of analysis, the clarity of his propositions for the interpretation of adaptations as a taxonomic classification clarifies the elements of his argument.

examinations of adaptation do—with the comparison between sourcetext and adaptation, noting in particular a remarkably 'persistent model of adaptation studies: the one-on-one case study' (2008: 106). The influence of 'fidelity' in comparing and contrasting sourcetexts with their adapted counterparts can have a series of effects. Blinkering debates contest the subjectivity of good and bad adaptations according to slavish repetition across media forms. Alternatively, fidelity research suggests avenues for examining the diverse means of extrapolating translated metaphor and meaning from the original within the transformed media text.

Direct comparison is, however, a logical starting point for comparative analysis. This is the basic premise of adaptation studies, which analyses the presence of source material in a work inspired by, or attempting a translation[4] of, a particular text or idea. Imelda Whelehan noted that there is academic and theoretical foundation in turning to such basic questions as the proximity to textual authenticity, or fidelity, when discussing transmedial adaptation (Cartmell and Whelehan, 1999: 7). This readiness to recognise the potential of drawing on elements of fidelity arguments represents an expansion of Bazin's (1965, trans. 2005) and Truffaut's (in Andrew and Gillain, 2013) engagement with the idea of fidelity of essence or spirit. For example, Bazin's theory that 'the film gave a new life to the conditions out of which came an authentic and great popular art' (quoted in Gray, 2005:58) was reflected in Truffaut's statement that '[t]o oppose fidelity to the letter against fidelity of spirit seems to me to misstate the fundamental problem of adaptation' (quoted in Andrew and Gillain, 2013: 324). I find my own position relating strongly with both theoretical stances. Though my research is invested in the interpretation of Shakespeare's playtexts on film, to examine adaptations against the letter of exacting authenticity is to deny the rich possibilities evident in the audiovisual language of cinematic narrativity.

How better to engage with the possibilities of narrative experimentation than starting with the contrast between sourcetext and adapted form? This method does, however, present the potential for theoretical and narrative constrictions. What seemingly begins as a topic for analysis can devolve into linear, 'one-on-one', dissection of adaptations, querying any diversion from the dialogue, structure or tone of the original. While, as Whelehan noted, this propels academic debate, the restrictiveness of this notion of "authenticity" can seem to deny the potential for innate expressiveness and multi-faceted performativity in cross-media

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[4] Translation here meaning as straightforward a reproduction of the sourcetext material as the change in medium may allow. My choice of terminology here resembles that of adaptation theorists such as Jorgens and Cartmell, whose works on the degrees of adaptation are discussed later in the introduction.

interpretations.[5] In consideration of adapting materials across taxonomic and performative[6] boundaries, Douglas Brode suggested one topic for research which my own thesis considers: the translation of Shakespeare's iconic verbal imagery to the visually and physically dominant medium of film (2000: 8). In bringing to light the potential hurdles of attempting to recreate the iconographic identifiers of one medium through the conventions of another, Brode in turn referenced Richard Mallett on the quandaries of exercises in interpretative adaptation of the poetry of iambic pentameter (in Brode, 2000: 7). The comparison between two mediums, paying particular attention to those codes and conventions which signify narrative, namely Shakespeare's iconic verbal poetry and cinema's immediacy of visual communication, suggest that a one-to-one comparison as outlined by Leitch (2017: 89) could be limiting.

The conundrum of linear, fidelity-weighted arguments in the examination of adapted forms was considered further by Dudley Andrew, who questioned the reflexive responses to adaptations when fidelity is a contextual consideration (in MacCabe et al, 2011: 27). Andrew openly suggests that such issues might even begin before audiences have watched the first moments of the adaptation, claiming that 'a film based on a prominent novel will do more than cite the author; it will graphically feature that famous name so as to let its aura spread to envelop other names listed, underwriting the production by association' (2011: 27). This open reflexivity, the visual and textual acknowledgment of authorial influence, situates the problem of textual authenticity by the very placement of authorial ownership within the titles or credit sequences. Even when the credits do not immediately reference the adapted text, sequences of action, snatches of translated dialogue,[7] or narrative interests (such as the binaries of good and evil, parent versus child) are thematic reminders, and thus ties, to external textual interpretations. But this raises the question of whether, to use Andrew's phrase, the 'umbilical cord' (ibid)[8] poses as much of a theoretical problem as it might seem. For example, in debating the self-aware nature of the process and result of transmedial adaptation as textual reinterpretation (which returns, once again, to Leitch's argument for identifying conventions for adaptation as a genre), then necessarily the question of authenticity to sourcetext

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[5] The potential and restrictions surrounding the narrative presentation of remediated texts are expanded upon later when the concept of hypertextuality and the strata of adaptation concepts are explored in greater detail.

[6] Kattenbelt wrote a fascinating article on the differences between performance and performativity in the article *Intermediality in Performance and as a Mode of Performativity* (2010).

[7] A narrative element that I will return to discuss in detail later in this thesis, with specific reference to the translation of Shakespeare's dialogue as an example of hypertextual remediation in the language of genre film rhetoric.

[8] This issue was echoed in Frederic Jameson's hypothesis, highlighting this connectedness between judgement and fidelity when he wrote about the shadows that this 'scarecrow' (ibid: 215) issue still casts over modern adaptation debates.

materials is a paradoxically moot point. If the text presents awareness of its inauthenticity, the case for fidelity is at once regarded and disregarded by the very nature of an adaptation's existence. Moreover, Andrew states that adaptation studies has evolved beyond one-to-one comparison: he posits that (post)modernist analyses has moved away from the *vertical* associations and development of textual inheritance (the translinear removal of narrative from one medium to another), towards the *horizontal* associations of comparative examinations (association and comparison rather than translation and replication), a trend that 'feeds cultural studies' (ibid: 28). However, there must always be a starting point to any analysis: Andrew's theory both acknowledges and resigns critical analyses of adaptations to the presence of an irritating, but not conclusive, trend of examination.

Turning the thorn of fidelity from a hindrance to an objective initiation, recent adaptation studies have evolved to incorporate yet mute questions of transmedial fidelity: the trend of one-to-one analyses have been superseded by comparative approaches, as evidenced in Hutcheon (2013: xvii) and more recently in Babiak's work on Shakespeare film adaptations (2016: 4-5). In this, I note several thematic and critical similarities with Robert Stam's argument. Fidelity theory is an introductory means of recognizing and examining the transformations of sourcetext into emergent narrative: therefore fidelity of essence is primarily of use when used in conjunction with other adaptation methodologies (2000: 55). Adopting the process of examining these Shakespeare genre film adaptations in conference with the research set out by Bolter and Grusin in their seminal text (which I refer to in-depth later in the introduction), the methodology of examining these films as re-presentations of the narratives embraces the nature of remediated texts as hybrid narrative forms. Fidelity theory as a means of examining aesthetic and narrative adaptations is still a relevant and useful branch of adaptation studies if handled with critical objectivity. Therefore, my research does incorporate a level of comparative examination associated with fidelity theory. In moving away from the linear 'one-to-one' notion, however, my research will fully embrace the hybrid nature of Shakespeare film adaptations, and thereby enable greater engagement with how genre film conventions retell Shakespeare's texts.

My thesis is interested in unfolding the ways in which filmmaking choices, iconic to genre film narratives, expand and challenge the interpretation of Shakespeare's texts. This is at once an exploration of cultural association, memory, and remediation, re-interpretation and performance. It therefore follows that theoretical approaches to adaptation, the transmedial transformation of material, are linked with the sociocultural desire to remediate memory

(Cartmell, 2012). Preservation of artistic heritage and traditions through advanced technologies, nostalgia within a modernized experience, lies at the heart of criticisms for and against the transferal of arts and humanities narrative conventions across taxonomic boundaries. Similar arguments were raised in the works of Bolter and Grusin (1999) during their consideration of multi-textual adaptations, namely the expanding horizons of performance and exhibition when artistic and technological conventions are combined to create a continuous aesthetic narrative. Their examples for this cyclical exploration of preservation and interpretation range from the transparent remediation of classical works of art (ibid: 25), to animation methods (ibid: 148), to the intermediality of web page design (ibid: 197). Sanders (2006) continued the exploratory theme, questioning and critiquing the processes and evolution of the field of adaptation and its reception both as tool and product of narrative evolution. Linda Hutcheon (2013) developed critical engagement with the permeability of narrative or thematic adaptation, particularly the expressive and extensive nature of cross boundary transmediality.

In the research into Shakespeare film adaptations, with particular emphasis on the popularity of popular film genres for the interpretation of Shakespeare's texts, this presents a duality of narrative memory: adaptations exist as interpretations, recollections, rather than exacting replications of previous material. This forms one investigative strand of my thesis examination: the joint recognition of both Shakespearean narrative conventions and popular codes and conventions of genre narrativity combined within one film. It is for this reason that the influence of fidelity, or textual acknowledgement, persists in the background of adaptation debate. As Buchanan noted, sometimes it is not the proximity of the remediation to the sourcetext, but 'the range in which they are distinguished from their Shakespearean analogues' (2005: 91) that provides the means of analysing these adaptations. This may be achieved according to a number of narrative identifiers, and is the main thrust of my narrative action framework: plot, thematic preoccupations, scenes of physical action, and dialogue. These ideas were noted in an earlier work on transmediality and theatre/film relationships. Circumnavigating the pitfalls of exacting repetition, Bazin's essay "In Defense of Mixed Cinema" noted that there was greater narrative potential in examining the fidelity of essence, or spirit, and debated and explored the outcome of blending the semiotic language of film with the narrative language of theatre (trans. Gray, 2005: 57-58). For example, Bazin's notion of the 'process of influences and resemblances' (2005: 63) underpins the acknowledgement of textual influence and multiple cultural appropriations outlined by Andrew in his work on the fidelity of adaptations (in MacCabe et al., 2011). The audiovisual presentation of the

remediated Shakespeare is therefore one of the identifying features of its existence as an adaptation.

Fidelity of textual themes, or essence, finds theoretical basis in the shared narrative conventions: theatre being the inheritor of the spoken and written word, and film the descendant of the ever evolving theatrical realm. Since the earliest explorations of the fiction film, the theatrical text has acted as template and artistic inspiration for nineteenth and twentieth century filmmakers, and Shakespeare's texts presented a narrative system ripe for transmedial experimentation. Adaptation and remediation, it seems, have always been a fundamental aspect of cinematic development. Indeed, Brewster and Jacobs introduced their work on the practices and traditions of film adaptations of theatrical narratives[9] with the statement that 'as soon as cinema turned to fiction, it took the theatre as its model' (1997: 5). The naissance of one medium was born out of the conventions and narrative shape of another, and seems to have never cut the umbilical ties, constantly returning to and reinterpreting its parent medium with hybrid techniques. As the following sections will testify, the field of Shakespeare film adaptations has become inextricably interwoven with ideas concerning transmediality, narrative translation and transformation, and the degrees of adaptation which re-present Shakespeare's canon through a variety of cinematic forms.

The comparison of sourcetext authenticity and adapted forms in the consideration of the expansive possibilities of the cinematic medium have formed a consistent theme of critical discussion since publication of works considering the Shakespeare film adaptation first circulated. Early works by the likes of Robert Hamilton-Ball (1968) debated how audiences may recognise Shakespeare's linguistic majesty in the predominantly visual format of film, and more recent publications of J.M. Evenson (2013) and Peter Babiak (2016) speculate how engaging with evolving filmic conventions mobilizes Shakespeare through the readily accessible medium of cinema. These works underpin the contemporary school of thought that Shakespeare film adaptations are not simply translated theatrical productions, but present as interplays of textual influence. Writing on the hybridization of multiple narratives in films, Michael Toolan's theories on the processes of adaptation and re-interpretation stated that adaptations are a 'multiple-authored' experience. He moreover noted that the construction and format of screened media may be defined as 'a joint-telling, with director, producer,

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[9] To claim that theatrical texts are necessarily linked with dramatic texts is, as highlighted earlier in the introduction, a loose term. However, as will be examined in chapters one and two, the loose nature of the term theatrical is actually of benefit when analysing the broad range of féeries, stage illusions, dramatic prose and eloquent gestures which informed and influenced the creation of the earliest Shakespeare films.

camera and sound crews, location and set designers, scriptwriters, all kinds of editors, and actors all having a direct "intentional" hand in how and what gets told' (2001: 104). Through technological expansions, Shakespeare genre films exist as the continued reflection of the sociocultural relevance of the plays as timeless storylines, remediated as the mainstream media entertainment of our culture. The narratives are represented in such a way that they enhance the spectatorial immersion in the world of Shakespeare's texts by combining the elements of the playtexts with the filmmaking devices of genre film iconography and storytelling.

Of interest to my research is how the translation of blocking or choreography, mise-en-scène, characterization, and scenes of dramatic action propels the remediated Shakespeare plot as a genre film narrative experience. To reiterate my central research theme, analysis in this thesis queries why Shakespeare's plays find such ready means of remediation in the genre film medium. On this note, to quote J.M. Evenson, it has been recognized that Shakespeare has been an ever-present and 'profound' inspiration of independent producers and Hollywood alike (2013: x), and it is the ability of cinema to spectacularly re-present those stories which 'answer a human need to hear stories that have always, and will always, be told' (ibid: 123). I find use in Evenson's theory when my own examinations consider how the aesthetic and narrative conventions of genre films maintain and transport timeless issues of binary oppositions (good versus evil, male versus female, mortality and survival) that form the foundation of Shakespeare's narratives. The fertile site of genre film conventions and iconography provides further scope for my investigation into why Shakespeare film adaptations manifest in the form of genre films. I will unpack these structural considerations later in this introduction.

Stam's suggestion that all texts are transmedial palimpsests, textual codes and iconographies superimposed in a translucent collage of inspiration and styles, provides a means of examining the tailored nature of Shakespearean and genre narrative conventions as remediated constructions. This influences my own approach to the field of studying Shakespeare film adaptations: of particular note is the cyclical consideration of remediation as both process and result. Such ideas were raised in Stam's examination of the identities and construction of film and literary reflexivity in his work *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard* (1992). A guide in studying the self-aware nature of novels, and an influence in the narrative construction of the remediated Shakespeare genre film, Stam stated that both novels and film 'systematically flaunt their own condition of artifice' (1992: 127). By

embracing the many textual and stylistic influences, the narrative texture of remediated story conventions may be experienced, reflecting textual forms and reflexive of conscious creativity at the same time (Pethő, 2011: 67-68). Thus recognition of the artifice of textual and stylistic creations enables access to the narrative textures of remediated forms. Pethő's reading of intermediality as a continuation of conceptual experiences of narrativity, reflexive and phenomenological, develops Stam's earlier theories of spectator awareness of textual lineages. Whilst her argument is grounded in perception and sensual theory (2011: 69), there is basis for comparison in the perception of narrative construction as cognitive acknowledgment of remediation. This therefore leads to analysis based upon questions of the reflexive elements of narrative adaptations.

My research is not interested in how the genre film alters itself to retell Shakespeare, but rather how the conventions of genre filmmaking provide a rich creative space for the interpretation of Shakespeare's texts. As my thesis is interested in how Shakespeare's texts are remediated within genre film narratives, the construction and patterning of filmic narratives will be referenced in discussion relating to the hybridization of genre film and Shakespearean themes. Such considerations naturally influence the presentation of the remediated text, and question how the cinematic medium represents a combination of narrative themes within its own audiovisual structure.

Theoretical Considerations of Shakespeare Film Adaptations

What questions of adaptation have already been met, expanded or remain unchallenged by extant work on the topic of Shakespeare genre films as examples of transmedial remediation? Specifically relating to the perception of the narrative, Russell Jackson stresses that it was the 'relationship between the two [mediums]' (2007: 16) that made for the best seam of research material for academic study of remediated texts. This pertains to my examination of the relationships between the narrative elements that manifest Shakespeare's playtexts and the popular genre films which remediate the plays. The works of writers and editors such as Emma French (2006) and edited collections by Russell Jackson (2007) consider how production strategies[10] and genre narrative accents present broader topics as characters or events of the plays in synopsis form. Robert Johnson makes reference to the atmospheric genre and narrative rhythm of Olivier's *Henry V* (1944), but frustratingly only in passing.

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[10] I discuss how an understanding of the paratextual constructions of genre forms and adapted texts may inform my research in a later section of this introduction.

Distinguishing the metatheatrical opening scenes from the remainder of the film, he notes that '[a]s soon as the genre of the film is allowed to take over, Olivier begins to act it differently' (2014: 15). Sadly Johnson fails to elucidate further in his analysis. In the introduction to Richard Burt and Lynda Boose's edited collection *Shakespeare the Movie II* (2004), Richard Burt highlighted the conceptual and narrative experience of DVD menu screens. With interactive and visually dynamic menus, noting how the screens exaggerate and recall the 'experience of the film itself (2004: 4), Burt underpinned the immersive qualities of narrative conventions, drawing the audience into the atmosphere of the film. This indicates an awareness of the importance of genre film conventions and narrative elements. Jessica Maerz probed the interest in genre film treatments of Shakespeare's plays further in her work on the cinematic explorations of filmmaker Kenneth Branagh. Whilst her study focuses primarily on the broad range of films adapted across the 'chronological and generic divides of Shakespeare's canon' (2017: 2), Maerz's interest in Branagh's cross-experimentation with remediating the texts through different styles of cinematic narratives demonstrates the beginnings of greater appreciation for whole studies approaching genre film adaptations of Shakespeare's texts.

For example, discussing the adaptation of Shakespeare's plays within different periods of history, Maurice Hindle noted that Ralph Fiennes's *Coriolanus* was '"dressed" [to] completely fit the dramatization,' and the narrative, translated through the genre lexicon of a twenty first century war film, was 'convey[ed] in a setting that realistically conveys the kinds of political, civil and military conflicts being endured in many war-torn regions of the world today' (2015: 109). The narrative conventions of the war genre, therefore, served to communicate the story of Shakespeare's Roman tragedy in such a way that the identities of both playtext source material and genre film vehicle were in evidence. Hindle's analysis highlights the political and cultural metaphors Fiennes's film translated for modern audiences, and this preoccupation with manipulating the narrativity of the popular genre conventions set against the background sociopolitical commentary served to remediate Shakespeare's plot. The modern setting and skirmishes reminded audiences of contemporary warfare reportage constantly in circulation in mainstream media, whilst the characterization and direct quotation of Shakespeare's rhetoric constantly situated in the audience's memory the reminders of the film's narrative lineage. Examining Shakespeare film adaptations in the manner of multi-text constructions, reflects Bolter and Grusin's hypothesis that '[w]hat is new about media is therefore also old and familiar: that they promise the new by remediating what has gone before' (1999: 270). Physical performance and conventions of depicted action, therefore, presents the bridge

between the past (theatrical text) and the present (genre film) in a merger of narrative nostalgia and progression.

In much the same means, described action presents the means of reading and performing transmedial remediation. One of the principal avenues of my research is physical action as remediation of Shakespeare's written and spoken imagery, and from this spawns the analyses of translating and interpreting the sociocultural immediacy of early modern codes and conventions. Take the following dialogue from *Macbeth*, specifically Macduff's lines 'I have no words; My voice in in my sword,' (*M*. V.10.6-7). What makes this quote particularly interesting is the verbal imagery evoking the direction of action embodying spoken thought. In this thesis, the visual manifestation of Shakespeare's spoken imagery within the cinematic semiotics of stylized genre film narratives explodes the potential for how this scene might be interpreted. A weapon is an evident starting position, but the story-space for this exchange is entirely subjective: a dusty street in a Frontier town is as fitting as the back alleys of a concrete jungle. Moreover, what is to stop the cinematography and physical actions of the actors replacing the need for Macduff's words? Raised weapons gesturally communicate as potently as words. Such considerations of depicted and described action prompted Barbara Hodgdon to speculate on the duality of the Shakespearean performance: a 'relationship between the emotive speaking voice and the still or moving body' (in Henderson, 2007: 97).

Transtextual performance and genre film interpretation is raised in Buchanan's examination of William Reilly's gritty gangster film *Men of Respect* (1990). Situational action and dialogue in the Shakespearean text provide the material for the catalyst, remediation, when re-presented through filmmaking conventions. Thus the remediation establishes the thematic preoccupations of the narrative within the realms of the genre film story space, communicating the plot through the language of the gangster film. The language of gesture and spoken language of the mobster's narrative retells Shakespeare's *Macbeth* amidst the grimy streets of twentieth century New York, 'transplant[ing] the action of Macbeth to the Mafia underworld of New York, and translat[ing] the language of the play to a New York streetwise vernacular' (2005: 103). Buchanan's examination looks to a series of elements in this case study, namely characterisation, rhetoric and action. However, where Buchanan takes care to draw comparisons between such genre staples of the film noir scene as the femme fatale with the representation of Lady Macbeth, and the conscious highlighting of the similarities and distances between the playtext and remediated 'street' dialogue, this attention to scenes of physical action associated with particular genre types is not always the

case across the field of Shakespeare film studies. Genre conventions or adaptations, when they are identified, are analysed according to their proximity to the Shakespearean sourcetext, and the reflexivity of the adaptation is considered against the transformation of Shakespeare's characters and plot. Kenneth Rothwell's encyclopedic work *A History of Shakespeare: A Century of Film and Television* (2004) catalogues a vast array of Shakespeare adaptations that have been released as genre film remediations, and highlights likenesses between films produced within the same taxonomic style. However, even when comparing and contrasting Hughes's *Joe Macbeth* (1955) with Reilly's *Men of Respect* (1990), very little time is dedicated to examining how the film noir conventions remediate the story, instead a brief summary serves for the analysis with occasional genre terminology sprinkled throughout the review. In a similar vein, Maurice Hindle's second edition of *Shakespeare on Film* (2015) acknowledges the trend for popular genre films providing the cinematic vehicle for Shakespeare's texts, indicating the general style of adaptations according to the major categories (such as Branagh's rom-com *Much Ado About Nothing* (1993) or Loncraine and McKellen's war drama *Richard III* (1995)). Two chapters particularly refer to the topic, though one primarily addresses the manipulation of genre forms as a means of advertising to prospective audiences according to prior narrative and cultural experience. The second chapter, "Genre Conventions and the Shakespeare Film Adaptation" (pp.114-121), provides the conventions which identify genre modes and references instances in Shakespeare adaptations which demonstrate the cross-over. There is great critical potential inherent in Hindle's approach: his overview addresses consumer and academic associations and expectations of genre labels, breaking down the elements of genre film narratives according to the codes which combine to create the rhythms and patterns of popular genres. However, his research only fleetingly draws the reader's attention to specific examples in cinema, leaving the evaluation feeling lack luster. His statement that '[i]t is no surprise to learn that the plots of Shakespeare plays which tend to appeal most to audiences will also generate the themes of greatest audience appeal' (2015: 117) speaks directly to the multilingual ability of genre film conventions to express Shakespeare's narratives, primarily because the themes and icons of both Shakespearean drama and popular cinema text present the same narratives of life, death, struggle and victory.

Film and Narrative Theory

This thesis will draw on two main fields of research: adaptation studies (encompassing intertextual narratives and remediation, and Shakespeare film adaptations) and genre theory (such as its roots and how genre films are examined in extant research). Scholars such as Robert Hamilton-Ball (1968), Jack Jorgens (1977), Judith Buchanan (2005; 2009) and Maurice Hindle (2015) have evaluated and dissected the processes and results of adapting the dramatic texts of an early modern stage to the visually and technologically spectacular medium of film. Ranging across the historical evaluation of productions, to the types of adaptation of Shakespearean film interpretations, to the means in which Shakespeare's essence is identifiable and preserved in celluloid, to the exploitation and celebration of the liberating capabilities of film, the extant material published is impossible to accurately and respectfully acknowledge in the scope of this introduction. However, what my thesis seeks to add to this field is the scrutinizing of genre film remediations of the texts via the filter of genre film theory.

So as to better engage with the process and result of remediating Shakespeare's texts within the language of the genre film, I here relate a short overview of the context surrounding Shakespeare's adaptation into filmic form. Though the earliest narrative fiction films drew upon extant literary and theatrical forms for their template, the first fiction films produced were only loosely regarded as narratives. Arguing that the first film narratives were comprised of vaguely composed storylines, Fabe noted that the productions were created with a feeling of '"doing-it-for-the-first-time"' (Fabe, 2014: xvi). With this air of experimentation, the earlier excursions into narrative filmmaking and narrative construction, and with comprehensive editing still in its infancy, there was only a faint suggestion of chronotopic narration (ibid: 2). However, with the emergence of the coherent[11] structural schema, oftentimes associated with the narrative experimentations with American director D.W. Griffith (Pearson, 1992; Gunning, 1994), the significance of *how* a film presented its plot became a vital tool in the creation and criticism of filmic narrativity (Bordwell, 1985; Gibbs and Pye, 2005; Virvidaki, 2017). Nick Lacey's investigation of the key concepts and constructs of genre and narrative consistently reinforces that information alone does not a narrative make, referring to examinations of the 'action code[s]' (2000: 74) as the content which gives the information

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[11] V.F Perkins's essay "'How' is 'What'" (in the collection *Film As Film: Understanding and Judging Media*, 1993) further expands upon the thesis of coherence as the provider and the process of narrative meaning: it is through coherence, he argues, that audiences and critics alike make sense of the text presented to them.

meaning and contextual depth. Thus narrative must never be examined as the timeline or events alone without the narrative and generic context of metaphoric analyses.

Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1980) proposes that film narratives, drawn down from the French theory of *narratologie*, are composed of 'existents', elements or conventions of the story which may be composed of actions, events, characters and settings (1980: 19). Derived from a structuralist platform, Chatman's theory ranged across several strands of critical and theoretical objects, including the chronological and environmental concepts of story-events and story-space which I will return to in later chapters. But at the beginning of all was the differentiation between the *whats* and *hows* of narrative structure. Formulating this further, *what* represented the *story*, and *how* was the *conventions* and *techniques* which knitted together to create a form to tell the story. Chatman's research followed a formulaic template, invested and interested in the *shape* of the narrative text rather than those elements or conventions which provided textual (narrative) and technical (editing and framing) substance (1980: 10), but of particular use to my own research is his examination of the existents which give the story form.

Chatman's reference to those narrative and media existents of the cinematic 'story-space' (ibid: 96) is seen reflected in Bordwell's specificity of story structure and elements as narrative processes. Bordwell approaches the definition of story according to the methods by which the story was delivered or experienced. A story could be told, which transformed the events, characters, elements and conventions into a narrative, or the story could be performed, in which case the experience is termed a drama (2007: 87). Bordwell's theories on the distinctions between story and plot, the 'arrangement of the parts of the narrative' (ibid: 90), provide a platform for further investigation. Principally, in the situation of examining the Shakespeare genre film interpretation, how the codes and audio-visual languages of genre film taxonomies represent and challenge cultural associations and recollections of Shakespeare's text themes. His theory expanded upon those narrative elements and artistic choices that combine genre conventions within the narrative and aesthetic creation of the genre film text. For example, the rhythmic structure of the narrative gangster story arc possesses many of the same fluctuations as Shakespeare's *Macbeth*.[12] How the editing and cinematography reframes the characters and events according to genre iconography is part of my examination of the means by which the genre film remediation challenges and expands

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[12] My third chapter focuses solely on the crime film remediation of Shakespeare's *Macbeth*. The analyses promote examinations into how the iconographic lexicons of character, environment and aesthetic visualization remaster and re-presents the early modern sourcetext elements.

the performativity of Shakespeare's texts. Introducing his work, *Narration in the Fiction Film* (1985), Bordwell opened with the consideration of what makes a joke amusing. Broadly speaking, context and construction of the story leading up to the punch-line, and the many ways in which this joke could be embellished according to interpretative narration, created humour through constructed narrative. If the story is to be funny, it must be crafted according to a structure that makes the punch-line all the more amusing. In this, Bordwell takes on and hones Chatman's formulaic system of analysis, and presents narration as 'a process, the activity of selecting, arranging, and rendering story material in order to achieve specific time-bound effects on the perceiver' (1985: xi).

From this, the fundamental principle of filmic narrative follows the school of thought that *narrative,* or story, refers to the form that is given substance by the combination of shots, sequences and audio-visual conventions to create a particular pattern. This, of course, is complicated when the stylisation, or conventions, of popular genres is brought into the equation. Filmic narratives invite multiple combinations and performances of filmic action, or the sequences of performance, cinematography and editing. In breaking down these filmmaking choices, a structural methodology for examining the events and objects on screen presents itself, and thus indicates the direction my own research must take when reading the remediated narratives of the Shakespeare genre film adaptation. Narrative construction must therefore be approached with the potential of expression according to the formulaic, and call on a key of elements and devices.

I address narrative and narrativity according to elements of depicted and described action, and this therefore raises the question of how such sequences are choreographed and captured onscreen in such a way as to bring the audience into the experience of viewing a Shakespeare genre film remediation. In an essay examining the processes and results of adapting Miller's *Death of a Salesman* from stage to screen, Robert Warshow made an interesting point about the narrative possibilities afforded by cinematography: he stated that the filmmaker had not taken advantage of 'the greater mobility of the medium' (2002: 145). Rather than exploiting the dynamism of filmmaking, immersive editing or psychologically harmonic framing, the adaptation had remained relatively static in the capture and framing of the action. Filmic narrative, according to Warshow's choice of phrase, is therefore semiotically linked with not only the narrative action of story events and characters, but also the implications of the physicality afforded by filmmaking production. I thereby begin to relate

this introduction to the academic considerations of filmic *narratives* with the processes and productions of filmic *action*, and all that this loaded term entails.

As a verb, narrative convention, and genre identifier, *action* encompasses performance of personification and meaning. What does filmic action encompass, and how does this inform my research? Filmic action may be approached in a number of ways: *action* presents themes of narrative construction, as well as suggesting the physical implications of sequences of physical performance (such as physically dynamic, sensational scenes of spectacle, or the fluidity and movability of cinematography and editing). Such were the thought processes behind Geoff King's hypothesis examining the dramatic and narrative purpose of spectacle in filmic storylines (2000: 4) and Steve Neale's approach to examining the cultural associations and objectives of action as a convention-based approach to genre matter (2000: 52). King, for example, approaches the notion of spectacular action and narrative as a contract between iconographic patterns of action inhabiting a space built upon baseline narratives. Contextualising spectacular aesthetics and scenes of action as a primary marketing strategy in post-war efforts to bring audiences back to cinematic entertainment (2000: 2), King notes that narrative and action belong in a cyclical relationship. Expanding on the pairing as one of mutual reliance, he stated that one of the strengths of the cinematic experience is the capability to read the conjunction between story and action, stating that there is the potential for 'multiple readings', which in turn is accessible to 'a wide-ranging audience' (2000: 188). Neale's hypothesis expands on the idea of narrative and spectacle as conventions of cinematic entertainment and audience expectation, but explores the notion of fixed narrative messages as opposed to multiple readings as expounded by King. Extracting the key aspects of genre film narratives, Neale states that genre film narrative patterns are 'fixed in advance' (2000: 211), stating that cultural tastes are a regulating feature in the construction of narrative entertainment. Though not curtailing the ability to interpret the fixed codes of narrative structuralism evident in genre film entertainment, Neale's statement questions the artistic and creative freedoms available to filmmakers seeking to reimagine an extant text. What results when the narrative identity of Shakespeare's playtexts is married with the cultural iconography and visual spectacle of popular film genres? How does performed and described action enable transmedial mediation?

The correlation between remediation, narrative and performed action directly informs considerations of how Shakespeare's texts are interpreted within the taxonomies of genre film iconographies. Anthony Davies notes that examination of any translation of

Shakespeare's plays from text to film, is to 'consider the accommodation of Shakespeare's plays in cinematic space,' (1988: 184). He went on to suggest that, when approaching the remediation of Shakespeare's plays to film, a practitioner might turn to extant films, Shakespearean and non-Shakespearean, for narrative inspiration (1988: 185). The result of this is dual remediation, where the filmmaker re-presents and therefore narratively and aesthetically re-appropriates both Shakespearean playtext and pre-existing filmic narratives. I undertake to examine the *whats* and *hows* (as Chatman might phrase it) of the constructed narrative according to the fundamental contents or conventions of the story being told. This will range across both Shakespearean modes of narrative as well as cinematic, for although my thesis is invested in examining the filmic remediation of the plays, I recognise that as adaptations the analyses must acknowledge and engage with those conventions that appear in both early modern playtext and modern film narrative.

Processes of Adaptation: Transmedia, Intermediality, and Remediation

As my thesis concerns those filmmaking choices which reinterpret Shakespeare's texts as genre films, the processes of interpretation as adaptation must be explored. This section therefore outlines some key processes that fall under the label of *adaptation*, and how these branches may serve my research. There are several branches of adaptation theory that I might examine, but I have chosen to focus on the three main concepts which best reflect my thesis research: transmediality, intermediality, and remediation. I have already referenced Bolter and Grusin's working stance on the process of remediation, with specific attention to my preference for their work on *transparent immediacy* and *hypermediacy*, and I have moreover referred to Shakespeare genre films as examples of transmedial and intermedial adaptation. Whilst I acknowledge the benefits of examining these films according to theories of transmedia and intermediality, I will go on to specify why I believe the process and results of *remediation* provide the better theoretical foundation for this thesis.

Consideration of the processes and artistic results of transmediality is useful in the progress of my thesis because it seeks to describe how texts and the narratives and other elements of which they comprise travel across media. Without doubt, the combination and revision of Shakespeare's playtext elements according to genre film iconographies merge into a truly transmedial end result. Describing the combinations of multiple narratives and textual forms, Henry Jenkins presented transmedia narrative as a creation of story worlds designed to be

enjoyed across many platforms: '[t]ransmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story'.[13] My thesis builds on these ideas, by focusing on how the popular genre remediations tell the story of the Shakespeare genre film using cinematic codes and conventions that are audiovisual lexicons of genre films. As adaptations, they also adopt the codes and conventions, and sometimes script, of the sourcetext material to express Shakespeare's plots and themes. Judith Buchanan's *Shakespeare on Film* (2005) approaches the concept of transmedia as the matter of translating Shakespeare's plays from stage text to film. Her analysis of the processes and results of adapting Shakespeare into a cinematic text draws on Dudley Andrew's interpretation of transmediation as 'the systematic replacement of verbal signifiers by cinematic signifiers' (1984: 101). Her examination of the early twentieth century Vitagraph *A Midsummer Night's Dream* notes that the adaptation 'vaunts its capacity to create illusions of a sort beyond the scope of the theatre' (2005: 124). This analysis leads to considerations that cinematic signifiers possess the narrative expression to expand the performative dimensions of theatrical texts into new transmedial platforms. It is the exploration of these avenues of close textual and cinematic analysis, such as the interpretation of Shakespeare's characterization, themes and settings through mise-en-scène, cinematography and editing, which my thesis is interested in. My thesis is therefore interested in the deployment of film-specific interpretative capabilities. The content of the following four chapters unfolds these filmmaking choices through examinations of narrative action elements. By this, I mean that each chapter pinpoints those elements of cinematic adaptation which exploit the narrative capabilities of the filmic medium, and articulates the expressive dimensions of interpretative remediation according to popular genre film iconographies.

If Shakespeare genre films are mergers of two sets of narrative conventions, then there is argument for analysis to recognise the inherently intermedial nature of the process of adapting a dramatic text to a cinematic text. Defining narrative and transmedial intermediality as 'the blurring of generic boundaries,' Freda Chapple and Chiel Klattenbelt's theories propose that intermediality, when applied to the analysis of performed narrativity, refers to the narrative and media representations of plots and themes as 'crossover and hybrid performances' (2006: 11). Chapple and Klattenbelt define intermedial performances by aligning texts combining multiple narrative and textual conventions with other textual hybrid

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[13] henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html Accessed 16/01/2019 at 13:42

forms, namely 'intertextuality, […] hypermediality and self-conscious reflexivity' (ibid). This argument speaks not only to the analyses of adaptations across media platforms, but correlates to my own research into the transmedial performance of genre film and Shakespearean narrative conventions. Examining the plot and thematic conventions of genre film texts, I acknowledge the association of repetitive narrativity with the template-driven production of genre films: repetition and revival as means of dramatic performance of narrativity. For example, analysing the result of combining two performance-based vehicles, theatre and cinema, and the narrative codes and conventions which present the story to spectators, corresponds with the elements of my narrative action framework and the results of remediation.

Introducing her study into the multi-textual conventions and analytical methodologies of intermedial productions, Ágnes Pethő notes that it was the very nature of the 'in-between' state of blurred and re-formed media texts that both fascinated and challenged contemporary media critics (1: 2011). The very title of her work, *Cinema and Intermediality: The Passion for the In-Between*, openly acknowledges and celebrates the fundamental nature of cinematic entertainment: it is a hybrid, bastardised medium that draws its inspiration, form and narrative stylings from other texts around it. Establishing that cinematic performances are in continuous loops of 'change and interchange' (ibid), Pethő's writing encourages readers to look closer at films, embracing the multi-media language that is afforded when boundaries between performance types and texts are broken down and exploited to greater theoretical usage. In this, Pethő's film-focused introduction (and later examinations) echo precisely what Chapple and Klattenbelt's theatre-focused introduction sought to establish: to examine the expressivity and performative accessibility and meaning of dramatic forms (cinematic, theatrical, textual or artistic), analysis must openly embrace the multi-media influences of inherited and hybrid narrative codes and conventions.

Bolter and Grusin stated that all media are forms or products of remediation within other media, referring to the process as a 'play of signs' (2000: 19). Furthermore, they stated that remediation may be both analysed and defined as the 'fashioning (or refashioning)' of media (1999: 19).[14] This is the main function of my narrative action framework. It is the intention of this thesis to examine the refashioning of Shakespeare's texts according to the iconographic language of popular film genres. This leads to the analysis of those transformative decisions

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[14] In *refashioning*, I recognise my own usage of *re-presentation*, namely the performance of cross-media narrative codes and conventions that express Shakespeare's theatrical material as genre film audiovisual lexicons.

and dramatic scope of transmedial genre conventions exploited for the remediation of Shakespearean narrative themes. Therefore, the plot, themes, physical action and spoken narrative that combines and represents both Shakespearean play and genre film storylines are examined as a form of refashioning and hybridisation.

Audiences watching the Shakespeare genre film are forced both consciously and subconsciously to remember where they have experienced this narrativity before, and thus correlated networks of dramatic and cinematic memory create meaning within the remediated imagery and iconography. Writing on the practice of engaging and fortifying cultural memory through dramatic and cinematic forums, Kilbourn and Ty (2014) develop Bolter and Grusin's theory, refashioning the concept in their own exploration of preservation as a multi-media exercise. Kilbourn and Ty's theory that screened media function as the recorded physical and audial visualization of '"modern memory"' (2014: 5) echoes the direction of my own research. Genre film remediations preserve and enhance Shakespeare's narratives for future generations, combining cultural and narrative memory (referring to both genre film narratives and Shakespeare's narratives) within a medium that may be exploited for its technological capabilities to enhance and preserve performance. In this, I recognise that Shakespeare genre film adaptations are a form of artificial memory (ibid: 13), and thereby incorporate considerations of transmedial adaptations as the practice of culturally evolving memories within my own research. Such questions of artificial memory and Shakespeare performances have already been discussed in Katherine Rowe's work '"Remember Me": Technologies of Memory in Michael Almereyda's Hamlet' (in Burt and Boose, 2004). Rowe's examination into the experience of screened media and audience spectatorship investigates the links between technology and the remediation of memory. This further questions the topics and nuances of technology, performance, and narrative in twenty-first century culture. The thematic preoccupation of memory is not only inherent in cultural memory of iconic narratives and figures of import (I include Shakespeare in this as a matter of course), but also resounds deeply in the assimilation of mass awareness of typified codes and conventions of narrative associated with genre films. Thus Shakespeare genre film remediations present platforms of narrative and thematic memory, inviting the re-evaluation of the feeling or experience of dramatic entertainment. Moreover, these films create in-text conversations between the old and new media within the spectator. It is this concept that Deleuze referred to when associating genre texts with images presenting the binary of the 'heterogeneous directions' of past and future (1989: 81), and what Reed and Thompson stated as the necessity of reading genre films as an 'intertextual relationship' (1996: 59).

Film Genre and Iconography

Genre films are creations made up of popular codes of story, character, period and culture: we refer to these films as 'popular genres' precisely because they remind audiences of stories that they have enjoyed in the past. It stands to reason, then, to state that genre films are the cinematic media of cultural memory, retelling popular idioms and consciously recalling 'classic' narratives of the past.

Genre studies research also goes some way to both asking and answering the questions my research explores: why do Shakespeare's playtexts emerge as genre film remediations? The phrasing "Why Shakespeare in this Form?" speaks directly to the cinematic medium, but a more nuanced reading of the research question unfolds to query issues of narrative structure, audiovisual elements, and an overall consideration of the expressive possibilities for exciting and rich textual mediation of Shakespeare's work through the spectacle of genre action. This is what my chapters seek to answer, demonstrating the diverse possibilities for narrative interpretation offered by the aesthetic and structural form of the genre film. Stanley Wells (2016) seems to provide a preliminary answer of sorts in his examination of Shakespeare's tragedies, and the popularity of textual conventions. Wells proposed that Shakespeare's Tragedies are popular with practitioners and spectators of the arts not simply because the conventions of tragedy seep throughout Shakespeare's canon (2016: 4), but because there is something tangibly and emotionally accessible about the experience of suffering. Critical considerations of convention-based entertainment speak as much to the popularity of dramatic material as the structural familiarity of genre film entertainment that audiences are drawn to today. As such, part of my research will consider the popularity and familiarity of codified genre film narratives, reflecting on arguments surrounding the audience-producer-text association, as outlined by Altman (1976), Neale (1980; 2000) and Selbo (2016). Audiences are drawn to those entertainments that follow the patterns which appeal most to them, and thus mass cultural entertainment (film, with reference to this thesis) is produced with the specific aim of attracting a target group whose financial support is almost certainly assured. I turn here again to Wells, because in examining Shakespeare's Tragedies, Wells also addresses the narrativity of film: '[i]t is… worth remembering that most of Shakespeare's comedies include elements that may be considered to be tragic in nature' (ibid: 4). The narrative devices that evoke laughter and tears, the balance of these elements according to the design of the narrative, points to avenues for research into the remediation of narrative

action. Where Wells uses the dramatic preoccupation of tragedy to indicate the presence of multiple thematic forms and conventions within one text, I examine the presence of multiple thematic forms and conventions within a text from the point of view of remediation. It is this bridge between genre narratives and the process of interpretation as remediation that propels my research, and leads investigations back to the existing materials on genre iconography and adaptation.

At the beginning of the introduction, I stated that the overarching question this research asks is 'Why Shakespeare in this Form?' Accordingly, one element for consideration in this thesis is the acknowledgment of the importance of reading (genre) films as platforms for narrative socio-cultural and socio-historical commentary. Each chapter dedicated to case-study analyses of the films selected for examination establishes these narrative and sociocultural contexts. Outlining the cultural and historical environments which inspired these genre narratives, analyses considers the contexts of the filmmaking choices that create the adaptation. In the process, this evaluation of the sociocultural eras which gave rise to genre texts establishes links with the social and cultural climes that Shakespeare was influenced by. Such concerns were raised by Richard Dyer in his essay "Entertainment and Utopia". Reflecting on the cultural context of genre texts, he noted that '[i]t is important … to stress the cultural and historical specificity of entertainment' (in *Only Entertainment*, 1992: 19). In order to examine a narrative, an understanding of the time and place that produced the text enables greater engagement with the meaning behind the material. Dyer's chapter on the sociocultural and historical contexts of the musical highlights the strands linking together spectator expectations of entertainment, the janusian complexity of escapism and reality of fiction, and the society and performers who experienced it (ibid: 20-21).

Other modes of entertainment take similar cues, and provide similar platforms of sociocultural catharsis[15] as those that Dyer explored. Such ideas were examined in Grant's criticism of the iconographic patterns of cinema narratives: 'genre movies may be understood as secular stories that seek to address and sometimes seemingly resolve our problems and dilemmas, some specifically historical and others more deeply rooted in our collective psyches' Grant (2007: 29). Just as Grant suggests that the movies are a sounding board for modern audiences, so Shakespeare's dramatic works provided political and cultural commentary on the issues of his era. Shakespeare too worked within these cultural parameters: sociocultural commentary was permissible if the patron was placated and the

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[15] Social comment on the illegalities of actions visible in contemporary society versus the spectatorial thrill of the fictional narrative.

examples of social strife softened by the insertion of magic or villainous deeds which reflected, but did not directly quote, the events of the era. This link between these two media forms demonstrates a ready platform for the examination of remediation between the narratives presented by Shakespeare's early modern performers and the filmmakers and actors of the modern era. However, my research is not concerned with reading the socio-historical impacts of these interpretations as cultural commentaries, regarding instead the aesthetic and syntactic process and result of cross-media remediation. Therefore, this awareness of the cultural impact of genre narratives is an acknowledgement of the influence of these narratives, but exists as a formative consideration within the scope of this introduction rather than a focus of the following thesis.

The four chapters of this thesis examine the remediated Shakespeare adaptations as they occur in the early cinema period, and in later western, crime, and war films. As such, to highlight even a handful of influential critics whose work will focus and underpin my work is to list a bibliography of brilliant theorists. However, what seems evident is that the work of Altman (1999), Neale (2000), and Selbo (2015) has provided the initial platform into examining aesthetic styles, narrative codes, and plot elements for their identifying qualities of film genre.

Examining the fundamental importance of image as icon of the Western film genre, Reed and Thompson noted that 'the image is conscious of its status as a code and as a virtual image of the genre's past' (1996: 58). There is a fundamental message to be taken from this analysis. Visuals projected onscreen are constructed images, and these images are immanently linked to narrative significance or identity according to spectator exposure to repetitive patterns of filmic entertainment. In the interests of my thesis, therefore, the relationships between constructed visuals as narrative iconographies suggests a means of examining how Shakespeare adaptations as genre films may be examined. My third chapter particularly focuses on this direction of research, drawing upon those iconographic elements of Shakespeare's *Macbeth*, an early modern tragedy, and the noir environment of the twentieth and twenty first crime film. At the core of these examinations is the thematic correspondence between elements of Macbeth and the genre film iconography, and how they are combined to create a fusion world. Fundamentally, the basic premise explores the symbiotic relationship between creation and creator, highlighting the keystone conventions which represent the genrescape of the Shakespeare crime film. The identifying cultural codes and metaphors of iconographic genre conventions, therefore, are the toolkit for examining how the re-reading

of Shakespeare's texts may be approached as a polymorphous structure. According to the codes and conventions of genre film structuralism, the remediation of the Shakespearean playtexts into the iconographic lexicon of Westerns, Crime films, and War films is presented and examined as the process of merging and hybridizing the identifiers of narrative meaning. To identify these remediated forms as Shakespeare genre films is to engage with issues of hermeneutics and schematics that arise when using the taxonomic label *genre*. I will engage with the methodological approaches of film, and theatre, genre criticism in the examination of cinematic texts and their 'associations' (Selbo, 2015: 40). This study of the remediated Shakespeare genre film will be grounded by two branches of research: the narrative and dramaturgical anticipations instilled by the hypernym *Shakespeare*, and the iconographic and structuralist expectations associated with genre films narratives. Each chapter of this thesis thus works to examine the multi-textual creation of the remediated Shakespeare genre film, a celebration of numerous narrative and stylistic influences. Narrative influence and structure is therefore a further foundational thread binding the material of this thesis.

No idea is without inspiration or influence, and therefore no genre text stands isolated and narratively discrete from others in its field. Moreover, genre narratives and codes transcend form, providing transmedial identification, signification (Neale, 2000: 31-32), and inspiration. Indeed, formative film genres took inspiration, structural design, and performance strategies from literary and theatrical forbears, adopting the codes and languages of culturally familiar stories and traditions. This was the reasoning and the research intrigue behind Michael Chanan's examination of transmedial narrative entertainment: '[i]nventions don't just happen, they don't just drop from the skies or appear out of a vacuum in the mind of the inventor. In the first place, any invention depends on prior discoveries of some kind—discoveries which in some way dictate the initial purpose the invention is intended to serve' (Chanan, 1990: 10-11). Nothing, then, is without nuanced influence and mediated interpretation, and this influences my reading of genre film narrativity. Genres are not categorized by impermeable boundaries: the codes and conventions that create the narrative of a Western, such as the convention of the shootout or the characterization of the outsider hero, may as easily be recognized in the urban landscape of a Crime film. Moreover, what was spectacular onstage, such as the stage illusion shows of the nineteenth century, provided as much glee for early cinema audiences when sleight of hand tricks were captured on film. The performance of genre codes and conventions of the stage, therefore, were not restricted to particular media. Thus, when early filmmakers turned to extant material for their

experimentation, the comedies, histories and tragedies of Shakespeare's canon were readily re-presented on celluloid.

With extant narratives for textual inspiration, filmmakers recognised the inherent potential in adapting Shakespeare's work: moreover, audience familiarity with the codes and conventions of genre forms established an associative link between the narratives of, for example, Shakespeare's *A Midsummer Night's Dream* and the popular stage illusions acts of the nineteenth century stage. As early narrative films drew upon literary and dramatic sources (Nicoll, 1936; O'Leary, 1965; Chanan, 1990; Buchanan, 2011; Neale, 2018), it stands to reason that the very codes, conventions and lexical identifiers that engaged with and shaped the novels or plays in critical discussion were similarly encountered and engaged with in the films they inspired. Thus, Porter's *The Great Train Robbery* (1903) may have been described as a western, and the works of Méliès encountered as *féeries* (Kovács, 1976: 1), or trick films, alluding to their lineage within the world of eighteenth and nineteenth century theatrical spectacles of attraction.[16] Thus, as the medium evolved its own style, form and visual idioms, the labels that it had inherited from other media began to develop beyond their former meanings: interpretation and understanding of taxonomic labels assigned to film became tangential to the literary and dramatic antecedents.

The structuralism of encountering narratives according to their assigned label is, therefore, an introductory method of examining the theoretical and performative processes of remediation inherent in the Shakespeare genre film. For example, popular film genre labels advertise and reinforce narrative expectation, and thus audiences, tutored by cultural exposure and knowledge of previous releases and popular media trends, learn to anticipate content according to the identifying systems attached to the texts. Genres are signifiers: to refer to particular genre hypernyms is to acknowledge those culturally associated narrative characteristics. Genre, derived from Latin and French roots, means kind, type, or class.[17] Drawn from the literary methodology for examining narrative types, genre analyses turn to a text's content, mode and form for their primary criticism (Cuddon, 2014: 298). Aristotle's structuralist engagement with the context and contents of art, *Poetics*, is widely regarded to have established the foundational premise of narrative examination using thematic genre

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[16] Keith Withall notes that though audiences of the era may have been unfamiliar with the already prevalent language of narrative codes and conventions, the entertainment of the early period of film possessed many of the tropes and iconographies of modern cinematic productions (2014: 1).

[17] A consideration Neale (2000) opens with: the genus of cinematic narratives is a natural progression of this definition, as it underpins the importance of maintaining the notion of taxonomies when examining genres.

analyses. Therefore, semantic association of literary and cinematic imagery with codes of narrative construction created paths for replication, understanding, and debate on the construction and visualisation of popular entertainment forms. The study of these systems of examination has a long and rich history in multi-media research, and of particular note to my research are those theories that consider literature (Cohen, 1986; Duff, 2014; Frow, 2015), theatre (Campbell, 1984; Balme, 2008; Fensham, 2009; Wells, 2013), and film (Grant, 1976; Neale, 1980, 2000; Langford, 2005; Selbo, 2016). Genres, according to the formulaic construction of their narrative identities, may be approached as structuralist entities. Neale (2000) developed this concept, drawing on the constructed form of genres to note that the study of genres is to understand that these narrative and media categories contain sub-categories. These sub-systems of genres aid examination into the conventions that 'define' groups of narratives (2000: 9). Genre labels sketch outlines of the familiar, and semantic and cinematic conventions spell out narrative content in audio-visual shorthand for spectators. For this reason, the identifying labels assigned to narrative forms aid and enable initial analysis, benefitting critics and theorists in early stages of examination. Genre also enables the situation of new texts within a lineage. As Grant noted, discussion about the categorisation and content of genre forms indicate a self-awareness of the implications and history of labels, that 'the artist [filmmaker] and the audience have become aware that s/he exists as a part of a given tradition' (1976: 2), and moreover create narrative contracts with speculative audiences based on the premise of expectation.

The terms by which films are addressed, organised, and examined belong to part of a tradition of pattern, repetition, reappropriation: if the codes and conventions of the narrative fit the outline of a particular template (for example: skirmishes, preparation montages, war room negotiations, would indicate a War feature), then the term that has applied thus far in production history should be applied. In this, we begin to see the depth behind Wagner's phrase that '[t]here is a visual literacy in seeing cinema' (1975: 31). According to the terms assigned to the form, whether visual or literary, audiences are able to read into the symbolism represented within the terminology and dynamism of performative codes and conventions of form. Classification enables audience and practitioner expectations and capabilities, but the very process of naming a series of conventions creates complications. Introducing the semantic and thematic context of examining genres as socio-cultural tools, Frow points out a potential stumbling block about the practice and cultural understanding of the term: '[g]enre is not itself an action or a performance: it is a '"typified" action, a kind of action' (2015: 15). The act of defining narrative constructs according to a semantic-based categorisation

therefore begins to demonstrate waivering stability. Neale notes that the precarious nature of genre terminology is underpinned by the very strengths of linguistics: semantic labels are as much signifiers of meaning as they are opening to subjective interpretation and multiple definitions (2000: 1). This flaw in the idea of a taxonomic approach is debated in Fowler's chapter "Ancient Misapprehensions": Fowler decries the notion of *fixed* genre identities due to genres being in 'a continual state of transmutation' (1982, 2000: 24). To apply such static fixtures as labels to movable, abstract forms addresses the first and arguably primary flaw of attempting to examine genre forms by taxonomic means (Stam 2000a: 128; Watson in Nelmes, 2012: 194-195). Derrida and Ronell, in their co-penned article 'The Law of Genre' (1980), openly acknowledge the markers of genre identifiers as one sub-system of taxonomic traits, but also underpin the impurity of genres and the moveable nature of codes and conventions across bodies of work. A common problem approached by the authors is the conundrum of the linguistic and cultural associations of the term 'genre'. It presented, they argued, the flawed logic of narrative rigidity, or purity, of 'citation' and 're-citation', and the cyclical debate of whether genre as a taxonomic term can in itself be categorised. Derrida and Ronell proposed that genres as narrative constructs are, structurally and taxonomically, impure: although these evolving growing creations possess identifying marks which enable categorisation, the porous nature and intertextual heritage of narrativity means that taxonomic approaches are dogged by 'a law of impurity or a principle of contamination' (ibid: 57) and thereby defy the issue of fixed concept taxonomic labels even as they are introduced by them. Nick Lacey (2000) expands on this, examining the correlations between association and genre narratives, and suggesting that 'some genre texts are a mix of more than one genre' (137). It is precisely this intertextuality of genre themes, conventions and tropes that highlights the problem of seeking to pinpoint the nature of genre forms through semantic and taxonomic devices.

Classification, then, is a *janusian* methodology when examining genre forms, presenting both strengths and flaws. Whereas there is benefit in initial identification through labelling systems, this is counterbalanced by the complications of categorisation given the porous, evolving and self-aware construction of popular narratives. I am not interested in presenting a new methodology of grouping or defining genre, this topic has been covered in other volumes by numerous theorists. My goal for this thesis is to unfold what the formalist and aesthetic categorisation of genre studies may offer my examination of remediated Shakespeare genre films. I turn, therefore, to the flesh and bones of genre studies: analyses of the iconographic signifiers and identifiers of narrative. Narrative identifiers, even if imperfect, provide an initial

impression of the contents of a text, and this impression ingrains a specific pattern of codes and identifiers into audience expectation. As much as the crime or western genre conjures specific iconographies because of the cultural history and association of extant productions, so Shakespeare's early modern playtexts possesses the same cognitive influence. For example, the sensory immersion of audiences within the narrative of any given playtext or film relies upon a combination of constructed codifiers of atmosphere, characterisation and plot: as Shakespeare drew upon the historic understanding of his audiences to immerse them within the swirling chaos of Agincourt, so modern warfare represented on-screen draws upon spectator cultural memory and modern exposure to images of twenty first century conflict. The two are combined in Branagh's *Henry V* (1989): the tonal expression of the violence of Henry V's greatest conquest is projected with the graphic gravity of contemporary genre styling, thereby remediating the narrative essence of both media parents and cultural assimilation of actual warfare. Spectators expect epic storylines set against epic cinematography and thematic iconography, and it is delivered amidst the grime of Branagh's Agincourt. To combine Shakespeare's narratives with the iconographies of such potent genre expectations is, therefore, to represent the two parental texts as a hybrid of conventions and narrative lexicons.

Narrative iconography then, outlined by Neale as a means of examining the 'visual aspects of popular film' (2000: 15), provides critical avenues for extrapolating meaning and creative agency in these Shakespeare genre films. Such studies engage with the sociocultural depth and historical meaning encompassed within the iconological readings narratives, casting contextually objective light upon the cultures which produced them. Therefore, study of genre film iconography, the narrative shape and structural symbolism of genre codes, focuses my study of these Shakespeare remediations. Research conducted by Gombrich (1960; 1979) and Panofsky (1970)[18] states that iconography is the study of objects, peoples, places or events as portrayed through the narrative devices of the visual arts. Similar thematic considerations are present in the research of John Gibbs and Doug Pye (2005), Barry Langford (2005), and more recently Julie Selbo (2016), whose works examine the iconographic construction and examination of genre films and their narratives. Grant, in his consideration of genre film iconography as visual and narrative symbolism of social and cultural history (2007: 12; 29-30), posited that genres as cinematic modes or narrative forms are dramatic and semantic hypernyms for sociocultural ideology and iconography. Genre films, he noted, were products of repetitive and cyclical imagery-turned-iconography: as the narrative progressed, familiar

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[18] Later referenced and reinforced by Mitchell (1987) and Neale (2000).

and recognisable conventions were woven together to form patterns that had been encountered in previous films of a similar narrative. The themes and images that were woven together into these familiar shapes, he argued, echoed the structure of a myth: following templates and retelling stories that reflected and resolved societal issues. For example, when comparing and contrasting the cultural and iconographic similarities between the spoken myth and the screened genre film, Grant stated that 'genre films provide a means of cultural dialogue, engaging their audiences in a shared discourse' (ibid: 30) that bridges narrative association and expectation with the critical commentary on the society represented on screen. This discourse, both conscious and subconscious, pivots upon the composition of narrative icons and the story they invoke and retell. This is as true in Shakespeare's canon as it is in the filmic narratives of popular film genres. Iconographic examination, therefore, provides access to studying the symbolism and narrative meaning behind what imagery and narrative genre codes and conventions *mean* to audiences.

With publications spanning the earlier years of film genre examination, Robert Warshow (1948), James Elkin (1950) and Cawelti (1970) presented research that examines the formative strands of genre convention and identification. Though genre terminology and criticism was still in its infancy during the earliest writings (of Warshow and Elkin, particularly), and was used primarily as audience informing labels more than critical and theoretical devices (Grant, 1977: 1), these initial excursions into the codified visual language of popular film genre (notably the western and gangster films) pointed towards an iconographic and iconological methodology. Narrative symbolism and genre iconography were of key importance in Warshow's influential paper 'The Gangster as Tragic Hero' (1948). Warshow's examinations centred upon analysing the aesthetic and narrative significance of the genre, how the Gangster codes and conventions spoke to inherited dramatic themes, and the cultural impact upon audiences (2002: 99). Drawing upon the elements of performed tragedy, both fictitious (the character of Rico in LeRoy's *Little Caesar*, 1931) and factual (the impending unknown of death), Warshow underpins the cross-convention of self-realisation of mortality as a cultural anchor audiences will recognise as cultural didactism embellished in cinematic form. It was this narrative reflection of sociocultural identifiers, combined with the increasingly recognisable 'fixed dramatic patterns' (ibid: 99-100) of narrative repetition, that presents Warshow's paper as a formative step towards examining films through their iconographic and iconological conventions.

A commonality of the material in this introduction has been the foundational importance of identifying and extrapolating narrative and visual iconographies of genre and media forms. Such toolkits provide an introductory means of examination for the process and result of remediating Shakespeare's texts as popular genre films. In this vein, the narrative eloquence of scenes of remediated physical action stands as one of the key threads of investigative material across the four thesis chapters. My research looks at the physical lexicon of gesture as a form of corporeal iconography. Just as specific movements held cultural and theatrical signifiers in Shakespeare's theatrical context (Bradford, 1996; Astington, 2004; Karim-Cooper, 2016; Sawyer, 2017), so it is in cinematic forms, where genre film identities are gesturally symbolized and reinforced through a physical rhetoric. Tunstall suggested that examining gesture in performances of Shakespeare's texts not only provides a means of understanding the physical metaphor embodied by bodily movement on stage, but also affords a window into character psyche and relationships (2016: 2). Moreover, Tunstall's examinations went on to propose that Shakespeare's own usage of the term 'gesture' in dialogue verbally expressed the early modern understanding to be of emotional and psychological manifestation: ' it cries out, it invests, it presents things in terms of both physical appearance… and an abstraction' (ibid: 57). There are evident links here with Spolsky's *kinesic intelligence*, with theoretical roots placing the study of Shakespeare and gesture in the social science studies of gesture, and broader literary theories such as performance studies and genre studies.

The importance of examining the expressive capabilities of gesture as depicted action is highlighted by my interest in the dynamic embellishment of narrative action: chapter by chapter, the examination of genre film conventions manifest the importance of analysing iconographic narrative action as the translation of Shakespeare's dramatic intent. Thus the language and physicality of Shakespeare's action— as outlined in my introduction to depicted and described action – is examined through filmmaking choices which best example travelling narrative action sequences between Shakespearean sourcetext and genre film remediation. One area which will be used as an initial theoretical and transmedial input of gesture as narrative iconography is the study of theatrical dumb shows and early cinema acting styles. In her work on the early films of D.W. Griffith, Roberta Pearson considered the means of narrative communication via the histrionic and verisimilar codes of acting. Of particular note, she proposed, were the emotional and psychological histrionic codes of acting. What makes this of interest to my own research is the way in which Pearson highlighted the ways in which acting closely resembled spoken language in its communicative efficacy (1992). This is reflected in the consideration of the medieval dumb shows and melodrama, which in turn

influenced the evolution of eighteenth and nineteenth century melodrama theatre, and also provides the bridge between theatre and film in the first Shakespeare remediations.

The construction of any narrative consists of multiple cultural and medial layers: reinforced by the sociocultural studies of genre forms and iconography, adaptation studies explore the interwoven layers of inspiration and sociocultural commentary inherent within any performed[19] narratives. These layers have been the subject of Gérard Genette, who defines these strands of textual construction and influences as *paratexts.* Gerard states that paratexts may be best described as the structuralist elements that provide form to a *text*: 'a title, subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic' (1997: 3). This list seemingly comprehensively notes any secondary layer of illustrative form which engraves meaning of the text within the spectator's understanding. Titles and book covers, for example, are the immediate advertisement of content through written and graphic means, whilst subtitles and terminal notes seek to further engage the comprehension of status and secondary layers of narrative through expansion of topic or theme. In response to Genette's approach to the internal and external indicators of textual identity, Georg Stanitzek took these ideas further to postulate on the categorisation of texts through study and composition of their paratextual elements. He noted, for example, that titles and subtitles of texts are ready gauges of genre (2005: 30), and therefore expands on the ideas proposed by Genette by refining the taxonomic and commercial potential of paratextual study. With reference to these arguments for the advertisement and synoptic characteristics of paratexts, I therefore see how the analyses of multilayered materials would reinforce my thesis research. It is the overlapping of genre and Shakespearean conventions, the layers of structure and identities of written and visual media, which[20] further situates my research into the Shakespeare genre film.

Therefore, study and analyses of paratextual materials and their execution are one means of expanding my examination of the Shakespeare genre film, focusing on the results of textual and media remediation. If a paratext may be examined as an element of clarification

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[19] Performed here defined as any plot that is enacted, spoken or written.

[20] Such as novels, poetry, playtexts or films. Moreover, in referencing *media*, I mean the wide spectrum of entertainment: therefore, though Genette's criticism focuses on written work, visual performances such as theatrical presentations and screened media are as much accountable in the analyses of the paratextual qualities comprising each media text.

superimposed or inserted within the context of an overarching text, I propose that analysis of the film poster would be of major benefit to any close reading of the processes of adaptation and, with reference to my own research, remediation. Indeed, as noted by Jonathan Gray, the film poster as paratext is one of numerous extra-textual materials saturating the media in an attempt to sway audience opinion and, quite literally, buy the favour of potential clients (2010: 1-2). Drawing upon a triumvirate that bears testimony to Tom Ryall's own theories on the triangle of genre film production (1975: 28), Gray notes that in modern media paratexts are the sinews or the insulation that pad the gaps between the 'Big Three', creating and determining the interactions between 'the Text, Audience, and Industry' (ibid: 2). Accordingly, this contractual relationship between producer and audience pivots on the dual principles of apriori awareness of narrative construction and commercial expectation, something Selbo reinforces in her work on the construction and inspiration of genre film texts (2016: 315). Film posters must be the silent sales pitch to audiences, visually conveying the eye-catching codes and conventions that will attract the gaze of potential viewers. Therefore, the content of the poster must negotiate prime iconographic material to communicate the "selling points" of the narrative, be they story based, star names, the director, or conventions frozen in a snapshot of muted gestural performance.

By identifying and highlighting those sub-textual elements which form the paratextual comparator to narrative iconographies, I provide myself with a platform from which to best analyse the forms of cinematic and Shakespearean remediation. If, referring back to Gray's research, paratexts enable a form of demarcation, or identification, of textual structure, then this theory and practice is related to the study of iconography. However, though aligned with the field of genre studies, my thesis does not concentrate upon the commercial or financial aspects of genre entertainment. To provide clarity and context, as my thesis concerns the thematic examination of the nature of the remediation of Shakespeare's plays as popular genre films, a framework of paratextual elements enables greater access to those narrative codes and conventions which present the Shakespeare genre film. By this, I mean that the films are constructed so as to re-present Shakespeare's texts through the cinematographic language of popular film texts, and this language is made up of the semiotics of filmic narratives as well as Shakespeare narratives, combining them into one hybrid form and thus appealing to two markets: cinema and Shakespearean. In this, there follows the notion of returning favour: in other words, fans of a particular theme or narrative would watch the remediated Shakespeare films because they were fans of one of the two elements of the genre film adaptation (Gray, 2010: 24). The iconographic elements or conventions, therefore,

must be recognisable to the audience, and so the semiotics of the adaptation must be distilled in such a fashion that is accessible upon consumption.

Narrative Action as Analytical Framework

So far I have outlined the context for my interest: the following section will reveal how my research will be structured, unpacking the themes and avenues of my narrative action framework. Narrative action, an original term I coined to encompass the scope of narrative sequences in texts, is both descriptor and verb. This dual function is readily explained as a categorizing label, acting with the same hypernym objective as the term 'genre', and the description of the action or occurrence within the films examined. What began as a means of describing the narrative events of a text (literary or performed) has evolved, turning into an analytical framework for my examination of the Shakespeare genre film. The component branches of my narrative action framework break down and crystallise the elements of narrative action so that I may examine each Shakespeare genre film in greater depths as examples of interpretation. Issues of verbal imagery, visual imagery, gesture, and plot (which encompasses thematic motifs as well as narrative structure) lead towards examinations focusing on the importance of genre iconography and the dynamic interpretation of Shakespeare's narrative elements through sequences of physical action.

One of the first steps in this framework is identification. Identification of the elements and conventions of the film remediations is achieved through close-reading studies of the textual, that is, Shakespearean codes and conventions, and the cinematic, that is, genre film codes and conventions. The study of iconography and iconology, the signifiers and symbolism of an artwork and the study of the creative cultures which inspired them (Panofsky: 1955), will further establish the narrative symbolism and performance of the remediated texts examined in this thesis. The critical body of extant academic research provides the theoretical basis for my examinations, and my work will draw on the fields of Shakespeare on film, genre theory and adaptation studies to establish my research amidst these ranks. Finally, the analytical elements of narrative action, spanning the verbal and visual imagery of spoken and performed action, the cultural contexts and symbolism of gesture, and the plots themselves, provide the areas with which each chapter will engage. The eloquence of performed gesture, by which I mean the physical fluency of action, draws me towards theories proposed by critics Pearson (1992) and Bevington (1984). The ideas proposed concerning the significance of movement as

narrative and media identifiers in theatre and cinema directly influence my research. Accordingly, the communicative potential of scenes or examples of remediated gesture will inform future examinations in the thematic consideration of narrative and action. What follows is an introduction to the elements that inform my narrative action framework, with a goal establishing how these analyses will engage with the Shakespeare film adaptations examined in this thesis. This framework is best explained by breaking it down into its component parts: verbal imagery; visual imagery; motifs; and plot. Using these four branches of performance as the starting point for examination, in-depth research can then explore the conversation between, and remediation of, narrative elements of both Shakespearean playtexts and their vehicle genre films.

The verbal and visual imagery elements are examined as depicted and described action, remediations of the performance or symbolism of Shakespeare's playtexts through the stylized action and aestheticism of genre film iconography. Examples of the visual include the physical material, such as costume and setting; the depicted actions of entrances and exits; and the choreography and blocking of physical movement. Verbal imagery, the described action drawn from spoken rhetoric, engages with the imagined imagery conjured by language, and my research takes this internal imagery and examines their externalised visualisation. For example, when the battles of *Macbeth* or *Coriolanus* are described in Shakespeare's texts, both reader and audience are provided with the verbal codes and conventions to bring offstage action to life in their inner eye. This verbal imagery is described action. In this thesis, I examine how the capabilities of cinema can be exploited to transport the viewer into genre film interpretations of the battles audiences of Shakespeare's plays conjured in their imagination. Thus the bloody theatres of action depicted in dialogue are transformed, interpreted as the mobster shootouts in the Crime films, or the skirmishes of troop warfare of War films. Visual remediation further exaggerates these processes of narrative action, recalling prior film interpretations of the playtexts whilst delivering new translations of both genre conventions and playtext action. Branagh's *Henry V* (1989) is a prime example of remediation and depicted and described action within a genre film interpretation of a Shakespeare playtext: combining the gritty realism and sweeping camera angles of the War film genre lexicon, with elements of the playtext verbal imagery, and recalling Olivier's 1944 homage to patriotism and dramaturgy in his own take of *Henry V*. Branagh's genre film representation of Shakespeare's History translates verbal imagery into visual imagery: described action remediated, turned into depicted action.

Narrative action may be examined within the selected case study remediations by identifying the framework's key components. I have already stipulated that there are two broad branches of narrative action: depicted action (scenes of physical action) and described action (the verbalisation, and sometimes interpretative action, of reported narrative), or physical and interpretative. Within these two forms of narrative action, however, there are nuances and complications of these outline summaries, as shall be explored in the following sections. Of particular importance are the existing cultural and physical iconographies manifested within corporeal communication, by which I refer to those moments of depicted action as communicated through gesture and movement. By this, I mean that my research looks into sequences of bodily conversation between the *speaker*, the actor onscreen,[21] and the *spectator,* the viewer experiencing the remediation, which manifests as both narrative action and a form of physical Iconography.[22] For example: there are a multitude of possibilities in the simplest of instructions. 'Enter', 'Exit', 'They fight', these stage directions are both straightforward directions for the players, as well as blank canvases for artistic and physical interpretation. This is the very embodiment of the exploitative possibilities proposed by the physicality of gestural action, or the narrative eloquence of scenes of depicted action.

Bevington (1984) began his theoretical exploration of the language of Shakespeare's gestural action[23] with an example taken from one of Shakespeare's best dramatic conundrums of action and inaction: Volumnia's advice to her warrior son, that action is eloquence, speaks of a gestural language that possesses a potency that rivals the most poignant of speeches. 'Action is eloquence' (*C*.III.ii.93), in Volumnia's words, is one of the influencing factors of this thesis: when action may take multiple modes of performance, such as gestural or metaphorical, what results when spoken language is transformed into gestural language? Andrew Gurr's notes on the stage conventions of Shakespearean theatre suggests an interesting vein for research, and one pertinent to my analyses of gestural convention as narrative remediation: '[c]ertain conventions of gesture on the Elizabethan stage… were shorthand of stage presentation,' (2009: 121). When actions embody social and dramatic contexts, such as a hand over the

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[21] I use speaker here to emphasise that not all conversation is verbal. Expression of feeling or intent may be as emphatically and clearly communicated through physical action as through verbal eloquence, and follows in the same theoretical trend of thought as Bulwer's examination of the language of gesture.

[22] The contextual and cultural heritage of gesture embodies the physical shorthand for the symbolic and lexical properties of physical conversation. Considerations of such physical metaphor will be interwoven into case studies in each chapter, thus building on the question of how Shakespeare's texts and genre film conventions merge to embellish and expand the potential of the other.

[23] As opposed to the metaphoric, verbal imagery my section on described action, and later close-reading within the chapters, will go into greater detail in explaining.

heart connoting exaggerated feelings of love or betrayal, this reliance upon the eloquence of action directs my research into the narrative effect of remediating established dramatic conventions into the language of film genre conventions.

Depicted action thereby presents the physical performance of cultural and contextual messages. As stated by Andrew Gurr in his work on the Shakespearean stage (2009), and Karim-Cooper in her study of the symbolic hand in early modern culture (2016), gesture and choreographed sequences of action were (and still are) an embodied shorthand for players and audiences of the early modern theatre. Hands, arms, heads, legs, feet: the mannerisms of the players in their movements of a hand or a foot would physically enunciate the spoken word, manifesting the dialogue with greater dramatic impact. This is every bit as true of the gestural iconography evident in genre films, and my research will show that Shakespeare's playtexts translate so fluently into genre film narrativity because of the eloquence of visual motifs and physical devices of iconographic conventions. In her research into the eloquence of mute gesture in the early Shakespeare adaptations, Buchanan noted that in response to the necessity of communicating Shakespeare wordlessly in accordance to the ban of speech in theatrical settings (2011: 42, 44, 174), actors would 'manifest' meaning through physical action. The existence of acting manuals and guides were beneficial in the construction and composition of this gestural language, creating through action a language of 'wordless communication' (ibid: 174). Study of the language and iconography of gesture also provides one further interesting avenue of research where the travelling of narrative action from playtext to film is concerned: gesture as a means of embodying, or translating, verbal imagery. There are moments in my thesis which debate the clear cut distinctions between physical and spoken narrative action. In such instances, gesture provides the means of examining the middle ground of transformed narrative action, falling both within and without the performance of depicted and described action. Take, for example, act 1 scene 4 of *Hamlet*, where Ophelia recounts Hamlet's visit to her closet. In her speech, Ophelia paints a vivid picture of the encounter, her description of the Prince's actions, appearance and gestures capturing the essence of a tormented mind. In Branagh's twentieth century interpretation of the Danish Tragedy, *Hamlet* (1996), Winslet's Ophelia re-performs the encounter with the Prince as though she were Hamlet and her father Polonius (Briers) were Ophelia. Therefore, as the spoken rhetoric speaks of taking of hands and extending of arms, so Ophelia's physical gestures transform the verbal imagery to visual: the detail which Shakespeare paints of Hamlet's actions through Ophelia's words are made manifest, and the cultural understanding of the gestural tics of malady and melancholy as understood by contemporary audiences are

given shape by Ophelia's own hands and head.[24] Described action becomes depicted action, and the acting traditions of early modern stagecraft are physically transformed into performance: my research will examine how such gestural performances translate into the language of genre film iconographies.

The work in this thesis acknowledges that each text is in itself an amalgamation of several textual and dramatic influences, at once original and yet part of a textual family of narrative and performed iconography. This approach thereby echoes Linda Hutcheon's argument that every text is a form of adaptation of previous texts as well as an evolving process (2013: xvii). Her statement that should audiences be aware of an adapted work, 'there will be a constant oscillation between it and the new adaptation we are experiencing' (ibid), enables and underpins my argument that each film adaptation is a remediation, created through the processes of interpretation. Acknowledging the patterns of textual and narrative oscillation further promoted the mediation and hypermediacy of Bolter and Grusin's remediation. Their research proposed that conscious or unconscious awareness of textual adaptation and re-presentation is an understanding of oscillation, or movement, of practitioner choices and narrative elements: 'oscillation is the key to understanding how a medium refashions its predecessors and other contemporary media' (1999: 19). Cultural and textual awareness of what has gone before underpins the cognitive experience of watching genre film interpretations of Shakespeare's plays. For example, knowing that *Hamlet* is a revenge narrative brings greater intrigue to the experience of watching it transformed into the visceral and dynamic action of a Spaghetti Western. Hutcheon's theory of adaptation as 'constant oscillation' points to my own close-reading case studies: in comparing and evaluating the sourcetexts against the remediation of the Shakespeare genre film, my research examines

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[24] Karim-Cooper (2016) noted the intermedial symbolism and heritage of hand gestures and actions in Shakespeare's texts. Furthermore, her research examined the verbal description of gestures, and how this description of unseen actions communicated narrative meaning to audiences. Karim-Cooper referred to this practice as *gestural narration* (2016: 8), or the language and symbolism of hand gestures and actions. In Shakespeare's texts, it was highlighted that the eloquence of gestures was as potent when described as it was as a physical action. One of the primary case studies of her work focuses on Ophelia's recounting of Hamlet's visit to her closet. The particular attention to detail about Hamlet's movement, actions and gestures, particularly the language of his hands, is a prime example of described action, and strikes an interesting tone. Some directors may choose to use the vividity of Ophelia's report, cross-cutting between the action of the obviously distressed Ophelia and Hamlet in a flashback to the event. This convention could be more easily achieved in film than on stage, thanks to the cross-cutting device: however, the appearance of the actor playing Hamlet and enacting the gestures as Ophelia talks could be performed on stage in the playhouse as an example of narrative action that hybridises depicted and described action.

texts which as much call to their shared narrative existence as they actively announce the originality of their narrative collaboration.

The language of gesture and action were at the forefront of Bulwer's 1644 manual *Chirologia*: 'for as the Tongue fpeaketh to the Eare, fo Gefture fpeaketh to the Eye, and therefore a number of fuch perfons whofe Eyes doe dwell upon the Face and fafhions of men, do well know the advantage of this obfervation'. Chirologia debated the eloquence of embodied language at a time when the distinctions between 'high' and 'low' drama were hotly contested. The tendency for physical spectacle and crude, action-dominated narratives, were deemed a smear on the name of theatre as Philip Sidney's *An Apology for Poetry* (1595), and even Thomas Heywood's own consideration of the stereotypical aspersions cast against the acting profession in *An Apology for Actors* (1612), would suggest. The spoken word, the philosophy of poetic imagery were deemed the best refined code of performance, physical sawing of arms and stamping of feet served as little more than distraction from the narrative, something Shakespeare himself made comment upon in Hamlet's advice to the players (H.III.ii.1-14). However, the tongue alone does not speak for the orator: instead, as argued by social philosophers like Quintilian in his *Institutio Oratoria*, the natural language of the body[25] is as fluent and eloquent as speech for communicating meaning. There is little doubt that the works of Quintilian would have influenced Shakespeare's dramatic art (Meek, 2009: 9), and Bulwer's manual confirms that the study of gestural philosophy was of primary interest in early modern academic and theoretical discussion. It is the continuing vein of academic pursuit into twentieth and twenty-first century publication, such as the works by Thompson (1992) and Karim-Cooper (2016), which leads me to believe that the language and theory of physical action is an influential focus for my own examinations of these remediated narratives, as will become evident in the promotion of analyses of mediating depicted action across the thesis.

The central philosophy of Bulwer's manual, that the universal tongue of physical action, where 'articulated Fingers fupply the office of voyce' (157), thrives within Ellen Spolsky's theory of kinesic intelligence. Spolsky's article explored the forms and variant of physical language, namely the sociocultural practice of gestural communication and the meanings interpreted from non-verbal conversation. Gestures evolve over cultures and decades: it is through each generation teaching the next that the sociocultural language of gesture is preserved as a

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[25] I would argue that Bulwer's concentration on the movements of hands and arms is an inherited interest from the writings of Quintilian, whose work on the performative politics of speech making gave great attention to the language of accompanying physicality for enhanced meaning.

physical form of conversation. Spolsky expanded upon her kinesic intelligence theory, stating that humans possessed the ability to interpret, discern and relate the physical movements, gestures, postures or accessories of one or more gestural orators. There is some flaw in this argument, as any cognitive lifeform on earth has the ability to interpret physical signs, as any mating ritual or territorial display would attest, but the theory of gestural conversation is of interest within this thesis. One of the best examples would be to highlight the infamous 'Alas poor Yorick' pose commonly adopted by those wishing to convey Shakespeare's Hamlet, or the practice of 'histrionic' acting. Spolsky's work on kinesic intelligence, particularly the narrative conversation between actors and spectators, is a ready thematic vein in all of the chapters, and is of particular interest when analysing the intermedial nature of physical and metaphoric gestural action. Physical action, or conventions of action, is therefore a mode of gestural translation: this research focuses on examining the re-presentation of action that was present as one mode of gesture in the playtext as another action in the mode of a cinematic genre narrative. One of the interesting aspects of the physical action sequences is the degrees of transformation presented in each film. There are numerous possibilities for the interpretation of such scenes: straightforward action as action sequences, like fights, shows a gestural link between the struggle between men, whilst the transformation of action such as chase sequences from early modern practices to twentieth or twenty first century car chases demonstrates a greater visual and gestural significance of narrativity. Such examples of depicted narrative action range across the translation of sequences such as duels from *Hamlet* or *Romeo and Juliet*, transforming the sequence from Shakespeare's sword fighting in Denmark or Verona to nineteenth century Texas or twentieth century, dystopian American beachside resorts.

Shakespeare's playtexts used the conventions of entrances and exits as a dual device for the chronotopic immersion of audiences within the timeline of the narrative and the maintenance of audience interest in the visual action to enhance the verbal imagery. Geoff King's introduction to *Spectacular Narratives: Hollywood in the Age of the Blockbuster* (2000) stipulates that action sequences in popular cinema narratives ensure coherence in the development of plot and narrative atmosphere (3-4). Let us take a soliloquy as an example of developmental action, and consider how this convention of Shakespeare's dramatic action may be interpreted in the action of a genre film. A soliloquy typically occurs where no other ears may hear, thus bringing a sense of isolation or secrecy, to the dialogue. When represented as a moment of quiet in the middle of a gangster's explosive and murderous rise to power, how does the cinematic medium enhance or blur these moments of dramatic

privacy? This is what King noted as the balance of 'high intensity "noise" to quieter and more reflective interludes' (ibid: 102), the narrative manipulating periods of calm interspersed with dramatic power to intensify the viewing experience for the audience. However, there is also the case for dramatic action presented as dramatic *action*, where urgency and 'rapid editing' (ibid: 99) immerse the audience within the dynamism of narrative events onscreen. A pursuit in the heat of battle, such as the struggle between Macbeth and Macduff, or a comedic interlude, such as the cat fight of Hermia and Helena's dispute, the thrill of the hunt creates temporal excitement within the fabrication of staged action. On stage, the actions and gestures of the actor must-needs persuade the audience of the blur of speed and of urgency in the characters' movements. Editing techniques made possible in post-production remove the conscious suspension of disbelief, bringing a guttural immediacy to the action as characters are chopped and changed about a series of locations in rapid fire succession thanks to the swiftness of a cut.

 Cinematic narrative conventions and technologies of popular genre films share narrative lexicons with Shakespeare's texts, and vice versa: what my thesis will examine during the processes of close-reading case studies is why this pairing works, and the conventions as elements studied in each chapter are my platform for this examination. Paramount will be the identifying and analyses of narrative iconography, particularly that of Shakespearean and genre iconographic lexicons. Such considerations point towards study of the translation and transformation of the iconic spoken poetry of Shakespeare's texts into the visual language of cinematic performance (something my first chapter, in particular, will engage with). Siegfried Kracauer noted that 'each medium has a specific nature which invites certain kinds of communications while obstructing others' (1997: 3): this recognition of artistic reinterpretation is precisely what inspired Jorgens's examination of the filmic, poetic and theatrical modes of re-presenting Shakespeare on film, or Buchanan's approach to examining the ways in which Shakespeare's narratives might be examined through means other than the spoken word (such as gesture, or different cultural idioms). The negotiation of media codes and conventions presents the constraints and possibilities of cross-media adaptation, which is exaggerated when the textual and aesthetic identities of genre films and Shakespeare's playtexts are considered. Conventions of identity and meaning in stage texts and cinematic texts provide the keys to dissecting and understanding how the marriage of early modern dramatic iconography and popular film genres works. Comparisons between those narrative elements such as mise-en-scène, characterisation or physical and spoken performance correspond with my research questions on the communication and remediation of two

discrete, distinct and yet unmistakably familiar media texts. Action, therefore, possesses a narrative rhythm beyond movement. The question of where and when characters enter or leave a scene, their presence or absence on stage or on screen, sets in motion the cogs and gears of the story. The significance of narrative action, and its presence or absence in a scene, thereby provides meaning to movement. What this thesis will uncover is the effects of transformation of narrative conventions across media boundaries, and how the genre templates and iconographic devices translate the emotion of Shakespeare's text.

Described action, the verbal illustration of scenes of physical action, is a form of remediated transformation that I argue exists as a further transmedial narrative device when encountered in filmic adaptations of literary or theatrical texts. I perceive that described action attends to those scenes which must be described for the sake of imaginary forces to paint the picture within the spectator's minds as an additional sensory and cognitive device for enhancing the impact of the story upon the audience. Therefore, I argue that described action is spoken direction and verbal imagery, pathways of interpretative communication and narrative direction between character, practitioner and spectator. For example, when a character breaks from conversation to indicate another character's presence or departure from the stage, such as Egeus's line 'we follow you' (*AMND*.I.i.127), I examine this as described narrative action. Evidently, the physical conditions and constraints of the performance space affects how moments of spectacle are enacted on stage. Events such as the battles in *Macbeth*, or travelling across stretches of water and countries in *Henry V*, or even the metaphysical stretches of decades as narrated by Time in *The Winter's Tale* are good examples.[26] Of course, without exact direction, such as the stage direction cues for entrances and exits mentioned in the section on depicted action, comes the potential for artistic confusion: Bevington pondered the trouble of identifying how and when stage directions should be interpreted by the rhetoric, drawing on his experience as an editor of Shakespeare's texts (1984: vii). This is where my thesis turns to the spoken directions in Shakespeare's dialogue, and determines the form and shape of my research into the remediation of described action.

Just as Bevington noted the protean nature of examining rhetoric for cues for staged action, so Ichikawa continued the thought process in her work on Shakespearean entrances and exits

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[26] I will examine the remediated convention of the Chorus –turned-reporter in Fiennes's *Coriolanus* (2011) in the fourth chapter, dedicated to the war film adaptations of Shakespeare's plays.

(2002). Examining the practice and symbolism of movement on and off stage, Ichikawa highlighted that even the seeming simplicity of stage directions as 'Enter' or 'Exit' were not formally established stage convention until the late sixteenth century (1). The uncertainty of the exact moment of entrances or exits of characters on stage was partially due to the malleability of depicted and described stage directions. Just as my thesis examines, so Ichikawa notes that there are both physical and spoken directions for action: '[t]he dialogue includes speeches which serve as cues for the actors' movements. These are verbal directions built into the dialogue by the author' (2002: 22). Taking these ideas further, and combining Ichikawa's theories on the described narrative action provided by spoken directions with Spolsky's theories of kinesic intelligence, these ideas combine to create a means of examining described action as a three-way conversation that occurs between actor, character and spectator.

The rhythm and structure of a playtext or genre film plot is dictated by narrative and genre iconography. For example, in Shakespeare's Comedies and Tragedies, there is the basic arc of equilibrium, disequilibrium, and re-establishment of equilibrium. In the Comedies, an event will occur when confusion, death, or jovial mischief upsets the balance that had opened the narrative, but a peaceable and optimistic resolution closes the play with a form of order restored. The Tragedies follow a similar narrative trajectory, but given the nature of the genre, a pessimistic slant overshadows the conclusion, with loss of life resulting in an uneasy resolution to the play. Returning once more to Wells (2016), I argue through the close examinations of each of my case-study chapters (early, Western, crime and war), it becomes apparent that the plot of the Tragedies and Comedies (and some Histories) reflect and amplify the pattern and rhythms of genre film narratives. Thus, just as the wheel of fortune turns in *Macbeth*, raising the eponymous character's station to the pinnacle of King before descending once more to the slaughtered corpse of a damned traitor, so a similar arc may be seen in the conventions of a Crime film, tracing the highs and lows of a mobster's ambitious climb to the Top.

In studying the plot, one also encounters the themes and motifs that construct the narrative shape of a text. Themes such as birth, death, ambition, and contest, are a ready source for textual remediation, and feature across the spectrum of performed and spoken narrative media. However, what makes these themes identifying conventions are the means by which they are used to shape the narrative structure of a text. Evaluation of themes as motifs lends weight to my research into the transmedial nature of Shakespeare and genre film narrative

action. For example, the ambitions of Macbeth, the motif of tragic hubris, transforms into the rise and fall of the power hungry gangster of the Crime genre. Romeo, the hero unwilling to draw his blade against his enemy, finds his celluloid parallel in the motif of the noble gunslinger of the Western who never unthinkingly pulls the trigger. Thus, analysis of plot is refined and honed by the concentration on an elemental level as well as the broader scope of form and structure, blending overarching synopsis with the micro-detail of iconography. My thesis will draw on such examinations to enable in-depth analysis of the means by which conventions, or motifs, travel from Shakespearean playtext to genre film narrativity: in doing so, research across the chapters will crystallise the relationship between the two media forms, and how the narratives enable and excite one another.

Each analysis seeks to increase academic engagement with the Shakespeare genre film through the frame of narrative remediation, providing in-depth readings of conventions under the umbrella research of interpretation. As such, this thesis builds on the work of those extant texts which examine areas of interest crucial to my work: film genre analyses; the multifaceted processes of adaptation; and finally work on the dramaturgy and symbolism of Shakespeare on film.

Thesis Structure and Hypothesis Overview

Having outlined the methodologies of my approach to reading the Shakespeare genre film, I shall now situate the structure this thesis will take. Comprised of four chapters, the following material will take on the ideas and framework raised in this introduction with the intention of examining how cinematic narratives interpret and represent Shakespeare's playtexts. The central considerations of Shakespeare and form as outlined in my research question will be analysed through the examination of the process of remediation. The case studies in each chapter will focus on particular conventions which best exemplify the remediation of the sourcetext material, examining how the audiovisual language of film interprets and re-presents Shakespeare's texts. Chapter One centres on the period of early cinematic remediations, focusing on films produced between 1899 and 1911: this chapter exists as a contextual series of examinations, questioning how this formative era of film making and adaptation established the codes and conventions which would come to identify popular Hollywood genres of the future. Chapter One may therefore be described as a contextual chapter, situating and establishing the background from which the early adaptations grew.

The case studies, in-depth examinations of early Shakespeare films produced during the late nineteenth and early twentieth centuries, examine the conventions of depicted action and remediated theatrical and literary conventions of narrativity. It is important to note that the films examined may be categorized as multiple early genre performances, and therefore are not defined as the colloquially termed 'silent Shakespeare',[27] but rather encountered as a period of genre, narrative and technological experimentation. Chapters Two, Three and Four extend into the era of established popular film genres, and examine how the lexicons of the Western, Crime and War genres remediate Shakespeare's playtext events, narratives, characters and thematic binaries. Chapter Two, the Western Shakespeare film, analyses the efficacy of thematic narrativity, how the visual iconography of the Old West mediates the Shakespearean text. Chapter Three, building on the schema of the previous chapter, highlights the narrative action of the remediated plot, reading both Shakespearean and genre influences in the Macbeth crime film. Finally, Chapter Four brings all elements of the narrative action analyses together in a cohesive examination of the Shakespeare war film, reading the elements of depicted and described action, plot and thematic narrativity of the hybrid text. The three 'genre' chapters therefore focus on films produced once the codes and conventions of gestural and filmic performance has been established: case studies engage with the codified language of genre film narrative conventions in the examination of the remediated Shakespeare play as represented through the vehicle of a popular genre film.

Thus chapters Two, Three and Four analyse remediated films created within the parameters of popular film genres with culturally recognized iconographic lexicons: Western, Crime and War. Comparison of the sourcetext playtext and the audiovisual iconography of the genre film interpretations will provide the material for examination.

The goal of every examination is reading the genre film adaptation as an *interpretation*, with particular attention to the filmmaking choices made in order that the sourcetext may breathe anew through the genre film remediation. As the elements of Shakespeare's texts are remediated through genre film iconographies, the case studies will extrapolate from close textual analysis how conventions from both parent mediums (Shakespeare and film) communicate with each other. For example, certain sound effects signify or exaggerate plot

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[27] While the term "silent" is still in use in current theoretical debate, and has been critically and technically debated for its mislabeled categorisation, it has been accepted as a relaxed hypernym for a period of filmmaking before the advent of audiovisual technologies and the era of the "talkies". See Grieveson and Kramer, 2004, Buchanan, 2011, and Napper, 2017, for their approach to navigating how the silent action of early cinema has meant that, whilst inaccurate, has become a cautiously accepted part of the colloquial idiolect for engaging with pre-1927 film.

events, such as the entrances or exits of monarchs onto and off the stage: stage directions from Shakespeare's playtext will be examined in whatever transformed state may appear in the genre film interpretation, as examples of remediated depicted or described action. A direct example of such an examination occurs in the fourth chapter, with the interpretation of Shakespeare's Coriolanus as a twenty-first century War film narrative. Calling for a *parley* between Roman and Volscian forces in act 1 scene 4 with trumpets and horns suits the performance styles and traditions of an early modern stage: however, in Fiennes's twenty-first century war torn city, with high rise buildings and automatic rifles, to play the script according to the stage directions would seem dramatically and historically contrapuntal. Thus trumpets and drums are replaced with the sound of mortar fire, and parleys are removed altogether for the ease of translation of narrative action into the trappings and conventions of cinematic modern warfare. Thus Shakespeare's text is edited, manipulated, and re-written to better suit the stylisation and rhythms of the modern war genre film: more action, less words. In comparing conventions of dramatic performance, my research questions how the narrative elements, or iconographies, of the genre film may be exploited to enhance the dramatic tensions of the Shakespearean playtext.

Chapter One: Depicted and Described Action

Early Shakespeare Film Remediations

The silent cinema has passed away and so it is possible to treat it as a distinct and complete phenomenon. True, a great deal of its characteristics have passed into the sound film but, in spite of many resemblances, it retains its distinction and was something which the sound film by its very definition was not.

(O'Leary, 1965: 6)

As media multiplied in the early twentieth century, artistic imperatives and commercial forces coalesced to encourage the repurposing of creation in art from one channel of expression to another.

(Ziolkowski, 2018: 63)

In a nearly mythological event during the early stages of interpreting the plays in mime, the renowned stage actor Sir Johnston Forbes-Robertson, during the filming of the 1913 production of *Hamlet*, is purported to have yelled at the cameraman 'Lines, damn you, give me lines'.[28] The outburst can be read in a number of ways. Was the actor calling for lines to speak, frustrated at the lack of metaphoric sensitivity of the extravagant gestures available to him? Or was Forbes asking for the line so that he could gesturally embody the feeling, seeking clarification for physical communication? As might be anticipated, Forbes-Robertson's exclamation raises some important considerations, foremost amongst which is how early cinema practitioners represented Shakespeare's verse in this predominantly physical world.

Nearly three hundred films were made of Shakespeare adaptations between 1899 and 1927, drawing heavily on pre-existing literary and performance narrative conventions (Richardson, 1973: 20; Buchanan, 2011: 1-2). The inability to hear the actors onscreen perform Shakespeare's iconic poetic rhetoric did not sway burgeoning filmmakers from translating theatrical tradition:[29] indeed, the shared similarities between the poetic reliance upon

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[28] See Dehn, Paul, 'The Filming of Shakespeare', p.50 in Garrett, John (ed) *Talking of Shakespeare*, 1954
[29] The belief that sonic dialogue enhances atmosphere, enables audience understanding, and creates emotional attachment is expansively discussed by Bradbrook, (1932: 128), Greenblatt (1997) and Hindle

created imagery could be mimicked through eloquent gestures, recalled with iconic action that *spoke* the dialogue with physical oration (O'Leary, 1967: 7; Buchanan, 2011: 2). Moreover, with its narratives of action, fantasy, romance and suspense, there was more than sufficient visual and physically dynamic material to entertain spectators within this new expressive celluloid form (Lemaitre in Eckert, 1972: 27; Burrows, 2003: 76-85).

In focusing on a period of cinema history as a starting point, rather than on a specific genre, as I do in later chapters, my intention is to situate the era of early film as a nascent period for narrative codes and conventions that are central to this thesis. I argue that attentiveness to this period of cinematic experimentation is foundational for analysing the processes and results of remediating Shakespeare's plays through the iconography of genre film narrative elements. This chapter is therefore divided into three sections, each focusing on a specific characteristic of the films which embody elements of Bolter and Grusin's branches of remediation. Of particular interest to this chapter are the examples of remediation which present transparent immediacy and hypermediacy. Moreover, the chapter considers the differences in those films shot on indoor and outdoor performance spaces, and how this inevitably influences the final presentation of the narrative. It therefore follows that the formative Shakespeare film adaptations walk a tightrope path between two narrative worlds: that of the theatre, and that of the burgeoning cinematic forum.

Early filmmaking practitioners drew upon a wide range of extant materials for inspiration, bridging theatrical stage shows, literary texts, dramatic performances and a broad history of dramaturgical gestural practices. Spanning féeries, theatrical productions on film, period dramas and shorts, this chapter engages with, and celebrates, the multiple formative genres early cinema productions experimented with in the remediation of Shakespeare's texts. I have chosen to examine six case study films, drawn from American, British and European filmmaking companies, and spanning three of Shakespeare's major genres (comedy, history, and tragedy). As the chapter unfolds, I will demonstrate the methodology of narrative action as an analytical framework, developing extant theoretical approaches and my own narrative action framework for the progressions of this thesis research. Analysis is founded upon the narrative elements of depicted and described action, two gestural and verbally allegorical methods of communicating narrative, plot and iconographic themes to the viewing audience. The structure of this chapter mirrors the diversity of this period of filmmaking. Three

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(2007). Though the potency of verbal imagery and emotional lures is undeniable, there is little to dissuade me from the belief that the eloquence of gestural performance holds any less sway over an audience.

subsections of case studies will chart how nascent cinematic production techniques and established theatrical conventions merged to create a new transmedial language of interpretative narrative remediation.

There are two key elements to this chapter, and the examinations focused by the analysis of depicted and described narrative action herein: eloquence of performed gesture, and the emergence of nascent conventions of popular genre narrativity. The discussion of the mute eloquence of performed action: the case studies will unfold how this dramatic and technological necessity in the era of so called "silent" films[30] was fundamental in remediating through action Shakespeare's iconic dialogue. Chapter One is comprised of six case studies of early cinema Shakespeare adaptations, examining the expressive qualities and interpretations of the gestural language used to communicate narrative Shakespeare's first cinematic remediations. The case studies have been chosen to enable examination of the nascent narrative conventions of popular genre film remediations of Shakespeare's texts. For example, the slapstick physicality of the chase narrative, one of the most popular narrative modes of early fiction cinema (Hansen, 1991: 46), provides the gestural convention to remediate Shakespeare's four way pursuit of the lovers in *A Midsummer Night's Dream*. The humour of exaggerated movement, rapid action, and vaudevillian accents of the filmic convention provided the perfect vehicle for narrative remediation, whilst also playing with the concepts of *transparent immediacy* and *hypermediacy* as outlined by Bolter and Grusin in their work on the forms of remediation. The translation of the physical movement speaks of mediation, whilst the transformation of the action from open-air stage frivolity to the exaggerated physicality of location filming and editing techniques addresses the issues of hypermediacy. I will expand on this point further in the analysis. The film adaptations examined in this thesis, then, are examples of multiple narrative elements converged into a singular entity, embodying the processes of remediation and adaptation. In fact, writing on the experience and process of multi-textual adaptation, Linda Hutcheon noted that, when watching a film in the cinema, 'the audience will recognize that a work is an adaptation of more than one specific text' (Hutcheon, 2013: 21). Hutcheon's quote speaks to the process and result of Shakespeare genre film remediations as the merger of multiple texts, performance techniques, and narrative conventions. As mentioned in my introduction, my thesis is particularly interested in how the process of remediation creates a work of hybridity, and may

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[30] A technological misnomer, but nonetheless a hypernym often used to roughly categorise the period of early filmmaking before the production of the "talkies" (O'Leary, 1965; Buchanan, 2011; Whithall, 2014).

be read as a work of transmedial interpretation, combining the stylistic and narrative conventions of multiple forms together to create a new narrative text.

Early film was the era of narrative and iconographic experimentation (O'Leary, 1965; Abel, 1996; Whithall, 2014): it therefore stands to reason that this chapter analyses how these formative filmic iconographies and narratives evolved to become the vehicles of Shakespeare's plays. The overarching premise of my thesis research is the examination of remediated films as the resultant material of early cinematic remediation, presented according to the performative styles and technological processes of the era. Manipulating the codes and conventions associated with a particular filmic form, the spoken and physical imagery of Shakespeare's texts is re-presented through the lexicon of genre iconographies. Early cinema however, particularly the formative years pre-dating the "talkies" of the late nineteen twenties, had yet to cement the iconographic conventions which identify modern genres. In their chapter on textual and aesthetic remediation, Bolter and Grusin noted that there is a trend for symbiotic reinvention as artistic interpretation. Reference to this transmedial process is labelled 're-fashioning' and 'cannibal[izing]' (1999: 148), namely the practice of old and new media forms adopting and adapting conventions or performative elements for the re-presentation of narrative concepts. What is of particular benefit to my research is that Bolter and Grusin's theories address not only modern cinematic entertainment forms,[31] but the practice of early filmmakers adapting and re-purposing those conventions of stage and literary mediums within the technological editing lexicon of early film. The analyses in this chapter will seek to unfold how the films interpret the playtexts through the filter of *transparent immediacy*, namely the seeming 'disappearing act' (ibid: 21) of any reminder of creative and media boundaries between the performance and the spectators (something of particular interest in the first case studies). One such example of transparent immediacy in evidence throughout the chapter (and indeed throughout the remainder of this thesis) are moments of physical action, such as fight sequences or choreographed action onstage transposed to onscreen. Secondly, *hypermediacy*, the conscious yet semi-opaque nature of so-called 'multiplicity' (ibid: 33) in media interfaces, a meeting point between the remediated artform and the vehicle medium. Again, there are multiple examples of hypermediacy as the product of remediating Shakespeare in this early era of filmmaking, (as will be explored in the second and third series of studies, foremost

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[31] I will return to how modern cinematic adaptations best exemplify the cannibalisation and re-fashioning outlined by Bolter and Grusin in the three following chapters, centring examinations on the remediations of Shakespeare's texts as genre films.

amongst which are instances of verbal imagery from the sourcetext manifested as eloquent gesture.

As I analyse the background of formative film productions, so I engage with the plot and thematic concerns of these films, namely through analysis of the content and the means by which they are presented on screen. Key to these examinations are the 'hows' and 'whys' of narrative in these modes of entertainment. These questions will consider the narrative structure of the films as well as the aesthetic and performance-based considerations of remediation. Linda Hutcheon's theory that the formulaic breakdown of events and themes of cinema, the 'three-act structure' (2013: 13) reminiscent of the theatrical act and scene formula, may be addressed as the examination of plot and themes within the process of my narrative action framework. This choice of metaphor is particularly interesting when examining the remediation of playtexts, immediately bringing to mind the act and scene structure of Shakespeare's dramatic narratives. Keith Whithall's introduction to studying early cinema noted that audiences of the formative era of filmic entertainment grew to desire 'film language, or "grammar"' (Whithall, 2014: 22) to engage with the screened narratives of their new spectacular medium. It is this language that particularly intrigues me. Over the following case studies, and the next three chapters, the language of remediation, a lexicon of iconographies and transmedial conventions, will be examined as elements of genre film and Shakespearean narrative elements merged into a singular textual entity. Before audiovisual technology had been honed to the standard audiences are accustomed to today in screened entertainment, the spoken description of action in literary and dramatic performances were described through the physicality of action or the incorporation of title cards. Thus depicted and described action drawn from extant narrative materials, as will be discussed throughout the thesis, is contextualised in this chapter against an historicist examination of acting styles. Furthermore, it will be discussed over the following sections that in the early era of cinema the delineating styles of performance of depicted and described action blurred to create a hybrid action. What will therefore become apparent as the chapter unfolds is that the performative elements of depicted and described action blur and transform into a singular, hybrid gestural performance of narrative. The best example of this is the case study examined in the third and final section of this chapter, where the physical and verbal comedy of the lovers' pursuit through the woods in *A Midsummer Night's Dream* is transformed into an early example of cinematic iconography turned narrative translator. The comedy convention of the chase scene, already present in its theatrical form in the Shakespearean sourcetext, is the cinematic medium element which best exemplifies not only the gestural depiction of

sourcetext action, but also an early indicator of genre film iconology as narrativity as the mediator for Shakespeare film remediation.

This chapter therefore is interested in the correlation between formative filmmaking remediations and the theatrical texts they interpreted. Because the theories of remediation are founded on the concept of works manipulating and representing conventions or narratives taken from other mediums, the first Shakespeare film adaptations arguably epitomise cross-media remediation. Early fiction films combined new technology with existing performance styles and gestural conventions to create their narratives. Therefore, the physically descriptive action depicting the narratives with mute eloquence was developed by drawing upon dramatic techniques gleaned from theatrical history, thereby remediating acting styles and methods within the new format of cinema. For example the first analysis, a reading of the 1899 *King John* starring Beerbohm-Tree, examines the transparent immediacy of remediating theatrical performance and performance spaces through the act of filming sequences of melodramatic action performed upon an interior stage. I note that the surviving sequence is in fact a double form of remediation. Not only does the film preserve a style of dramatic action on celluloid, but it also recalls a cultural period of history when it was of legal necessity to find alternative methods of performing dramatic texts onstage without the aid of spoken dialogue.

Roberta Pearson has noted that the first film actors relied on a 'performance style heavily influenced by theatrical melodrama' (1992: 4). This chapter, examining the formative period of filmmaking roughly ranging from the late eighteen hundreds to the teenage years of the twentieth century (1910-1915), unfolds how Shakespeare's texts were presented in a merger of histrionic melodramatic performance styles with the emergent medium of film. The dumb-show pantomimes of the first adaptations are explored as remediations in the truest sense as outlined by Bolter and Grusin: a text created from elements of artistic and media nostalgia, preserved and modernized through its translation into a new, updated technological form. Indeed, the cultural associations interwoven with Shakespeare's reputation as a dramatist gave rise to the social improvement of a culture suffering from critical opprobrium. One contemporary review of Vitagraph's 1906 *Twelfth Night* noted that Shakespeare's visual remediation onscreen elevated a once poorly received artform and associated audience to new cultural heights, 'It elevates and improves the literary taste and appreciation of the greatest mass of the people, performing in this way a service which cannot be measured in material terms' (quoted in Pearson and Uricchio, 2004: 159). With the evolution of narrative

entertainment developing through the illusion of moving imagery in the zoetrope and the visualisations of magic lantern showings, the formative era of filmmaking continued the legacy, adopting and adapting pre-existing codes and conventions. The trend for remediation adopting and updating previous visual media navigated the technological limitations of early film, creating a silent language of action and expressive mise-en-scène that demonstrated the earliest conventions of modern genre film narrativity.

Translating Meaning through Movement: Early Cinematic Explorations

John Collick argued that '[t]o understand the melodramatic Shakespeare that became cinema we need to establish the history of this kind of theatre, and the images, acting methods and literary models which it generated' (Collick, 1989: 13). The implementation of patent laws in seventeenth century England during the reign of Charles II (until rescinded in the nineteenth century) forced theatrical practitioners to search for means of alternative communication: with spoken dialogue prohibited but for a select number of approved theatres (Mullin, 1970; Collick, 1989), a variety of avenues for narrative communication between actor and spectator were developed. Scrolls of text were adopted by some (Collick, 1989: 14), whilst other theatres maintained the gestural lexicon of performance and sought alternate means of communicating the plot. In gathering the stage conventions of other media, such as ballet, opera, pantomime, troupes devised a multi-media lexicon of performance based eloquence. What emerged was the physical language of mute narrativity: where the actor was denied his aural voice to express dialogue, the body and the literal word became a corporeal conversation. There is something ironic yet intriguing that this freedom of speech, this embodiment and projection of meaning, was encouraged through a cultural censure. The reason that I highlight the melodramatic performance style is the emphasis upon the physical depiction of muted rhetoric. This is of particular interest and analytical use when examining the corporeal voice, the gestural eloquence, of the performed narratives in nineteenth and twentieth century films.[32] This language of the body, of gesture, is what Robert Richardson proposed as the foundation of early cinema's universality. Without the cultural barrier of differing verbal syntaxes, what transpired was a physical dialogue, the gesture manuals of the eighteenth and nineteenth centuries visualised on screen: 'the silent film had evolved the first generally accepted universal language' (Richardson, 1969: 10). This language of action and

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[32] And, of course, would become the culturally iconographic convention of the 'less talk more act' action genre of the twentieth and twenty-first centuries.

gesture was not simply universal in its accessibility of meaning: it had evolved and been developed from older narrative media, bringing together and remediating cultural lexicons from diverse artforms to create a new visual language for this new medium. The terms 'universal', as indicated by Richardson, and 'global' by Semenza (2011: 321-322), leads me to define my own choice of phrase when describing the universal language of physical action and gesture. Both scholars acknowledge the transferability of gestures as a physical language across cultures: in reference to their work, my thesis acknowledges the essence of universal communication, and examines those facial and bodily gestures which relay narrative meaning of the hybrid theatrical and cinematic text.

Gestural communication, like spoken rhetoric, is imbued with meaning and nuance according to the rhythmic delivery of the action or language. Such rhythmic narrative meaning was noted and critiqued by Brewster and Jacobs in their examination of transmedial conversation: 'the body is conceived mechanically, producing gestures and poses almost automatically in response to the applied force of emotions' (Brewster and Jacobs, 1997: 87). In the physicality of acting, gesture choreographed to execute and silently impart meaning to spectators, one sees the resonance between characterisation of gesture or depicted action as narrative mode and the mute eloquence of gestural performance as the means of transmedial remediation in this early films.

The physicality of this era of entertainment is the primary reason for establishing the films examined in the following chapters as remediations: noting the dominant form of visual narratives and gestural communication, Collick identified the key convention of melodramatic entertainment as 'visual' (Collick, 1989: 16). Returning to Pearson's hypothesis of intertextuality as the root for productive examinations of early film productions, the meeting of extant performance styles and narrative communication within the new form of the cinematic medium paves the foundations for regarding the filmic text as remediation. Therefore, continuing this thought, because *hypermediacy* remediation is the narrative and artistic merger of nostalgia (extant artforms) and modernisation (emerging artforms and technologies), formative Shakespeare films encapsulate the essence of transmedial narrative performance. In drawing together of traditional acting methods with the emergent technologies of cinema and editing, the resultant productions, the early Shakespeare films embodied the merger of existing theatrical dramaturgical methodologies with the emerging technological experiments of early "silent" cinema. Christine Gledhill notes that melodrama as a transmedial artform traces its lineage through 'theatres from the seventeenth century

into the nineteenth', and that it was the performative process of development of 'structures of feeling' (2018: 2) that engaged audiences, playwrights and actors to evolve and develop the narrativity of performance and entertainment. In order for filmmakers to capture the essence and meaning behind the muted narrative, actors and practitioners turned to other staged media to gesturally and textually converse with their audiences (Collick, 1989: 14; Brewster and Jacobs, 1997: 86). Actors' bodies thus became the embodiment of narrative significance and meaning, emoting gesturally, ensuring the plot and thematic preoccupations of the play were physically presented on stage bodily as if pictorially (Brewster and Jacobs, 1997: 86). Roberta Pearson has argued that appreciation of the intertextual nature of formative cinema was key to understanding the texts (1992: 20). Acting styles, gestural manuals, the incorporation of the written text as intertitles or title cards: these means of communicating plot identify as interwoven layers of narrative signification in theatrical productions, and of greater import under the regulations denying the spoken vocalisation of dialogue on the stage. The gestural communication of narrative establishes this source as further ground for reading the early Shakespeare film adaptations as intertextual, melodramatic texts.

There is an argument that these examples of early remediations can be retrospectively labelled *period films*: [33] according to Selbo's summary of the genre, the period film is a narrative which is necessarily a 'non-contemporary time period' and is not restricted to depicting 'true event[s] or actual historical characters' (2016: 62). Each of the six films examined in this chapter is a hybrid construct of contemporaneous acting styles paired with historical period mise-en-scène, and there is a reflexive self-awareness of the quasi-factual nature of those historical characters to whom Shakespeare's playtext gave a spectacular stage presence (here specifically I refer to the dramatis personae of *Richard III*, a recognised masterpiece of Tudor propaganda and Machiavellian theatre). Thus, convention-based identifiers such as costume, "period" setting and the communication of narrative (in this instance, the melodramatic performance style of acting) signify that the six films examined in this chapter identify with a weighty bias of the taxonomic classifications of the period film genre. However, as mentioned in the introduction to the thesis proper as well as this chapter, the period during which these films were produced demonstrates that each case study remediation is a formative amalgamation of numerous "identifying" conventions. The mosaic of these signifiers therefore offsets any definitive attempt to classify the formative Shakespeare film remediations as anything other than exactly an example of early

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[33] Though similar in their aesthetic and sociohistorical conventions, period films are discrete from the spectacular and often-associated "Englishness" of the bourgeois preoccupations commonly associated with so-called *heritage* films, as discussed in Claire Monk's *Heritage Film Audiences* (2011).

remediation. One of the key areas this chapter expands upon are the narrative elements of depicted and described actions, and this has inevitably raised the question whether action "speaks" louder than words. The answer is both yes and no. When adapting Shakespeare's depicted and described action to film, practitioners were challenged with the artistic reconceptualization of communicating the verbal imagery through gestural movement. Drawing on existing conventions of performed narrative inherited from the melodramatic stage, action, and the gestural eloquence of performance, became the language of physicality in these adaptations (Davies, 1988: 2). Depicted and described action, spanning stage directions and spoken rhetoric, merged into a hybrid narrative of communicative performance in the early period of Shakespeare film adaptations. Through the gesture of physical communication, these silent films have at once translated Shakespeare's texts as they have exaggerated, embellished and materially altered them. Writing on the importance of spoken and gestural articulation of performance, Francois Delsarte implored his students to consider the following: '[p]ersuade yourself that there are blind men and deaf men in your audience whom you must *move*, *interest* and *persuade*. Your inflection must be come pantomime to the blind, and your pantomime, inflection to the deaf' (1893: 524). It is this hybrid method of communicating the unspoken through gesture that my examinations have sought to expand upon: the eloquence of action necessarily became both narrative action and descriptive gesture when dialogue was inaudible.

Each of the case studies examined in this thesis focuses on the convention of gestural communication, drawing on instances of the melodramatic performance styles used by actors which interprets and represents Shakespeare's narrative as depicted and described physical eloquence. Action is read as a process of remediation over the following case studies, a tool of adaptation and communication of meaning within the mute era of filmaking. In the simplest of senses, action reads as the expressiveness of physicality of movement (O'Leary, 1965: 69): thus we see that action, cinematic or textual, is not confined to the car chases, gun-slinging and martial art fighting generally associated with the popular genre of action films or conventions of spectacular genre narratives. Manifested here as the hybrid of depicted and described action in formative Shakespeare adaptations, the "action [of] eloquence" (*C.* III.ii.76), one must determine what was perceived as "action" cinema during the formative years of film. When filmmakers such as Hepworth and Smith pioneered the "phantom ride" filming technique, the literal motion captured by the camera became a cinematographic and stylistic secondary definition discrete from that of the noun in the dictionary: gestural action was not only captured in front of the lens but also within the physical movement of the

camera itself. Where the emphatic nature of audible dialogue was absent, "meaning" needed to be translated through screening the eloquent actions of physical gesture. It is in this vein that this first series of case study examinations will be analysed: the eloquence of physicality as narrative convention, examined within the iconographic melodramatic performance associated with these films.

Formative Shakespeare Films

Cinema has been a multi-genre artform since its earliest experiments, encompassing scientific documentation, scenes of illusion, and narrative reels (Gunning in Gaudreault et al, 2012: 52). Once the novelty of spectator wonderment at the 'actualities' (short documentary style sequences), or the visually dynamic 'cinema of attractions' (Gunning, 1986: pp. 64; Gunning in Abel, 1996; Klepper, 1999; Gomery, 2011; also Brown, 2015: 29 for his reflective investigation of Gunning's theory) began to wane, filmmakers and audiences alike sought a new cinematic experience. Key to the evolution of the artform was the appropriation and adaptation of extant narrative conventions, bringing together and reimagining cultural tradition with new technological creativity: 'filmmakers from the very beginning routinely found inspiration in diverse cultural sources: popular stage productions, vaudeville skits, political cartoons, comic strips, magic lantern shows' (King in Gaudreault, 2012: 143). The style and narratives of these first narrative fiction films explored the medium's capabilities to represent stories in a dramatic new form, transforming the content of the page to the screen in histrionic pantomime, with the aid of title cards for contextual information (Whithall, 2014: 1).

Desirous to test the capabilities of the fledgling artform, the performative boundaries of early cinematic narrativity were challenged in the production of interdisciplinary adaptations. Shakespeare's texts provided a ready-made canon of both written material and performing methods already made popular on stage. Jan Ziolkowski has noted that 'the content of such films matched the medium's stage of development: the screenplays of motion pictures called for their dramatic action to take place in earlier days because cinema was in its formative phase' (Ziolkowski, 2018: 67). Shakespeare's spectacular narratives of early Britain, Rome and Greece provided ideal material for experimentation. Gunning noted that two key elements of plot and story are interlinked: narrative and spectacle. Narrative provides textual reason and story-space for spectacle, and the delight of spectacle re-presents the narrative in a splash of visual extravagance (cited in Abel, 1999: 73). This, Gunning posited, is partially an explanation

for the trend of screening the films in the more vaudevillian arenas. The content (film) coordinated with the environment (the screening area) to emphasise the thematic preoccupation of the projected material: '[i]n other words, early cinema assumed venues of exhibition (from fairgrounds and parks to vaudeville houses and nickelodeons) that featured "novelties" foregrounding the act of display' (Abel, 1999: 7). This mention of the 'act of display', with reference to my narrative action framework, is interesting in that this would suggest that only those moments of depicted action which demonstrated moments of physically dramatic spectacle in the text adaptations were selected for cinematic remediation. Furthermore, as boldly noted by Brode (2000) and Burrows (2003), this is not the case of the formative (or later) Shakespeare remediations, as the dramatic material of Shakespeare's playtexts demonstrate a readiness for the performance of both visual spectacle and rich narrative content. Therefore, if spectacle and narrative are a foundational element of formative cinema, this speaks directly to the structural and aesthetic purpose of my framework: to examine the result of visual allure of spectacle (genre film conventions) remediating the skeleton of narrative (Shakespeare playtext). My research thus adopts and adapts the outline of Gunning's concepts of narrative and spectacle, and seeks to examine these ideas through the framework of narrative action. Thus, instances of depicted action and gesture re-present the narrative through the visual spectacle of sequences of physical action, the narrative of the remediation manifested through the movements of the features onscreen.

Through adaptations of literary classics, biblical passages and poetical works, the cinema of the late nineteenth and early twentieth centuries presented transmedial narratives, interfaces between the written language of literary texts and the physical eloquence of the flickers, or movies (Anderson in Edgerton, 1988: 98). Early editing and filmmaking techniques (such as formative framing types, where distance between camera and actor experimented with notions of depth of perception, or the grammatical manipulation of the cut in order to create rhythm and flow in the scene) echoed the ability of extant conventions in the dramatic texts to manipulate narrative timelines and proximity to the storyline events (Richardson, 1973: 18). The filmic adaptations of textual sources produced intertextual products with multiple narrative layers drawn from theatrical, literary and artistic sources (such as those that I will be examining later in this chapter) (Ryan, 2012: 138). These narrative experiments mark the formative examples of the Shakespeare as film intermedial performances that are the narrative bases for the case studies of this thesis. Indeed, Shakespeare's playtext narratives provide plentiful opportunities for remediated action as plainly manifested through the

corporeal genre indicators of gesture and plot events, transforming the potential of the medium from the 'mechanical recording instrument' (Kaes, 1990: 246) to new expressive narrative dynamics.

It was the sharing of two visually-dominant modes of narrative, the so-called 'performance mode' of equally descriptive and emotive spoken and gestural action (Hutcheon, 2013: 23), which provides the best basis for explaining why the transferal of narratives from stage to screen. Whilst spoken language may be inaudible, the gestural eloquence of action was as communicative mute as accompanied by noise. Indeed, one might even argue that seeing Shakespeare's verbal imagery realised through the actions of actors, something noted in Shakespeare's *King Lear* as 'see[ing] it feelingly' (*K.L.*IV.VI.140), expands upon Bolens's notion of kinesic movement in literature, or the means by which movement and physical action shapes the narrative and vice versa. For example, approaching the concept of the metaphoric and descriptive properties of gesture in literary texts, Bolens noted that '[a] narrative conveys a specific way of thinking the body' (2012: 25). I would argue that through the performance of depicted action, it is the gestural eloquence of the body which conveys a specific means of thinking about the narrative.

The main considerations of the following case studies will concern those examples of formative filmic action and narrativity, framed within a series of case studies taking elements of dramatic action from the early Shakespeare film remediations. These studies will centre on the European and American productions of the late nineteenth and early twentieth centuries. Structured by the elements of my narrative action framework, I will examine the elements of depicted and described gestural eloquence in the presentation of Shakespeare's texts and thematic iconographies. The case studies will extrapolate the remediated properties of conventions of literal action representing the playtexts as cinematic dumb-shows. This was considered in the overview of the intertextuality of the melodramatic form, and the introduction to my research interests in the corporeal language of dumb show pantomime: thus one method for embodying and manifesting Shakespeare's texts is represented and analysed as depicted action. The further elements of my narrative action framework, such as described action, gesture, iconography and plot, will be examined in conjunction as part of the gestural communication of the playtexts. In my analysis of these early film remediations, I will seek not only to cross-examine the performance of Shakespeare's narratives – that is, the film texts' visual communication of Shakespeare's sourcetexts - but also to analyse how these films demonstrate Shakespeare's playtext narratives through the combination of theatrical

conventions and story-spaces, with the technological capabilities of filmmaking editing techniques.

Section One: Transparent Immediacy in Early Shakespeare Remediations

Transparent Immediacy is here examined as the communication of Shakespeare's text without the filter of stylistic genre conventions, rather a feeling of viewing staged Shakespeare productions without the fourth wall of the screen. The camerawork, interior stage locations, performance style, and mise-en-scène combine to infuse the films with the essence of theatricality, motivated and performed with a gestural intensity. Three films comprise this investigation into the "borderless" Shakespeare film remediations: the earliest surviving Shakespeare film, *King John* (1899), *Le Duel d'Hamlet* (1900), and *Richard III (*1910). Each individual examination will unfold the devices of transparent immediacy as the primary form of remediation, as ever guided by the main elements of my narrative action framework, the elements of depicted action and gesture-as-description.

Analysis One: *King John* (Beerbohm-Tree, 1899)

The oldest recorded and partially surviving Shakespeare adaptation, the British Mutoscope and Biography Company production of Beerbohm-Tree's *King John* cinematic interpretation of the text is noted as a remarkable initial venture into 'the evolution of the Shakespeare movie from theatre to film' (Rothwell, 2000: 3). Shot in the production group's open-air studio on Embankment, Tree's formative study captured excerpts, or 'moments' (Buchanan, 2009: 40), from the play. The film was a creation that not only expanded the format of spectatorship of Shakespeare (by which I mean the experience of witnessing performed Shakespeare beyond the proscenium stage), but also presented an exploratory filmic means of advertising Tree's theatrical performance- a cinematic trailer[34] (Ball, 1953; McKernan and Terris, 1994; Poole,

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[34] Estimations for the total length of the film was in the region of ten thousand frames, covering a variety of scenes transposed from the playtext to the inaugural proscenium cinematic experience.

2004; Hindle, 2007). The film was ground-breaking: not only was this formative dramatic adaptation an astonishing technological achievement, but that Tree would align his theatrically reputed name to a medium barely deemed respectable by the cultured circles of society showed a positive move towards the foregrounding of cinema as the artform of the future. This cross-medium performance, wherein an established theatrical talent expanded his culturally perceived performance taxonomies through experimentations in a developing artform, is exactly the example of cultural hybridity Burrows (2003) analyses in his examination of theatrical actors becoming the first Film Stars in *Legitimate Cinema: Theatre Stars in Silent British Films, 1908-1918*. Where the theatrical performers gave life to a cinematic experiment, Shakespeare expanded from his associated place on the stage to the wider world of the film screen. I also note, returning to the thematic preoccupation of transparent immediacy, that the surviving sequence is in fact a multifaceted example of narrative and performative remediation. Not only does the film preserve an historic style of dramatic action on celluloid, the painted background situating the sequence affects the experience of proscenium arch viewing, thereby replicating the actor-audience choreography of performance and gaze.

Out of the adapted playtext scenes captured, only one survives as archival footage. The backdrop was painted to resemble the Abbey at Swinstead, situating the sequence to be a performance of act five, scene seven. The scenery before which the action was performed not only reflected the sense of high-culture and visual spectacle that a majority of audiences seemed to crave in their theatrical entertainment (Poole, 2004: 23), but contextually accentuated the fatalistic centre-frame performance onscreen. The action in-narrative shows the dying king lamenting with verbose gestures[35] and the mute cries of a man in agony.[36] With spectator focus channelled by a single-shot cinematic experience, the dominant presence of narrative, physically expressive action, is central in this scene (Fig.1).

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[35] To label physical movement as an exaggerated use of language might seem inaccurate when analysing the physicality of movement. However, when contextualised against the histrionic method of acting, the seemingly pantomimic emphasis placed upon each gesture translates into the movements demonstrated in these earliest of cinematic creations.

[36] Actions that Rothwell describes as the 'swiveling and squirming mime' (2000: 1) of a dying man in his protracted final moments of life. Tree's performative narrativity therefore combines physical spectacle with gestural eloquence.

Fig. 1. Tree as the lamenting King John in the final throes of life.

The boldness of Tree's movements captivates the spectator's gaze, his gestural action causing the three other actors present to physically stand aloof in peripheral insignificance. Confined to a single point, expressive gestures, the sweep of hands, arms and contorted torso spasms, physically communicate the muted dialogue Tree's lips appear to form. The action of spectacle contrasts against the action of stoic inactivity: both Tree's gestural performance and the immobility of the flanking characters demonstrate the physical manifestations of non-speaking action as narrative performance. The (ironic) vitality of Tree's performance, histrionically dramatic in its urgency and expansive gestures, is punctuated by constant, flailing seizures of pain: the mortal associations of the motion make physically eloquent his inaudible languishing. This is an example of what Raymond Williams's work *Modern Tragedy* stated as historically associated forms of tragedy (1966): Shakespeare was the dramatic inheritor of the Greek tradition, so Shakespeare's tragedies are specific to the period of their creation in spite of their emotional and psychological similarities. Thus Tree's physical depiction of Shakespeare's tragic character is a tragedy of the period of its performance, the turn of the century, and belongs to the melodramatic traditions in its execution of action. Though the suffering of John's mortal frame is timeless, the presentation of Tree's acting method situates the production during a specific historic time. Therefore the melodramatic nature of Tree's gestures pinpoints the turn of the century as both a chronological moment, as well as a moment of theatrical evolution of style and practice.

Tree is evidently speaking snatches of dialogue, his lips and eyes communicating for the camera what the ears of the spectators cannot comprehend: but it is the impression of his gestures which translates the character's pain with the greatest clarity. Though intuiting on a different thematic expression of gesture, performance and narrativity, Boegehold theorised on a similar vein in his work on the composition of gesture within literary oration. Comparing interpretation of the spoken word to the rhetorical powers of gesture, he stated that '[w]hen we assume that a single word or phrase could be signalled on stage by gesture, we enlarge our

range of information, and additional possibilities of interpretation become immediately apparent' (1999: 53). The gaping and smacking of Tree's lips thereby speak as much for John's desire that a cold wind to 'kiss [his] parchèd lips' (*K.J* .V.vii.40) as the agonising gasping for breath that accompanies extremes of pain. What's more, the downturned grimaces are the fleshly reminder of the iconography of masks in the Greek theatrical traditions, continuing to blur the boundaries between performance and dramatic convention (Wiles, 2007: 4).

Towards the final seconds of the surviving scene, mere narrative moments away, the encroaching reality of John's death is suggested by Tree's grossly exaggerated facial expressions and collapsed self within his seated position. In physical substitution of audible dialogue (*K.J*.V.iv. 30-34; 46-48), Tree widens his eyes to manic proportions, sighs heaving his chest to illustrate his desperate struggle for maintenance of control. The urgency of his movements creates dramatic atmosphere without the need for grand orchestral scores, dialogue or saturation of special effects. Speculation alone can suggest how Tree adapted the original playtext to suit the nature of the new medium, though one recent theory has suggested that the overall tempo of the scene was increased to suit early cinematic projecting standards (Buchanan, 2011). The lack of standardized projection rates presented opportunities for faster screening speeds (Usai, 1994), and this trend for high-tempo projection rate, in theory, could have been complemented by Tree's accelerated movements during the scene excerpt (Buchanan 2011: 62-3).[37] However, what resulted was the emphatic gestural translation of John's soul having the 'elbow-room' (V.vii.28) to spread and languish with accelerated and exaggerated performance.

Tree's use of gesture in his portrayal of King John's lament is a merger of depicted and described action, physical eloquence translating and communicating the action of Shakespeare's text and John's emotive proclamations. Tree's spectacle of narrative physicality presents an initial vehicle for my developing analytical framework: the demonstrable merger of depicted and described action into one gestural performance of narrativity. The sweep of an arm, movement of a character from one side of the screen to another, a maddened rolling eye, all gestures fall under the scope of depicted and physically descriptive "action": '[t]echnically, action can be anything done or performed' (Hill, 2012: 10). Early film remediations demonstrated that the eloquence of physicality, and narrative aestheticism of movement, held the potential for enhancing the convention of depicted action as physical communication, 'the written word [as] the moving images' (O'Leary, 1965: 7). This surviving

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[37] See Buchanan, 2009, p.62-63 on her theories on the adaptation Tree made to create this initial foray into the production of film translations of the plays.

snippet of Tree's *King John* demonstrates a prime joint example of Bolter and Grusin's mediacy and hypermediacy during this era of Shakespeare film remediations. The on-screen action is transparently theatrical, a snapshot of the histrionic acting styles and melodramatic gestural performance captured on stage, thereby demarcating the film's theatrical foundation. The static cinematography allows the audience to immerse themselves in the inherently theatrical performance of the scene, the camerawork and framing of the action on the stage inescapably underpin the narrative as the transparent immediacy of screened staged performance.

American psychologist Paul Ekman, considering the relationship between the experience of emotion versus the representation of emotion, stated the following on the binary of internal and external emotion: [e]motions are shown primarily in the face, not in the body. The body instead shows how people are *coping* with emotion' (Ekman and Friesen, 2003: 7). Though there is merit in Ekman's statement, I cannot agree with the stark binary division of emotional display, especially in the analysis of performance and Beerbohm-Tree's mute embodiment of King John's physical and psychological suffering. In this, my thoughts reflect the hypotheses of the works of Cicero, who stated that the actor-orator's performance was "wholly a matter of the soul, and the face is the image of the soul, while the eyes reflect it"' (quoted in Wiles, 2007: 3). Whilst Ekman would delineate between experience and expression, Cicero's school of thought combines the performance and the experience of the projected emotion, recalling how he had himself been transported into the narrative action upon witnessing the 'lightning of an actor's eyes dart from behind the mask' (quoted in Dublin University Magazine, 1868: 408). Considering the traditions of the performance of tragedy gleaned from the ancient Greek stages, Wiles contextualises the performance and embodiment of tragedy within the actor's performance as both a genre and as a theme. In his analyses of the uses of masks in the performance of narrative, he stated that a theme of the stage was 'the way faces are bound up with personal identity' (2007: 3). Though neither Tree nor his fellow actors wear masks in the scene, the performance of King John's death as embodied by the grimacing expressions which tear and render Tree's face are in no small part indicators of theatrical heritage evident in the film. The conventions of tragedy highlighted by Wiles thus underpins the remedial nature of Tree's filmmaking: incorporating and reconfiguring traditions gleaned from some of the earliest examples of tragic performance conventions, the expression of tragedy in Tree's face renders anew a fleshly mask as would have been employed by actors thousands of years ago in their own rendition of the depths of human catastrophe. Gesture and expression stand as physical interpretations of genre conventions, imbuing the sequence

with the hallmarks of the playtext's narrative lineage of torturous emotion and the tragic fallacies of the human body. Tree's foray into the realm of filmmaking and transmedial remediation therefore also stands for the demonstration of cross-taxonomic genre conventions. The theatricality of Tree's grotesque expression of John's tortured being is a direct, corporeal link to the embodiment of the tragedy genre's visual iconography.

Analysis Two: *Le Duel d'Hamlet* (Maurice, 1900)

The sporting entertainment of early modern fencing matches and hand-to-hand wrestling translated fluently into the dramatic works of the time, the duellists quite literally staging their exertions for audiences on the playhouse platforms where actors performed their own theatrical violence[38] (Bradbrook: 1932; Höfele, 2011: 1; 6). This taste for violence was no doubt fuelled by the very realistic 'maiming and killing' (Hofele, 2011: 64) early playhouses actively sought to mimic in the visceral anthropomorphism of characters in their theatrical entertainments.[39] This fascination for the perils of Elizabethan human-centred blood sports is maintained and epitomised through the action of act five, scene two of *Hamlet*. Screened as the dramatic, penultimate finale to the billing at the Parisian Phono-Cinéma-Théâtre was the fatal fencing match of the 1900 film short *Le Duel d'Hamlet*, directed by Clément Maurice and starring the iconic actress Sarah Bernhardt (Ball, 1953; BFI, 1995). Despite the absence of dialogue, Bernhardt's famously vigorous interpretation of the role, when combined with the sound of swords striking blade-on-blade[40] (synchronized action-sonic sound effects provided by Edison cylinders) provided audiences with the thrilling atmosphere of rival fencers duelling to the death. The stage star transposed her skills from the theatrical element into her screen work, her method of acting never seeming to change from the extravagant physicality necessitated onstage. Bernhardt's style was described as 'old school, larger than life, grandly eloquent,' and, most importantly of all, 'deliberately artificial and stylized' (Bowser, 1990: 92). Though performing for the new, detail-defining medium, Bernhardt's years of extravagant,

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[38] Numerous stagings of these primal bouts are mentioned within Shakespeare's canon, the fencing duel in *Hamlet* being the best recognised dramatization of swordsmanship and the wrestling match between Charles the wrestler in *As You Like It* provided a staged event of the raw brutality evident in the fighting pits of the era.

[39] Gurr in *Shakespeare Bulletin*, 22, 2004: 31-41.

[40] The sound effects, as noted by Eckert, were provided by the striking of kitchen knives. Not as dramatic as two swords, but the effect when combined with the visualisation of the duel added the necessary thrill to the performance (Eckert, 1972: 9).

gesturally vivid stage acting bled into her cinematic work, lending the air of authentic theatricality to the short that audiences seemed to crave in their transpositional entertainment (Hindle, 2007: 22), and thereby authenticated the cinematic adaptation in the eyes of those concerned by the cross-medium transposition of narrative. The scene depicts the frantic sparring of two noblemen vying for dominance: the casting of the eponymous Prince as a woman, guised as a man though she may be, lends a misplaced air of refinement and poise to what is accepted as a visceral, spectacular fight scene (see Robins, 1900: pp.908, for further expansion on this gender-alignment issue). (Fig. 2) as well as providing a histrionic, cinematic-based counterpoint for the cross-dressing, gender-bending traditions of the early modern theatrical practices.

Fig. 2. Bernhardt (left) duelling Laertes (right). Bernhardt's shapely leg and delicate footwork lends Hamlet an effeminate, gentle air unsuited to the masculine device of fencing for honour for contemporary narrative audiences.

One aspect of the excitement of the cinematic experience was the potential illusion of closeness it offered to spectacles that would normally, for reasons of safety, be viewed from a distance, such as that of viscerally aggressive duelling characters. Despite cinematic transition from the earlier theatrically-histrionic method of acting (and in specific reference to this chapter, an exemplar would be Tree's *King John* (1899)), with gestures consciously over-exaggerated to affect narrative through performed choreography, to the subtler, more refined verisimilar style, plots still heavily relied on the very real presence of threat, in- and extra-narrative, for the ever-popular sensationalism desired by cinema spectators. Proximity was an illusion created by the closer proximity of the camera to the actors, and though the contemporary close-up shot (or "bust-shot") was not truly adopted until the works of Griffiths in the 1910s (Pearson, 1992: 93), the ability of the cameramen was to capture the actions and reactions of characters on set with an unprecedented clarity of detail promoting, emotive understanding of the narrativity. The reduced space in-frame provided a greater sense of urgency when the action intensified, a weapon was drawn, or a fight encountered. The clarity

afforded by cinematic exposure of emotion and action enhanced spectatorial thrill, whilst also providing early cinema audiences with greater understanding of the entertainment garnered by early modern audiences witnessing some visceral sport in a baiting pit or fighting arena. This active desire for violence as a prominent aspect of public entertainment has survived through the centuries from Shakespearean baiting arenas to our modern cinematic, two-dimensional fighting pits, as exemplified in formative works such as Edison's *Cock Fight* (1893) and *Electrocuting an Elephant* (1903). Despite the classical associations of astute rhetoric and cerebral messages within Shakespeare's work, as one American critic noted when reviewing the 1908 Vitagraph production of *Macbeth*, '[w]hen he pays 5 cents to see *Macbeth* he pays to see a fight' (quoted in Ball, 1965: 45). There is no denying the violence (physical and emotional) inherent in some of Shakespeare's texts, and this response to the emotive-viscerality of audience interest for violence-as-narrative in transpositions is echoed by Bailey in the desire for greater analysis of 'Shakespeare's plays in action' (Bailey, 1954: 307) and in turn reflects attention upon one of the three major themes of this research: what does "action in Shakespeare" mean to a cinematic analysis when the narratives are transposed to filmic taxonomies? Furthermore, how do the cultural semiotics of action cinema influence audience response to these translations of Shakespeare's playtext material? Foakes (2003) has already examined the extant nature of violence evident in many of Shakespeare's texts and its narrative and cultural imagery. The narrative and technological pithiness of the early film adaptations therefore presented violent action in a greater limelight than before: with limited time came a concentration of physicality. It might therefore be argued that a limited reel-length, combined with the desire to project visually exaggerated narrative scenes of violent-action as cinematic-titillation, produced silent Shakespeares with a dominant theme of action as a matter of course rather than as an aesthetic choice.

There is reason for exampling this short film as a prime example of narrative remediation as a hypermedia performance. Hypermediacy, the superimposition of textual elements of one or more media text over another,[41] Bolter and Grusin's notions of interactions between two or more media forms, conventions or iconographic elements converge to create a new text that exploits and performs the characteristics of its parent media. There are two main branches of hypertextuality, or hypermediacy, in this display: theatrical dramatisation, and

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[41] In this, we see that Bolter and Grusin's hypermediacy speaks to earlier explorations of hypertextuality, as debated and examined by Gerard Genette (1999: 397). This theory has more literary leanings than that of Bolter and Grusin, so whilst Genette's theories are of interest, in the face of the dynamic nature of these formative remediations, his work is not suited for greater expansion at this stage. In a later section discussing the interpretative qualities of described action in Chapter Two, however, I will return to this theory in-depth.

cinematographic presentation. This is evidenced in the setting of the action, the characterization, and the depicted action of the duel. The presentation of the scene on an indoor stage immediately situated the film as a remediation of theatrical action, framing the performance as though the audience were watching the narrative unfolding onstage before them. In such brevity of film (the whole scene lasts little more than three minutes), where violent action quite literally takes centre stage, dialogue is unnecessary. Inclusion of rhetoric from the scene in the form of title cards would dilute the dramatic immediacy of the duel, and the depicted action directed according to the stage directions and described action of the viewing courtiers is ably represented through sheer physical eloquence.

Analysis Three: *Richard III* (Benson, 1911)

A production by the Co-operative Film Company, the adaptation of Richard III exploits the dramatic dynamism and narrative eloquence of violent action, manipulating and re-presenting the Shakespearean narrative in a tableau of confrontational sequences of emotional and literal violence.

Fig. 3. Richard's foot on Henry's chest displays Richard's remote objectivism of Henry's corpse.

Performance of violent action and violent intentions is gesturally expressive in the murder of Henry VI. Alternating between stabbing the corpse and the empty air, Richard reinforces, physically, his intent and murderous determinations. Though the style of acting borders on the side of choreographed pantomime (Burrows, 2003: 81-2), it nonetheless conveys to the spectators the action following immediately after the moment of stasis. Further reinforcing his villainy, Richard wipes his dagger clean on Henry's robes, an iconic, villainous movement associated with the narcissistic action of the thinking villain. Finally, Richard climbs the table

where the prone body lies and places his foot upon the corpse. Allusions to safari hunters claiming their prize and a horrific burlesque of St George conquering the dragon link the murder to a bestial slaughter. The most politically horrific imagery born of this action is the resemblance of historic explorers claiming virgin territory by planting a flag into the soil. Richard plants a dagger as a symbol of claim rather than a flag: his colours are represented by the physical manifestation of violence and war, not patriotism (Fig.3). In removing the body from the room, hooking Henry's legs over his shoulders, the action physically manipulates Richard into walking with a hunched back, thereby accentuating the dramatized physicality of Richard's warped body. Until this point, Richard stood proudly and straight-backed: it is only at this first violent action in his path to claiming the throne that he transforms his stature to appear physically perverse. It is this series of actions that further underpin the case for illustrative action as a means of textual performativity: it is awkward to state that this sequence is sourcetext specific, but the performance of a violent event acts as a characterization conduit—a physical transformation that literally embodies playtext imagery of this 'poisonous bunch-backed toad' (*RIII*.I.iii.244). To paraphrase Pomerance's analysis of one of Hitchcock's out of character yet distinctly violent murderous scenarios, Richard's act is so utterly despicable and uncomfortable to watch because it is so 'utterly impersonal' (Pomerance in Schneider, 2004: 36). Character context of both victim and villain are part of the means of audience access to the events witnessed on screen: whilst the audience may already be aware of the decrepit nature of Richard's characterisation, it is the off-handed barbarity of the action which sits at odds with this deeply convoluted man.

The adaptation of *Richard III* manipulates gestural performance to blend with contemporary cinematic special effects in a form of embellished, technologically enhanced translation of narrative. In the adaptation of act five, scene five, dynamically visceral visions of the results of his murderous ambition reveal themselves to him in fatal chronology: though it is clear that each vision attempts to verbally remonstrate with the king, it is the presence of the murder weapons that intensifies the threatening atmosphere and makes their meaning clear. The arc of Richard's ascension in political power is echoed in the order of the ghost's appearance, the nightmarish vision opened and concluded by the ghostly figures of the slain: the unnamed knight and the Duke of Buckingham, the former wielding the weapon used for his execution, the latter vision shaking his chains at the sleeping form before plucking his standard down (Fig. 4a and 4b). This dramatic interpretation, this psychological inspection and sourcetext embellishment, presents the action of violent performance as an unmistakable manifestation of the scene: its speed, unhindered by the breadth of time taken between the physical

movements between visitations, creates a speedy transposition that is at once visually impactful and narratively authentic. Theatrical productions can undoubtedly offer a similar performative experience to this interpretation with gestural eloquence of narrative action: however, what this cinematic adaptation proved is that film may offer spectators the supernatural special effects enabled through the editing process which a stage production cannot. Stop-motion apparitions flashed in and out of being, each character forming a horrific imitation of Lady Justice, standing before Richard's standard and judging him.

Fig. 4a.   Fig. 4b.

Fig 4a and 4b. Richard's dreams plagued by the visions of his victims. The arc of his rise to power marked by each individual killed for the achievement of the throne.

Of particular note in this sequence is the characterization of the ghost of the Duke of Hastings. Appearing with the executioner's great axe in his hands, he draws the tip of the blade across his throat: violent action thus becomes the gesturally mimetic replacement of sonic rhetoric, achieving in a few scant seconds of muted action what is communicated to theatrical audiences in nine lines of heroic couplet (*RIII*.V.v.109-110). As discussed in the analyses of the previous section, emphatic physicality and action as an extension of supernatural illusion, the judgement of Richard has been cinematically enhanced through editing techniques and narrative embellishment. Whereas each of the visions does appear to Richard in the playtext (act five, scene five), the emphasis of their haunting is on the vocalisation of their demise. In the visceral physicality of the silent adaptation, the inclusion of weapons enhances the emphatic, horrific nature of the scene. No narrative content is lost in the removal of the dialogue: in fact, the poignancy of the weary gestures of the young princes and the chillingly restrained use of the axes, swords and daggers of the murdered nobility creates greater dramatic impact and faster delivery of meaning than any rhetoric could achieve. Here, action performatively "speaks" louder. As Richard wakes from his nightmare he throws back his coverlet, revealing himself to be wearing full armour:[42] the material embodiment of his military persona further demonstrates the all-consuming presence of violence in Richard's

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[42] Armour, visual shorthand for the narrative progression, is a material example of performative action embodying textual "essence", as well as a hint towards the evolution of the iconic preparation montage adopted by later action and war films.

being. Even in this moment of rest there is a subconscious acceptance that peace is never assured: that which was gained by violent action must be protected by violent action.

Between Transparent Immediacy and Hypermediacy

This second section presents a midway point between the immediacy of filmed productions and the artifice of edited narrativity. Two films produced by the same production company form the body of this examination, *Re Lear* (1910) and *Il Mercante di Venezia* (1910) directed by Gerolamo lo Savio of the Film d'Arte Italiana production group. Whereas the first series of case studies in this chapter examined the transparency of remediation when theatrical performances were captured on celluloid, this section moves on to examine the merger of translated interior action caught on camera with the expansion of dramatic possibilities provided by the manoeuvrability of mobile camera equipment. Combining interior theatrical spaces with exterior location shooting, these films sought to promote the dramatic action of the narratives through a consolidation of physically dynamic performances set against a mix of painted backdrops and location settings.

The choice to examine these European translations of Shakespeare's tragedies is contextualised against the cultural interest of early Italian filmmaking explorations with the thematic and aesthetic enthusiasm for staging historic or mythological narratives, artistically and visually re-presenting views and landscapes to tantalise and intrigue viewers (Kobel, 2009: 33; Bondanella and Pacchioni, 2017: 2). Set against stylistically exuberant backgrounds, the Italian productions sought to examine the dramatic tone of epic narratives, drawing upon the empathetic ability of actors to demonstrate the heights and depths of the human condition. What better cinematic context, therefore, to explore how the remediated narratives translated the emotional and physical violence of Shakespeare's dramatis personae?

Analysis Four: *Re Lear/King Lear* (lo Savio, 1910)

The Film d'Arte Italiana production of *Re Lear* demonstrates stylistically and aesthetically similar acting methods to those demonstrated in Tree's performance, with liveliness of movement embodying the sympathetic replacement of the original dialogue. For example,

Lear's character trait of physical violence (as evident in the act 1, scene 1 stage direction [*making to strike*] Kent) is gesturally communicated through Novelli's physical performance of the violent curses the maddened King levels against his eldest daughter, Gonoril. The action of Lear's hands raking down his face depict his promise of Regan's nails flaying Goneril's 'wolfish visage' (*K.L.*I.iv.301-302); his clawed hand strikes and clenches in front of Gonoril's womb, his jabbing fingers appealing to the goddess of nature that she be cursed with infertility or the burden of spiteful children:

> Hark, nature, hear:
> Dear goddess, suspend thy purpose if
> Thou didst intend to make this creature fruitful.
> Into her womb convey sterility.
> Dry up in her the organs of increase,
> And from her never spring
> A babe to honour her. If she must teem,
> Create her child of spleen, that it may live
> And be a thward disnatured torment to her.
>
> (*K.L.*I.iv.268-276)

In embodying Lear's tormented rage against Gonoril's happy conception, physical action condenses the vitriolic rhetoric into a concentrated, gesturally vehement manifestation of Shakespeare's dialogue. Though key elements of Lear's verbalised anger are indistinctly related to the rhetoric, the narrative intent of the actions is clear. Novelli's clasped hands plunge to the ground then splay as if displaying invisible matter at their feet, externally demonstrating the full extent of Lear's rage at his eldest daughter's apparently mutinous behaviour towards her father. Expressive movements are fast and vitriolic: Lear's facial expressions are twisted, warped by fury and desire for vengeance. Unlike the relative restraint shown in both the playtext and cinematic rejection of Cordelia, Lear's physicality towards Gonoril is exaggeratedly emphatic, openly violent, both emotionally and gesturally. The significance of this particular analysis is the externalisation, the physical embodiment, of some of Shakespeare's most vehement and verbally explosive dialogic imagery. The physicality of Novelli's Lear gesturally translates inaudible dialogue through performance, ably highlighting the capability of action as narrative communication. These visual manifestations of overt physical reactions are exaggeratedly eloquent through further performativity of distorted

facial expressions, namely a downturned mouth and staring eyes, made maniacally wide in mimicry of momentary lunacy and verbose gestural action. Emotional turmoil, which had been explained and examined through rhetoric in the playtexts, is communicated by gestural eloquence: action communicates what dialogue, despite the beauty of the text, could never achieve. Moreover, the viscerality of contextual emotion is communicated not through verbal description, but through an eloquent series of actions. To manipulate an argument proposed by Albert: through gesture, the actor communicates so succinctly the atmosphere and emotion of the character onscreen that the spectators find the 'existence of words temporarily forgotten' (Albert, trans. in Sears 1927:193), and dialogue therefore becomes an expendable element of dramatic narrative (Fig. 5). Without the ability of audible communication, the task fell to the gestural capabilities of the actors onscreen to translate the text through their performance. What must be highlighted here is that though the rhythm of Shakespeare's dialogue is undeniably and inescapably absent, the essence and passion of Lear's curses are visually understood through corporeal language: in Novelli's grandiose acting style, the merger of depicted and described action of Shakespeare's playtext rhetoric is visually seen combined into the melodramatic language of physical gesture.

Fig. 5. Lear communicates the realisation of his betrayal through a wide eyes and stiffened posture.

Transposed, narrative violence from the playtext stage and verbalised directions, specifically the action of duelling and displays of military might, are concentrated into the skirmish between Kent and Oswald outside Regan's fort-like residence in the Italian *Re Lear* (1910). The adaptation and alterations made to Kent's fight with Oswald are examples par excellence of the manipulation of the original narrative as a dual means of plot embellishment and increasing cinematic sensationalism. In the playtext, Kent is the aggressor and it is never truly indicated whether both men draw swords against one another: indeed, though Kent's sword is drawn, a skirmish is never specified. In this Italian adaptation, it is Oswald who instigates and seems to be the dominant sword in the duel: here, the textual impotency of Lear is

exaggerated by the role reversal, and performance of violent action against, the valiant Kent against the cowardly Oswald. The balance of power is thus made manifest through the defeat of Lear's manservant by Gonoril's steward and subsequent capture by Regan's guards (Fig. 6a and 6b). In this sequence, audiences familiar and unfamiliar with the text will recognise both the gestural action and metaphoric violence as embodied characterization of cinematic interpretation. In this, the *Re Lear* enhances canonical narrativity whilst embellishing sourcetext events to establish a greater saturation of thrill within the concentrated timeframe of the adaptation.[43]

Fig.6a.   Fig. 6b.

Figure 6a and 6b. Oswald dominating the duel with Kent, quite literally keeping him on the back foot in his attack. Kent overpowered and locked in the foot stocks by Regan's men. The Fool looks on, shocked.

Physical violence is rife within this adaptation. In further testimony to Lear's canonical violence of temper, and specifically of the expressiveness of the physicality of character-identifying violence, the adaptation embellishes a scene from act one, scene five. Lear enters Gonoril's castle carrying a whip: the physical presence of the riding whip is tangible evidence of Lear's often proclaimed authority and inclination towards violent enforcement of control: the inherent symbolism of mastery through violence. Lear uses the whip against Oswald, thereby fulfilling the playtext plot point of Lear supposedly beating Gonoril's servants and threatening the Fool with the whip for perceived obstinacy (*K.L.*I.iii.1-7). The brandishing of this prop is at once textual embellishment and a form of interpretative character authenticity: though Lear unabashedly threatens his Fool with the whip (*K.L.*I.iv.106), there is no stage direction nor costume notes within the text that suggests the physical presence of the weapon during the performance. This cinematic interpretation, therefore, is both a performative reaction to verbal description and a means of expanding the visuals to underscore the underlying theme of violence in the play. Striking in its absence from the

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[43] Such narrative interpretations, whilst remaining faithful to the core of the playtext intentions, are examined in Buchanan's 2009 volume on the silent Shakespeare transpositions. With issues such as narrative condensation, removal of secondary threads and character, and further character reinterpretation, the gestural communication of narrative became a pivotal convention in translating the complexities of Shakespeare's playtexts.

adaptation is the viscerally horrific scene of Gloucester's blinding. With concerns raised contemporaneously concerning the violence in key dramatic scenes in the 1908 Vitagraph *Julius Caesar*, it is possible that the producers of *Re Lear* prevented cultural reprimand of extraordinary screened violence by removing the subplot entirely from the translation. However, I must argue that removing Gloucester's entire thread from the narrative at once dilutes the tension of the film whilst concentrating audience attention upon the ministrations of the dysfunctional regal family. For a film of such physical violence, this sequence could have been included so as to serve as a wretched reminder of the cruelty unabashedly performed throughout the narrative, but from the perspective of reel-length and potential censor objections, it is absent. Once again, the theme of sourcetext accuracy is raised, and the omission of this symbolically iconic sequence strikes a blow to the potential vibrancy of this rich and convoluted sourcetext.

Analysis Five: *Il Mercante di Venezia/ The Merchant of Venice* (lo Savio, 1910)

Depicted action as a convention of narrative communication is evident once again in the studio's production of *The Merchant of Venice* (1911). Previously, the spectacle of exaggerated action set against the realism of exterior locations situated the audience within the transported legitimacy of Lear's kingdom. lo Savio's interpretation of Shylock's determinations are best examined when enacted against the innate theatricality of painted backdrops in interior performance spaces, pinpointing the choreographed machiavellian nature of Shakespeare's hubristic antagonist.

In a sequence drawn from act 1, scene 3, the sequence where Shylock's vitriolic intentions for the merchant Antonio first become apparent is an example of scenery encapsulating and enhancing dramatic intention. In a sumptuously dressed room, where books and scrolls lie side by side with assorted weaponry in an aesthetic illustration of Shylock's character (Fig. 7a and 7b), the internal machinations of the money lender are visually externalised through physical action. Though verging on the visually pantomimic, jubilant emotions such as the vitriolic glee with which Novelli's Shylock[44] pumps his hand from a fist to a claw in an horrific

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[44] It is performatively fascinating that the Film d'Arte Italiana studio cast Novelli as two such patriarchally and symbolically insecure characters. The similarities between Lear and Shylock are evident: both men experience the narrative arc of undermined authority, societal emasculation, and moral and corporeal injuries brought about by the Aristotalian flaw of hubris. Novelli's characterizations

imitation of the beating heart of Antonio is also understood through the minimalist but expressive embodiment of a hand gesture, a representation of his perceived triumph. The simplicity of the action, accompanied and enhanced by the look of concentrated and cruel pleasure, performs communicative gestures: that Shylock uses his hand to create the form of the human heart connotes a visceral thrill, a determination towards palpably relishing the physicality of revenge should the bond be broken. The second understanding implicit in gesture is that Antonio's life is literally in Shylock's hands: when the "heart" stops beating, Shylock takes Antonio's life as forfeit. Though no such emphatic rhetoric exists in Shakespeare's narrative within the scene (act one, scene two), the exaggerated glee with which Shylock imitates the heart provides physically performed improvisational characterization. Therefore, the inserted tableau gesturally embodies sourcetext essence as a visual aside through the physicality of narrative action. Spectators unfamiliar with the text, or contrastingly aware of the events of the play, could recognise that the action demonstrates the performative eloquence of action, whilst at the same time the gesture underpins the need to critically and narratively examine the communication of gestural performance in the place of verbal description. What Novelli's muted Shylock could not say, his body described through physical depiction.

Fig 7a and 7b. Shylock's clawed hand suggesting the beating human heart as well as the viscerality of his bond.

As the new media of cinema began to evolve and grow as an artform, early practitioners adopted similar methods of creative practice as earlier artisans, taking inspiration from the cultural world about them and rephrasing the conventions of artistry according to their new vision. Melodrama, cinema and the Shakespeare genre film are all, therefore, suitable for examination under the scope of remediation. According to the filmmaker's vision, the choices made to incorporate extant characteristics of previous or contemporary artforms within the form of a new text echo the process of Bolter and Grusin's 're-fashioning' and cannibalisation

demonstrate few differences in portrayal, thereby bridging the two productions into one conjoined conversation about textual adaptation, social issues of gender and power, and an intriguing insight into the functions of an early cinematic production studio.

mentioned earlier. Arguably, just as the emergent medium remediated the older aestheticism of theatre, so theatrical codes and conventions remediated film, directing and shaping the style and structuralism according to its own narrative parameters.

The Merchant of Venice is saturated with the symbolism of promised physical harm: in the apparent safety of his house, Shylock surrounds himself with symbols of warfare, physical mutilation and hatred in the contract scene. Seating Antonio in a room bristling with weapons - swords, daggers, halberds, ornamental knives - the filmmakers enhance the sensation of an impending viscerality that is never realised. There is no slashing or parrying of weapons in this scene, the only action apparent is the flamboyant way that the merchant signs the contract. The stillness of the flanking weapons of war, however, speaks clearly to the spectators: should Antonio fail to meet his contract, Shylock is perfectly situated to choose the tool for his revenge. In this sequence, it is pertinent to highlight that the symbolism of the set further embellishes the cinematic interpretation of the sourcetext, a kind of static performativity through the dressing of the mise-en-scène of the sequence. In the courtroom scene, act four, scene one, that same threat is ever-present in the image of Shylock sharpening his knife on the sole of his sandal, positioned at the foot of the Duke's throne. The visual comparator between the position adopted by Shylock by the Duke's feet and the hierarchical delineation[45] reinforced by Lear compelling his Fool to sit by his feet suggests a visual hierarchical motif. Blade in hand, Shylock enacts a grotesque parody of the justice figure (Teague, 1991: 68), the slow movement of his hand drawing the blade across the leather of his sandal in a movement that could easily be transposed into any modern gangster movie. The action is cold, calculated, seemingly unconcerned by the fear evident within Antonio's entire physicality: visceral action is promised through every subtle gesture of the blade. That Shylock has already been likened to a dog by Antonio in the playtext (as referenced in Shylock's line 'You call me misbeliever, cut-throat, dog,' (*M.o.V*.I.iii.1106)) is cinematically accentuated by the restrained violence in Shylock's position by the Duke's feet. This performed playtext suggestion of literal and gestural action thereby authenticates the cinematic sequence through the eloquence of performance of sourcetext intention. Though no stage directions place Shylock at the feet of the throne, the physical performativity ably transposes character signifiers (namely, Shylock's perceived bestiality and dogged, bloody determination) and accurately extends the early modern treatment of the sequence (the audience's channelled perception/reception of

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[45] Whether intentionally or not, that the actor playing both Lear and Shylock moves between the position between master (1910) and slave (1911) creates an interesting composition of choreographed, narrative allusion of status.

Shylock as antagonist and stigmatised, religious Other). This is, therefore, a transparent interpretation of the experience of the performed playtext, communicating through eloquent gesture the plays intents as physical analogues complementing the verbal sourcetext events. All action in this sequence is that of performed interpretation of narrative intent: the viscerality of the courtroom scene, the intention of Shylock and the bloody punishment of Antonio, suggest ample material for the expansion of the playtext narrative through the action of characterized violence and atmospheric embellishment. This scene is, therefore, predominantly a cinematic example of the translation of textual atmosphere more than a transposition of the literal acts dictated in the sourcetext.

Fig. 8a.   Fig. 8b.

Fig. 8a-8b. Shylock, seated by the Duke's feet, appears both subservient and nonchalant in the belief of his victory.

Hypermediacy and the Narrativity of Genre Conventions

The final section of this chapter is comprised of a single case study: an examination of the American Vitagraph production of *A Midsummer Night's Dream*, directed by Charles Kent and J. Stuart Blackton in 1909. The reason for reading this example of formative Shakespeare remediations in isolation is twofold. Firstly, it is the sole film in my selection of early remediations where the surviving footage takes place exclusively outside of a proscenium arch stage space. This is at once an indicator of desired transparent immediacy, immersing the audience completely in the woodland mayhem of Shakespeare's Comedy, as well as a positive movement away from the artifice of the stage and towards a form of location shooting "virtual reality". This is, it is immediately evident, a form of continuation and realisation of the desires and pains of the Victorian theatres to construct as realistic a setting for the narratives as feasibly possible within the constraints of an interior stage. The camera enabled filmmakers

and practitioners to realise the imagination of the playwright, performing and screening the action within a location comparable to that of the sourcetext (Buchanan, 2011: 51).[46] Therefore the Vitagraph *Dream* is the vehicle for exploring the issue of dramatic action and spatiality, or the relationship between translated narrative and the environment of transported remediation. The second reason for examining the *Dream* is that the film exploits the narrative capabilities of camerawork and basic editing conventions to create the chaotic physical action commonly associated with the popular chase convention of the time. The primary focus of this examination is therefore the dramatic and depicted action of the chase convention. A pantomime of exaggerated physicality, rapid movement and dramatic imperative, the chase sequence is a convention that straddles multiple genre narratives, but nonetheless is a definite precursor to the cultural associations of the modern action genre film.

Shakespeare's *Dream* is undoubtedly written in the traditions of a comedy, with humorous roguery, themes of love and reunion, and the happy resolution of the primary characters. However, the action of the chase device may be exploited for a number of genre narratives depending on the context. In a more sombre genre, the chase may be used to heighten suspense and encourage the forboding sensations of watching the trials of a hunter and the hunted. In the lighter atmosphere of a comedy, however, the inherent possibilities for the farcical escapades and slapstick action spotlight the frantic humour of a chase sequence.

Analysis Six: *A Midsummer Night's Dream* (Kent and Blackton, 1909)

Critiquing the sympathetic similarities between theatrical and cinematic mediums, Camp noted that transposing Shakespeare plays performatively and technologically onto celluloid was a logical step in the evolution of the medium. Stating that material within a Shakespeare play is 'similar to film scenarios' (Camp, 1969: 107), Camp proposes an intermedial narrativity shared between the textual and visual vehicles of theatrical and cinematic artforms, and thereby semiotically highlights the relationship as the underpinning reason for the adaptations. Camp's consideration manifests loudly and with gross cupidity in the following analysis, as I shall go on to demonstrate in the examination of the remediation of Shakespeare's romp about Athens in the Vitagraph *A Midsummer Night's Dream* (1908). As

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[46] Moreover, again continuing Buchanan's notes, this was a further movement towards screening the discomfiture of the characters in the woods without the danger of audiences also experiencing the brambles and branches which hindered the lovers's chase.

noted by Beaver, the convention of the chase had been a staple of the early cinematic catalogues, its popularity as 'the standard means of bringing a screen comedy to its conclusion' (2007: 38) blending with Shakespeare's narrative to provide a central plot event before leading the condensed and considerably re-interpreted *Dream* towards a form of sub-plot conclusion.

In an early cinema example of hybridity inherent in textual and aesthetic conventions, the "silent Shakespeare" adaptations and the popular early film chase narrative found idyllic narrative compatibility. It was the intermedial parallels found in narrative conventions, which we now recognise as those transmedial elements such as binary themes, characters or narrative events, that underlined the exploratory and hybrid nature of Shakespeare's playtexts. Introduced in the Lumière Brothers' production *Photograph* (1896), and honed in the later popular sensational melodramas such as *The Perils of Pauline* (1914) series, and the slapstick comedies of the 1920s such as Keaton's *Sherlock Jr* (1924), the mad-dash plots of the *Keystone Kop* comedies, or Wilde's physically rambunctious *The Kid Brother* (1927),[47] the farcical chase convention provided a visual reference point of physically active, spectacular and narrative-enhancing action. Later cinematic productions, especially noticeable in films produced under the umbrella category of the modern action genre, can trace this device to such silent films as the Keystone Cops shorts (Neibaur, 2012: 35; Guttman, 2014: 32) and demonstrate this lineage with a descendent form of the chase narrative in physically extravagant police dramas and gangster pursuits, spectacularly realised for example, in the iconic car chase of Yates's 1968 feature *Bullitt*. Though the narrative technique of the chase expanded to encompass a myriad of plot devices,[48] one of the most frequently employed forms of the chase was a group of characters comedically, haplessly pursuing one another in and out of shot (Hansen, 1983: 148; Auerbach, 2000; Elsaesser and Hägener, 2010: 91). Thus exploitation of contemporaneous conventions set the stage for the pursuit of the lovers, in which Hermia and Lysander's elopement is closely followed by the respectively jealous and lovelorn Demetrius and Helena (Fig. 9a- 9c).

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[47] Cinematic releases of slapstick comedy contributed around 70% of all fiction film screenings in the years before 1908: the release of the Vitagraph *A Midsummer Night's Dream* corresponds directly with this socio-cultural preference, using the basis of a Shakespeare narrative as the cultural platform for the comedic genre.

[48] Popular themes included heroes, villains and victims who pursued and we were pursed for heroic or villainous purpose. As noted by Donald Crafton in his chapter on the spectacular farce of slapstick comedies, the pursuit of a criminal, the retrieval of a discarded or lost item, 'and—most importantly—reuniting a separated couple in marriage' were three pivotal narrative devices in popular use in 1920s cinema (Crafton in Strauven, p.359). One famous example of the criminal trope can be found in the iconic one-reel film *The Great Train Robbery* (1903), a precursor to the Western, where the villainous bandits are pursued by a group of men on horseback.

Fig. 9a. Lysander (Costello) leads Hermia (Tapley) away towards the Athenian woodland.

Fig. 9b. Demetrius (Ackerman) jealously pursues the eloping lovers.

Fig. 9c. A distraught Helena (Gordon) spies Demetrius's pursuit and follows.

Shakespeare's construction of the mortal lovers' subplot is an early modern playtext example of the chase narrative: transposed onto celluloid, the young Athenians' chase through the wood not only provides a key example of the early development of this filmic device but also illustrates my argument that these early Shakespeare filmic adaptations are in fact better aligned with transmedial remediations. Furthermore, this visual translation of narrative action preserves and enhances sourcetext events through the predominantly visual nature of the performance-based comedic action as an example of both *transparent immediacy* as well as the technologically hybrid *hypermediacy.* Already a moment of slapstick humour in the stage play, the balance between the cinematic device and theatrical plot is maintained in the Vitagraph narrative through the mise-en-scène of the realistic locale and by the accelerated frame rate at which silent films were often projected. The fourth wall paradigm, clearly broken by an amused Puck during the transposition of act three, scene two, was used to incorporate the theatrical convention of an (in)direct actor-spectator narrative dynamic, increasing the comedic elements of the action through the illusion of shared hilarity, as well as foregrounding the newly discovered power of the cinematic gaze (Kaes, 1990: 248). Though actors appeared to perform for the camera, maintaining a conscious barrier between actor and spectator, a recognisable trait of the farcical comedies was that the actor seemed to direct performance to the camera, as though the lens were a window to the viewers and thereby reasserting the theatricality of the action whilst underpinning the realism of person-to-person gaze as living interaction (Bowser, 1990).

The gestural manifestation of Hermia and Helena's verbal dispute from act three, scene two results in an exaggerated display of barely restrained physical and emotional violence.

Helena's mute speech is embodied through the emphatic widening of her eyes and gaping mouth in shock response to Hermia's aggression. Hermia uses her entire being to embody her jealous rage. Brandishing clawed fingers to form the hands that are 'quicker for a fray' (*AMND*.III.ii.343), she aggressively folds her arms in gestural exaggeration of the physical effort of her restraint, demonstrating the barely withheld violent action typified by silent-era comedies that Paulus and King refer to as 'corporeal… comic spectacle' (Paulus and King, 2010: 13). Helena's resultant hasty retreat on legs 'longer' 'to run way' (*AMND*.III.ii.344) is reminiscent of the comedically emphasised run made iconic through the chase scenes of a Buster Keaton film: picking up her skirts to run on the spot, Helena flees from Hermia, who gleefully claws and shakes her hands directly at the camera in vitriolic joy at the prospect of the chase with mannerisms of the slapstick comedy that Bordwell identifies as the hilarity of 'action and reaction' (Bordwell, 2005: 6). (Fig. 10a -10f). Thus, despite the adaptation necessarily fracturing Helena's sourcetext plea for protection, brevity of reel-length produces a comedic scene of pithy action-as-rhetoric.

Fig. 10a.   Fig. 10b.

Fig. 10c.   Fig. 10d.

Fig. 10e.   Fig. 10f.

Fig. 10a-10f. Another element of the chase narrative: Helena flees from the incensed Hermia, who is unaware that Helena has escaped during her irate monologue. An iconic, exaggerated double-take to confirm Hermia's ignorance of Helena's flight precedes the pursuit.

To accentuate and communicate the haste of the ensuing chase (Gomery, 2011: 22), the

action cuts immediately after Hermia's pursuit to a stage distance (Bowser, 1990: 93)[49] shot of Puck laughing. Conjuring with her wand, the actress manipulates commonly recognisable props to perform through overtly-gestural action the series of spoken and literal stage directions from the original playtext, moving in and out of view of the camera around a single tree. Translating sourcetext stage-directions in this sequence is comparatively simple when contrasted against the performatively complex issues which will be discussed in further sections of this chapter: with directions dictating the physical movement, this is evidently communicated physically through action centred within the frame. In this, stage directions become cinematic devices: sourcetext material, then, has been cinematographically translated through the "language" of film. Though the stage directions '[*shifting place*]' (*AMND*.III.iii) would suggest a greater level of movement within or out of frame, that Lysander and Demetrius consistently "miss" the clearly visible sprite demonstrates the farcical nature of the cinematic chase narrative as well as transposing the theatrical suspension of disbelief from stage to celluloid.

In terms of remediation and the balancing act of transparency and opaque mediation, it would seem that the conventions of the early cinematic chase narrative are the perfect platform for the comedic situation of the lovers' pursuit in the woods. Just as Shakespeare used the conventions of exits and entrances to create the comedy of near misses and pursuit, so the chase film manipulates the borders of physical action through cut and cutaway cinematography. As Gunning stated of the chase film, the narratives of cinema 'exploited the permeable boundaries of the frame and created, through editing, a synthetic space in which exits from one shot or location were immediately sutured to an entrance in another shot or location' (67): this meant that filmmakers remediating Shakespeare's texts were able to exploit a ready vehicle with conventions designed to create a visual spectacle.

Chapter Conclusion

What conclusions may be drawn from examining these six films? I mentioned in the introduction to this chapter that the material examined is at a distance to the remaining three chapters, situating and establishing the processes and results of narrative remediation of

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[49] The camera was distanced so as to capture the entirety of the actor or actress, with a certain amount of the flooring visible at the bottom of the frame, while up to a third of space above the actors head in-frame was left to capturing the scenery above, such as the sky for a pastoral scene or battlements in a history. See Bowser, 1990, 93-95 and 97 for a brief explanation of the camera-stances and shots of the early 1900s cinema productions.

Shakespeare's texts within a period of cinematic experimentation rather than focussing on a specific genre film lexicon. The case study examples this chapter have examined the physical depiction of dumbshow narrativity according to the distances of transparent immediacy and hypermediacy remediation. What of the progression of the case studies across the spectrum of remediation? The six films examined in this chapter have provided the platform for analysing the breadth of argument for specifying these formative remediations as examples of transparent immediacy of narrative adaptation, and of hypermediacy of narrative adaptation. For example, Beerbohm-Tree's lamentation of *King John* gesturally manifests exactly what Karim-Cooper postulated upon in her examination of the hand on the early modern stage: '[h]uman emotions are expressible in both contexts: oratorical and theatrical' (2016: 75). Audiences viewing the excerpt were left with little doubt as to the moment of the play on-screen: though Tree's mouth gaped in an exaggerated lip-reading of the text, it was the immediacy of the gestural depiction of the character's pain which combined the oratorical and theatrical into one depicted sequence of arm and hand gestures. It was the performative eloquence of Tree's pantomime, unencumbered by regulatory dialogue, which underpinned the primary consideration of this chapter: gestural fluency as transparent immediacy.

Moreover, in the view of hypermediacy and the multiplicity of narrative communication, Vitagraph's *A Midsummer Night's Dream* moved to combine the illusion of reality of location shooting with the popularity of contemporaneous genre devices, namely the chase narrative, to imbue their remediation with the dynamism and technological expansiveness of a transmedial text. Ribaldry and slapstick was achieved on Shakespeare's early modern stage through the blocking and choreography of entrances and exits: the capabilities of rapid cutting and alternating camerawork possible with advanced technologies exploded the comedic potential and translated the scene manipulating an already popular genre film convention. Thus there was an interesting comparison between those controlled productions, the interpretations shot on indoor stages, and exterior or location interpretations which attempted an "immersive" experience within the narrative. The world of the proscenium remediations closely recalled the theatrical lineage of the texts, with formative filmmaking devices (such as stage distance shooting and editing) provided a rhythmic grammar for the events, punctuating and nuancing the action onscreen. In this controlled environment, the action could be choreographed with precision and definition. In the exploratory examples of location or outdoor shooting, however, the relative mobility of filmmaking casts and crews enabled a greater sensation of narrative spatiality. Lear's desolate roaming between the settlements of his ungrateful daughters was given environmental legitimacy with alternating

scenery, and the Athenian woods sprawled before the lovers in their frantic pursuit amidst trees and bushes.

The hybrid of depicted and described action manifested as gestural performance in the "silent" Shakespeare films gesturally invited audience accessibility through the performance of narrative, embellishment of sourcetext intentions, and the immersive qualities afforded by the technological developments of the cinematic artform.[50] The pivotal concept of performance, the physical manifestation of narrative action, transposes from stage to screen in this analysis of Shakespeare on film as a vein of adaptation examination. Thus the dramatic and textual essences of the remediated texts are captured perfectly on screen through the physicality of the actors' gestural communication. Therefore, the codes and conventions examined in this chapter have represented a mixture of formative genre film conventions, examples of depicted and described action drawn from Shakespeare's playtexts, and melodramatic acting styles as the gestural vehicles of remediation.

What this chapter has demonstrated is a dual evolution of narrativity: cinematic presentation of Shakespeare's texts indicated a movement away from *transparency* to open and consciously reflexive *hypermediacy*. In this, the films became platforms for the exploitation of extant theatrical acting methods and styles, and converged with the newly establishing cinematic conventions in the interpretation of Shakespeare's playtexts. Such analyses pertains to John Auerbach's criticism of early film narratives: considering the example of the chase films produced in the earliest years of the 1900s, Auerbach noted that the self-conscious artifice and narrative multiplicity was a common factor of early cinematic productions: 'these films […] are marked by a certain self-consciousness, a distinctive awareness of their moment in time' (Auerbach, 2000: 809). Combining the tableaux of gestural slapstick with the melodramatic theatricality of the action depicted by the actors onscreen, there is a resonance to Auerbach's consideration that parallels my own research. The self-consciousness of these films, the awareness of their existence as narrative and technological moments in time, manifests the process and result of narrative remediation in these formative Shakespeare remediations: neither truly theatrical nor cinematic, but somewhere in-between, but always reliant upon the communication of gestural eloquence in a "silent" world.

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[50] I will examine this concept further throughout the thesis, and more specifically in the modernist saturation of televisual and cinematic martial action experienced by spectators with reference to the factual and fictive war film.

In the examination of the Shakespeare genre film adaptations which follow in the next three chapters, I will be reading the popular film devices of genre film conventions. In particular, it is the dynamic narrative of performed action which provides the means of analysing the remediation of Shakespeare's theatrical syntax through the eloquence of cinematic visual montages. Study of the combination of spoken and directed action from the sourcetexts translated as gestural performance in the formative remediations allowed me to highlight those links between pre-existing sourcetext devices and the emergent codes and conventions of the evolving cinematic medium.

Chapter Two: Thematic Signifiers

The Shakespeare Western Film

> [a] lone man packing a gun, astride a horse, hat pulled close to the eyes, emerging as if by magic out of a landscape from which he seems ineluctably a part.
>
> (Mitchell, 1994: 3)

Such is the iconographic language of the Western: a lexicon of audio-visual devices symbolising the mythical iconography of an ageless Frontier, embodied and experienced by all too human protagonists. It is a visual lexicon audiences have assimilated over time, exposed to the cultural understanding of what defines the Western genre. My aim in this second chapter is to bring to the fore an examination of the transmedial relationships that have arisen between Shakespeare's playtexts and the ever-increasing vibrancy of their cinematic interpretation during the mid-twentieth and early twenty-first centuries, when cinema, and crucially film genres, had become more established and institutionalised. Accordingly, my approach to the works encountered in this chapter requires a different critical framework, in which issues of narrative, genre iconography and structural reflexivity are considered more closely. This chapter seeks to build on this cultural and academic body of work, an early subject of scholarship regarding film genre, reading the Shakespearean themes remediated amongst the sprawling plains and segregated communities of the Old West on film. Whereas chapter one examined the formative films principally against the depicted and described action elements of the narrative action framework, this chapter seeks to delve deeper into the genre aspect of this thesis. Across four case studies, analysis will pinpoint how the visual and narrative iconography of contrasts in the Western genre film re-presents iconographic thematic elements of Shakespeare's comedies (*Much Ado About Nothing*) and tragedies (*King Lear*, *Romeo and Juliet*, and *Hamlet*) as genre film remediations. Engaging with the visual language of genre iconography, and critically the construction of narrative form through comparison of thematic binaries (Kitses, 1969: 12; Tompkins, 1992: 48; Altman, 1999: 24), the case studies will promote the examination of cultural motifs associated with the Western

genre. The analyses therefore move beyond the gesturally eloquent examinations of chapter one, and begin to question how aesthetic and dialogic genre themes remediate Shakespeare's textual elements.

Guided by the narrative creation of juxtaposing thematic concepts, this chapter ranges across a series of iconographic elements, examining both the gestural eloquence of depicted action as well as the aesthetic and thematic nuances of described action. At the conclusion of the case studies, a brief summary of key ideas signals movement onto the next element of the chapter: a fulsome review of the material discussed concludes the second chapter. The division of John Lear's kingdom in Uli Edel's *King of Texas* (2001), transporting the ancient Britain of Shakespeare's King Lear to the plains and shores of the Rio Grande, is the first analysis. Considering the transmediality of Shakespeare's dialogue couched within the narrative lexicon of the Western, this examination will focus on reading the remediation of character, plot and thematic preoccupations (such as life, patriarchy, and land as power). The second analysis examines the layering of intertextual elements in Kenneth Branagh's *Much Ado About Nothing* (1993), analysing the hypermediacy of the interrupted celebration as a transmedial symbolism of unease, chaos and narrative disequilibrium. Continuing the thematic consideration of primal and social potency in a hostile environment, two examinations reading the iconography of gun ownership and violence concludes the chapter. The third analysis examines the inextricable link between the tools of cultural domination and the process of assuming authority in a vengeful environment. The ironic impotency of Branagh's Dogberry and Verges, bristling with weaponry, in *Much Ado About Nothing* is contrasted against the (un)natural female gun wrangler Susannah in Edel's *King of Texas*. Finally, the modernist Western dystopia of Baz Luhrmann's *William Shakespeare's Romeo + Juliet* (1995) finishes the chapter with an analysis of the iconography of the shootout convention as a merger of depicted and described action re-presenting the duel sequences of *Romeo and Juliet*.

There is solid grounding for the material in this thesis directing attention towards the Western genre film remediation of Shakespeare's playtexts. There are numerous narrative and thematic correlations shared between the two narrative platforms, and these are especially evident in the dramatic juxtapositions of central allegorical leitmotifs and story structures. For example, the strong moral and mortal concerns of the Shakespearean histories and tragedies find ready cinematic foils within the harsh genrescape of the Old Frontier, as evidenced in the eternal motifs of struggles over land ownership and power, commentary on racial and social

Otherness, and the central dilemma of morality versus immorality. These genre identifiers of pathetic fallacy are readily identifiable in the brutalism of the *King Lear* and *Romeo and Juliet* narratives, and find cinematic parallel in the films of George Stevens (*Shane*, 1953), John Ford (*Rio Grande*, 1950), and Howard Hawks (*Red River*, 1948) to name but a few. More recent revisionist productions such as *Dances with Wolves* (directed by Kevin Costner, 1990), *Unforgiven* (directed by Clint Eastwood, 1999), and the rebooted *True Grit* (Ethan and Joel Cohen, 2010) provide reflexive commentary on the iconographies which define and self-critique the genre, the tone decidedly postmodern in their address of narrative devices once viewed as epic or nostalgic, and now seen as socially uncomfortable and worryingly contemporary devices of alienation and capitalist greed. Both Shakespearean tragedy and twentieth century Western thus coexist in similar yet discrete spheres of narrative and iconographic social commentary and entertainment. Enzo Castellari's *Johnny Hamlet* (1968), for example, presents a multifaceted interpretation of genre remediation and hypermedia narrativity: the aesthetics of the film are definitively situated in the style of the Spaghetti Western, and have strong stylistic and action-based elements drawn together from Sergio Leone's (*A Fistful of Dollars*, 1965) and Sergio Corbucci's (*Django*, 1968) films. Moreover, other productions such as Edward Dmytryk's *Broken Lance* (1954) and Delmer Daves' *Jubal* (1956) resonate distinctly with the binary oppositions of tragedy, humanity and dream-like optimism, which so define the western genre, situating upon a platform of the frontier mentality of tradition and evolution the eternal thematic preoccupations of Shakespeare's *King Lear* and *Othello*. The narrative performance of the Western genre is centred by central pillars of display, gesture, and violent spectacle, and these themes in turn are observed in the presentation of narrative binaries. It begins with the iconic distinctions: corrals and prairies, guns and bows, black and white hats. The storylines are structured around oppositions: action and inaction, peace and violence, masculinity and emasculation, life and death, tradition and change. Such oppositions were best illustrated as the embodiment of the differences between wilderness and civilisation in Kitses's comprehensive *Horizons West* (2004), encompassing the vastness of the American West in a series of discrete studies in cultural opposition which together visualise the lexical elements of the genre. Roughly subdivided into three main categories, The Individual/The Community, Nature/Culture, and The West/The East (2004; 2012: 12), the narratives that arise from these confrontational oppositions form the keystone for the dramatic action of the genre. Man confronts man in the shootout, man confronts himself in the question of when and when not to pull the trigger, man confronts and tames nature on the frontier, and gender binaries are a confrontation of the sexes. Such

dramatic paradoxes weave together within the melodramatic mode of sweeping landscapes and epic characters, the distinct opposition of realist approaches to societal values with escapist genrescapes. Balancing elements of visual escapism with the harsh lessons of moral and physical violence, the Western genre exists in a dual status of non-realist visual splendor and realist commentary on the society which inspired and was grafted from the Frontier mentality. Recognisable geographical landscapes situate spectacular stories, the men and women of the Old Frontier are exuberant fallacies of the human condition, and on the screen history and geography juxtapose with myth and lore.[51]

Warshow's seminal essay "Movie Chronicle: The Westerner" (1954), along with the works of Elkin (1950), Kitses (1969), Cawelti (1970), Wright (1977), and more recently Carmichael (2006) and Heumann and Murray (2012), emphasises the social commentary and dramatic action of the cinematic West. Such considerations of gestural and metaphoric action have formed pivotal milestones in the critical engagement with filmic narratives since early writing about film genres. The studies promoted analyses of systems of combinations, critics noting and critiquing the pairing familiar and unfamiliar narrative elements in the films, extrapolating how the conventions created meaning and narrative awareness of artifice.[52] The identifiers of form and narrative, even in such a porous and expansive genre as the Western (Grant, 2011: 6), are the visual and performance-based means of examining the theoretical meaning behind the pathetic fallacy of the Frontier Iconography. These writings laid the foundation for research into the narrative synchronization of motif oppositions, the thematic binaries, as a vehicle for genre remediation of Shakespeare's texts, and my own research into the filmmaking explorations of transmedial genre codes in the Shakespearean West.[53] It is the concept of transmedial narrative elements, or the co-existence of multiple thematic layers

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[51] It is the realism of social commentary versus the dramatism of narrative action afforded by the dramatisation of these so-called 'dual-texts' (Altman, 1999: 24) which focuses the pattern of my research in this chapter.

[52] Accordingly, the Western genre's academic and media investiture into the cultural psyche of the American entertainment sphere has provided long stretches of theoretical debate about the structure, identity and boundaries of the iconic form. For example, Warshow noted that the Western genre is formed from 'those "cinematic" elements which have long been understood to give the Western theme its special appropriateness for the movies' (in Kitses and Rickman, 1998: 37). It was in the dynamic potential for spectacle inherent in the imagery of guns, men, horses, and the landscape of the West, that Warshow noted the genre pivoted upon a platform of key elements which benefited from cinematic dramatization.

[53] Moreover, it is the expressive nature of the cinematic form which enabled filmmakers to explore the possibilities of the narrative shape of the Western, and moreover which enables filmmakers to remediate and reshape the Western narrative to reflect and conspicuously represent the Shakespearean text through the conventions of the genre. It was the analytical texts examining the developing genre form that presented the taxonomic toolkit of genre iconographies as the code to reading the evolving identity of the Western.

within a single text, that introduces the theoretical approach of examining remediations. The methodology of reading multi-media texts according to convention-based keys is evidenced in the work of Bolter and Grusin, especially in their consideration of remediation and hypermediacy. Hypermediacy, as initially explored in the first chapter with regards to the gestural performance of formative Shakespeare films, expands the taxonomic boundaries of media texts by layering narrative and aesthetic conventions. Considering the overlapping and reflexive quotation of media forms within a constructed text, Bolter and Grusin's notion that 'hypermediacy expresses itself as multiplicity' (1999: 33) is an inherent part of my approach with regards to the research conducted in this thesis. Multiplicity, or the existence of a number of states within an entity, speaks directly to the heart of my interest in the multiple states of narrative and iconographic lexicons in evidence within one Shakespearean Western. Not only does the recognition and acknowledgement of multiple textual elements symbiotically exist within a remediation a means of accessing the hybrid nature of the genre interpretations in this chapter, but it also invokes the artificial reflexivity of genre texts in and of themselves. The self-awareness of quoted artifice and genre and media conventions introduced in the articles of Warshow and Cawelti lead to Bolter and Grusin's belief that the conceit of constructed narratives possess a form of self-appreciative reflexivity. Their work highlighted that this self-acknowledgement, a narcissistic tendency for intra-genre repetition, forms the baseline for every new addition to the corpus: 'a general feature of works of blatant hypermediacy; the awareness of various media leads to self-awareness and to a sense of satisfaction in the power of mediation' (2000: 148). Establishing the pivotal identifiers of the typical Western, Kitses reviewed the developing status of the genre from a post-modernist stance, where the films review and critique their own form and mode: 'films that in whole or part interrogate aspects of the genre such as its traditional representations of history and myth, heroism and violence, masculinity and minorities, can be seen now to make up the primary focus of the genre' (1969: 19). History and myth, melodrama and realism, heroism and violence, masculinity and minorities: what I note here are the thematic correlations between the genre film and Shakespeare's theatrical canon. The iconography and narrative structure of the Western has attracted numerous interpretations of Shakespeare's texts: this chapter will closely examine this trend, identifying how the thematic preoccupations of the early modern playtexts find empathetic vehicles in the aesthetic language of the Western genre film.

The history of the Western genre is a transmedial study, and in order to situate the iconographic interests of this chapter, I here outline a brief history of its development across its literary to cinematic path. With roots stretching back to the literary platform of the dime novel, to the genre-establishing films such as Porter's *The Great Train Robbery* (1903), through the Golden Age of the Hollywood Western (1940s-1950s) to the revisionist Westerns on both small and large screens (1990s-2000s), the Western narrative has evolved to encourage filmmakers and spectators alike to acknowledge and expand upon their intertextual readings of the multiple narratives and stylistic conventions that this genre has adopted and developed.[54] This thematic capability for adaptation of narrative to the environment and evolving tale of the West echoes Altman's presentation that genre conventions and narrative elements are *transhistorical*. As society and times change, so genre narratives undergo 'predictable development' (Altman, 2004: 20) as demands of entertainment evolve to suit contemporary consumer tastes. What's more, as audiences begin to understand and recognise the patterns of genre iconographies, so the texts themselves adapt to the genus of their narratives: they 'develop, to react, to become self-conscious, and to self-destruct' (ibid: 21). It is the developing narratives of genre films that links to my thesis of examining the Shakespeare genre films as processes and products of remediation. I am particularly interested in examining how filmmakers encourage, manipulate and further the rich potential found in the reflexivity of genre film narrativity to cinematically interpret Shakespeare's texts.

The transmedial interpretation of literary and visual texts has been a constant theme for cinematic inspiration. Early filmmakers' adaptations of literary classics served to foreground their capabilities for transposing textual narratives into celluloid, pushing the boundaries of their medium with innovative means of interpreting text as dramatic performance. Soon, producers began to test the adaptability of a broader range of literary and theatrical works (Hindle, 2007: 21; Edgerton, 1988: 99; Saunders, 2001: 2-3). The Western had remained a popular genre from the formative era of cinema (Darby, 1996: 5; Bandy & Stoehr, 2012: 10) and so, unsurprisingly, at the forefront in filmmakers' choices were the readily available short

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[54] In the early nineteenth century, both established and travelling theatre troupes would stage these plays for the frontier-exploring men and women of the Western landscape. Through their performances, they would infuse the playtext narratives with the struggles and social inflections of life in the West. Sinfield has noted that for the settler communities, it was precisely the prevalence of the pioneering theme across many of Shakespeare's plays that ensured their cultural and thematic relevance, making it quite impossible not to remark on the 'validation of Shakespeare and the frontier' (Sinfield, 1992: 264) as a transmedial narrative entertainment.

stories, amongst which was a bounty of material in the Western and Cowboy fictions[55], such as O. Henry's "The Caballero's Way" (1907),[56] and the highly popular dime-novels. Bret Hart's short stories, too, gave rise to some cinematic intrigues, such as the 1955 *Tennessee's Partner* (directed by A. Dwan), starring Ronald Reagan and set during the Californian gold rush of the mid nineteenth century. This is not to say that filmmakers ignored the factual source-texts inspired by the West, such as the papers and journals of Theodore Roosevelt and F.J Turner, which gave 'a fundamental substance to the myth' of the West (McVeigh, 2007: 13), or legendary escapades, such as those of the Western icon Bill 'Buffalo' Cody (Walker, 2001: 52). By the end of the first decade of the 1900s, the Western genre had become a 'staple feature of the American' (Darby, 1996: 5) film industry.[57] By 1911, the popularity of early Western films was so great that the American Film Manufacturing Company made the decision to become both a specialist in the Western genre, and a cinematic driver of this 'young and precocious movie industry in the first decades of the 20th century' (Langman, 1992: ix). Productions by D. W. Griffith (*The Girl and the Outlaw*, 1908) and Thomas Ince (*Custer's Last Fight*, 1912) have been identified as some of the earliest pioneers of the feature-length Western. From the 24th April that same year (1911), the company's goal was to release 'two reels of Westerns' (Bowser, 1990: 221; see also Darby, 1996: 7) a week to meet public demand, a feat that would seem inconceivable today. From the gestural narrativity of formative cinema's melodramatic style, to the theatrical dramatism of western melodramas (Altman, 2004: 36)— focus on visual display and spectacular action as communication of narrative traverses from the early dumb show remediations to the soundscape frontier of the Western genre. It is this pattern of themes, action sequences and filmmaking choices that underpins the evolution of the narrative codes and conventions evidenced in the modes of melodrama (both theatrical and cinematic) and the aestheticism of the historical or period film. During the early stages of film, Rick Altman noted that there were two distinctive modes of filmic entertainment: melodramas or comedies (ibid: 19). Audience appreciation and critical acknowledgement of the melodramatic *action* which identified these films laid the groundwork for subsequent releases to be categorized according to their narrative content.

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[55] Appearing as early as the 1860s, the pulp-fiction predecessors were produced prolifically, with authors such as Erastus Beadle and Edward Judson, alias Ned Buntline, as some of the best known of the era. *Young Wild West Cornered By Apaches*, directed by Nestor in 1912, was inspired by early dime narratives. See Langman (1992) for further bibliographic and filmographic details.

[56] Henry' Cisco Kid was not the heroic gunslinger of later film and television adaptations: this more sympathetic character was transformed into something audience-friendly, and certainly not the ruthless outlaw and villain of Henry's stories.

[57] Indeed, the Western accounted for the majority of films produced for public consumption in cinemas, with numerous reels being produced to keep pace with audience demand.

These ideas spread across original and remediated fiction film productions, marketing and paratextual materials attracting audiences according to the content advertised.

As suggested by the label, the Western prompted a desire for visual econarrativity in its representation of the landscape and people of the Old West. In the years after 1910, the film studios made the move to shoot as much footage on-location as possible: in filming the narrative in the geographically aesthetic West, filmmakers displayed a drive to distance themselves from the 'criticism of some movie reviewers' who had claimed that until that point, silent Westerns had been less narratively complex than 'an overworked cliché' (Bandy and Stoehr, 2012: 16). Filming on location, while providing narratively sympathetic backdrops and spectacular aesthetics, was an expenditure only briefly afforded by early film studios. Allardyce Nicoll theorised that it was early Western films that imbedded in filmmaker and spectator alike the future potential of cinema: the 'rapid movement and massed effects' (1965: 63), the horseback chases and gunfights, all presented spectacular narrative opportunities for developments in film. Early Westerns, such as the Edison shorts *Cowboy Shoots at Audience* (1903), *The Little Train Robbery (*1903*), Brush Between Cowboy and Indians*, (1904) and *Western Stage Coach Hold Up (*1904*),* set out many of the tropes now typically associated with the genre, including 'bold adventure, broad humour, impressive horse-riding, outdoor-location shooting, and violent conflicts' (Bandy and Stoehr, 2012: 10). Despite the taxonomic genre paradigms, such narrative spectacles, especially where conflict was concerned, echoed some of the earliest cinematic Shakespeare adaptations,[58] thereby cinematically aligning the two artforms under the same narrative principle.

It is the purpose of this chapter to unfold for the reader why the Western genre film provides a suitable platform for remediation of Shakespeare's texts. Within each of the case studies, the Western's lexicon of motif binaries will act as the focus for examining how Shakespeare's playtext elements have been interpreted within the iconographic language of the genre. Key themes that will be explored in the analyses echo the prime motifs outlined in Jane Tompkins's overview of the genre: 'the gun-fight, the fistfight, the chase on horseback, the figure of the mounted horseman outlined against the sky, the saloon girl, the lonely landscape itself' (1992: 5-6). Thematic concerns with conflict over land and legacy, power struggles

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[58] Such as, for example, the physically spectacular and genre-exploring narrative of the Vitagraph *A Midsummer Night's Dream* (1909) adaptation: Puck's flight about the earth demonstrates accents of the science-fiction genre in interpretations of Shakespeare's material, enhancing the period film conventions with the dramatic visuals of early exploration film conventions already evident in Méliès's *Voyage de la Lune* (1902).

expressed through action and the ambiguity of 'legitimate' violence, and questions of morality and amorality: it is immediately evident that ready comparisons may be drawn between the narrative elements of both Shakespearean playtext and Western genre vehicle. This is in part a continuation of the ideas introduced in the previous chapter, which explored the correlations between Shakespeare's playtext and formative cinematic adaptations as communicated through the melodramatic form of gestural descriptive depicted action. It was through the performance based elements of narrative action that I was able to examine the process of remediation via the gestural and physical interpretation of Shakespearean texts. In this chapter, those same interests are expanded upon through analyses of the narrative and gestural correlations between Shakespeare's thematic preoccupations and the genre film in terms of iconographic genre narrative action. For example, the described and depicted violence of Shakespeare's comedies (manifested in the battles of the sexes) and tragedies (the contrasts of possession and loss of power, as embodied by the mastery over gender and land) are analysed within the communicative iconographies of typical Western gesture and the question of the ecocriticism of location as a convention and shooting space (see Nana Verhoeff's chapter on the narrative and geographical landscape, 2006: 188-207; and Jacobson on the different shooting locations and narrative spaces, 2015: 12-13).[59] These ideas are as accessible in the greater view of representative action as they are in the subtleties of social details, such as those narrative events which signify the reflexivity of an evolving genre-scape: the Fordian trope of interrupted meal, for example, as the remediating vehicle for the early modern interest in the interrupted feast as metaphor for disequilibrium.

Buscombe stated with absolute certainty that the Western genre is a 'protean' artform, one that readily lends itself narratively 'to other genres' (Buscombe, 2006: x) and narrative conventions. Buscombe's argument for the potential expressivity of the Western genre echoes Neale's own statement that the Western sub-genre can create a 'multi-dimensional phenomenon' (Neale, 2002:2) in its applicability to other narratives and malleable structural form. Over the course of this chapter, I want to present the thematic and audiovisual attractiveness of the Western as a vehicle for remediation of Shakespeare's texts. In reflection of this, I have chosen to examine the narrative accents of the Western genre that have best

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[59] This interest in location shooting versus staged, interior filmmaking not only explodes the cinematic potential for location as exploitation of technological immersion in the genre narrative, but also acknowledges the leaps of progression made in the formative years of filmmaking explored in the previous chapter. The transposable nature of remediated mediacy of the staged Shakespeare films as opposed to the hypermediacy of formative exterior location shooting introduces thematic interests in the immersion of audiences within the spectacle and display of the screened narrative. This is something that will be returned to in later chapters.

translated the essential plot points, genre signifiers and 'utterances of the culture' (Sanders, 2008: 2) of Shakespeare's narratives.[60] In this context, my interpretation of "accents" means those conventions which re-present Shakespeare's texts through the performance of Western film genre narrative and stylistic devices.[61] Indeed, it is within such correspondences that the potential resided for a cross-media platform to evolve, one that enabled Shakespeare film adaptations to marry with the vibrancy of the Western and thus to 'stretch the capabilities and challenge the inhibitions' of the artform (Jorgens, 1991: 6).[62] For example, the fiercely protected cattle-ranches, and the all-encompassing desire to preserve the heritage of ranchers and cowboys in the face of modernization, finds narrative reflection in the plot of *King Lear*. Additionally, the metaphor of the disrupted dance as an indicator of upset communal balance, a theme iconic to the films of John Ford, is evident in several of Shakespeare's plays, including comedies and tragedies, such as *The Merry Wives of Windsor* and *Macbeth*. However, I find that it is the revels held in *Much Ado About Nothing* (II.i), adapted for the screen by Branagh in 1993, which provide a close reflection of this genre convention. There are strong resemblances between the emotionally isolated protagonists of Shakespeare's plays, most notably those that feature in his tragedies, and iconic images of the emotionally and communally distant heroes of the Western genre. The central conundrum facing many of Shakespeare's masculine characters resides in the inevitable challenges that will test their mettle. In the Western, it is no different. There, 'the persistent obsession with masculinity' (Mitchell, 1996: 3) is staged upon the narrative platform of the Old West.

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[60] The history of the United States of America is ironically littered with tragedies of division and segregation. America has been torn apart and patched together again across the ages, ranging from the genocidal massacres of the Native Americans in the eighteenth and nineteenth centuries to the later bloodshed of the American Civil War, through to contemporary concerns such as the current socio-political unease in Ferguson, Missouri, and the current concerns over the so-called crisis of the Southern Border and the disharmony imposed by President Trump's border wall. For example, issues such as the turbulent collisions in the War of Independence, the displacement of Native Americans, and the vile atrocities of slavery echo in the narratives of *The Tempest*, *King Lear* and *Macbeth*.

[61] While not a central analysis driving the method of the examination in this chapter, it is important to recognise that the Shakespearean Western exists as a legitimate case for examining the popular genre as a remediation because of the corresponding nature of the cultural reflexivity of the two narrative forms. For example, the narrative construction of many of Shakespeare's tragic playtexts (such as *King Lear*, *Othello,* or *Romeo and Juliet*) in fact reflects many of the social issues at the centre of numerous upheavals during the formative years of the United States of America

[62] Just as the frontiersmen faced conflict with the First Nation Americans, so the violent nature of their existence could be seen reflected within a Shakespearean tragedy: Old West audiences, steeped in a history of violence, identified with and related to the 'blood and gore' inherent in Shakespeare's tragedies, notably *Hamlet* and *Romeo and Juliet*. Moreover, the theme of the 'westerners… wars against the Indians' (Orman, 1974: 31) finds narrative associations with early modern preoccupations with the notion of the Other. Conflicts between the differing cultures of the American frontiersmen, which were expressed in how and why they identified and positioned the Other, find parallels in the themes of colliding familial loyalties and feuding generations that Shakespeare explored in *Romeo and Juliet*.

In exploring the merger of Shakespeare and Western iconographies, filmmakers display differing levels of reflexivity when remediating their source texts. The interpretation of such Shakespearean dramatic themes as division, gender binaries, morality and mortality present numerous opportunities for self-acknowledgement of genre narrative remediation. How, for example, would Lear's kingdom be referenced when transported across cultures and environments? This is another aspect of their creative freedom in the act of interpreting Shakespeare within the genre film form: the conscious reflexivity of practitioners re-presenting thematic narrative conventions through the lens of another medium. Whilst the term 'reflexive' does not appear within the work of Bolter and Grusin, the consideration exists as an undercurrent to their examinations. The critical meaning of constructed narratives, of artifice and self-awareness in the structure of such a conspicuous a genre as the Western provides a key means of examining the stylistic and narrative choices made when interpreting the dramatic spectacle of Shakespeare's texts within the landscape of the American West. This, then, is how I approach the following chapter, and subsequent genre chapters remaining in this thesis. The Western narrative conventions correlate to provide identity as a genre, and the combination of these aesthetic and physical sequences of action identify genre films as visual spectacles. These visual spectacles are a display of elements, woven together to provide the atmosphere and experience of narrative expectation. Moreover, as expectation of genre forms have grown over the long stretches of history, in the Western, display equates to action. In this chapter, the sequences of depicted and described narrative actions of the Western are the platform for the interpretation of Shakespeare's plays. By the end of this chapter, I hope to have demonstrated how the Shakespeare Western is a spectacle of remediated action underpinned by the dramatism of thematic and narrative binaries.

Analysis One: The Shakespearean Westerner
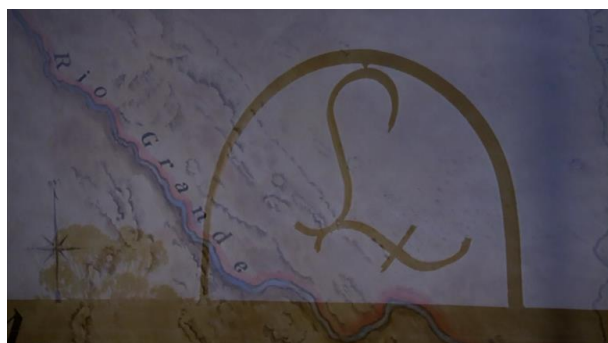
Fig. 1. Edel overlays the image of the Lear cattle-brand across a map of the Texan plains, hypertextually introducing the eponymous King of Texas whilst situating his adaptation.

The rugged sheer scale of the landscape of the Old West, 'an athropomorphized, mildly phantasmological world' (Mitchell, 1996: 57), is the tangible metaphor for the human and universal condition. In the Western Shakespeare narrative, the action which takes place within the genrescape of the remediated West pits man against nature in a study of psychological introspection and geographical pathetic fallacy. In this section, examination centres on the genre interpretation of the division of Lear's kingdom in Uli Edel's *King of Texas* (2002). Therefore, this case study will develop the relationship between remediated depicted and described action as recounted through dialogic conversation, and how these performances are situated and situate the action within the genrescape of the cattle ranches of nineteenth century Texas. The thematic considerations of cultural and geographical binaries provide the platform for analysis, recalling Kitses's East versus West binaries: for example, the interpretation of Lear's kingdom as John Lear's cattleranch (Fig. 1), to be divided amongst his daughters, is emblematic of the past and the future, of tradition (the Old West) and of capitalist compartmentalisation (the New America and the confirmation of the 50 United States). This section will unfold how the remediation of the Shakespearean characters embody and verbalise these distinctions.

The action in this examination is a continuation of both depicted and described action, two layers of textual and genre narrativity overlaying to form an intertextual reading of remediation. Whilst the scene in question is somewhat static in physical action, the performance of the characters gesturally embodies the spoken action of *King Lear*, act one scene two. The action examined in this case-study may therefore be examined as a hybrid of both depicted and described action, where dialogue (described action) is re-presented and performed within the physical atmosphere and environment of its genre vehicle (depicted action). This sequence therefore examines the metaphoric action of dialogue and characterisation upon the platform of Kitses's examination of issues such as the frontier versus America, tradition versus change, and pivotally the past versus the future. Edel's interpretation presents a characterisation-based adaptation whose eponymous lead is an intertextual example of overlaying layers of textual, cinematic and theoretical narrative identifiers. John Lear represents the Western Shakespearean, metaphorically and textually convoluted in the intricacies of interlocking character conventions from both sourcetext and cinematic text. His character re-presents the Shakespearean King transposed into nineteenth

century Texas through the assimilation of the language, mannerisms and behaviour of a cattle ranch King facing the dying days of his patriarchal and authoritative supremacy.
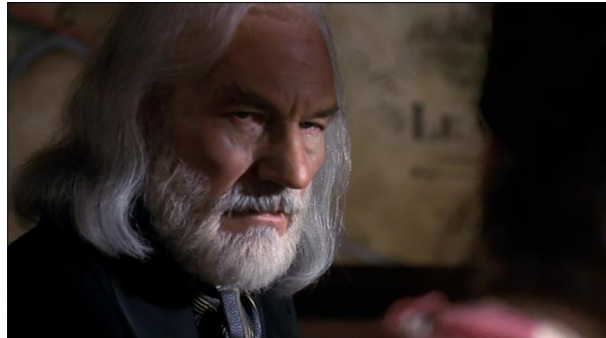
Fig. 2. John Lear (Stewart) embodies the dilemma of the Old Westerner: the glory of his past behind him (the map), and the future before him (his daughter).

Central to the *King Lear* narrative is the catalytic division of Lear's kingdom: Shakespeare establishes the eponymous character's hubristic nature in the first scene of the play to introduce the theme of division, disequilibrium, and blind pride as the immediate condition of the narrative. In this, we see absolute echoes of Kitses's reference to the overarching thematic dichotomy of man versus nature, the 'master binary opposition of the wilderness and civilisation' (2014: 13). In this competition for dominance between the immortal landscape and the finite lifespan of man, it is the wilderness which holds power and mankind's privilege to act as warden of it for a time. It is the hubris of man to fail to recognise that their mastery is fleeting, and that what control they possess is temporary. Such is the state of Edel's John Lear. It is Lear's division of his kingdom that removes his power; it is the protean nature of both his mind and his state that draws the jealousy of territorial ownership to a head in the battle between his three daughters; it is Lear's blind pride that blinkers him to the dangers of his narcissistic demand for sycophantic demonstrations of capitalist love.

John Lear is first introduced to the audience in the opening sequence of *King of Texas*: the impressive nature of his estate is demonstrated by shots of his household, highlighting his wealth; his autographic cattle brand above the gates, and the map of his land which engulfs the majority of one wall in his study, underpins the extent of his kingdom. The land owned by Lear is a geographical metaphor for the contradictions of tradition: nature, environment and greed warp the Western character (Tompkins, 1992: 11), making him both the creator and creation of his landscape. A natural manifestation of his character reference and identification, the anthropomorphic Shakespearean moors and heathlands are replaced with sprawling cattle ranges, scrubby plains that are harsh and unforgiving and force those living

and working upon them to adopt similar personality traits. Despite the difference in Continent, America for Britain, this example of thematic pathetic fallacy translates neatly from the playtext to the cinematic adaptation; landscapes in both sourcetext and film possess an agency of 'compelling individuals to become like itself: motionless, rooted, fixed, unmoving' (Mitchell, 1996: 46). That the branded land gates and estate property are introduced in Edel's interpretation before the man himself dictates the all-encompassing importance of owning and controlling land: land means power, and that importance is exactly what John Lear both recognises and is blinded by.

Fig. 3a-3b. The Lear "L" brand and the map on the study wall are visual interpretations of the Western hypermediacy of Edel's West.

The sequence of narrativity I have chosen to highlight the thematic intertextuality of Edel's adaptation is the scene in which Lear divides his ranch: critical examination pivots around close-reading and analytical examination of Genette's exploration of intertextuality theory, and specifically the narrative duality of hypertextuality. The ranch land, visually manifested on the map dominating the wall in Lear's study, embodies the hypotext (original playtext translation), while the mise-en-locale[63] of the Texan landscape and stylistic genre conventions situates the influential hypertext. I specify this particular framework of textual analysis because I believe this system is at once the closest thematic and theoretical category (by which I mean the result of combining the hypotext (*King Lear*) with the hypertext (Western genre conventions)), whilst also being the textual system which raises a series of critical questions regarding the nature of this multi-textual characterisation.

According to Genette, hypertextuality refers to 'any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (…the hypotext), upon which it is grafted in a manner that is not that of commentary' (Genette, 1997: 5). This definition is pertinent for a number of reasons within this case-study, but foremost is the premise of two evident texts communicating and correlating with one another: namely the sourcetext, *King Lear,* with a

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[63] By which I mean the greater geographical and sociocultural environment in which a narrative is set: in this specific case, the mise-en-locale refers to nineteenth century Texas.

secondary "text" composed of a combination of cinematic genre conventions and devices. How do we recognise Edel's interpretation as an example of hypermediacy, or layered narrative performance? Genette believes that 'hypertextuality is most often revealed by means of a paratextual sign' (ibid: 8). Paratextuality, a 'less explicit and more distant relationship' (ibid: 3) to the sourcetext, communicates its relation to the reader or audience through 'a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords… and many other kinds of secondary signals, whether allographic or autographic' (ibid). Paratextuality is, therefore a sequence of secondary elements which acknowledges relation to other texts, and in Edel's remediation, it is the combination of Shakespearean and Western symbols which identify the described action as hypertextual. This is of particular relevance in the sequences leading up to, and including, Edel's transposition of Lear dividing his kingdom amongst his daughters: the symbols, patterns and surtitles of *King of Texas* are evident in the indirect translation of the sourcetext dialogue and the literal prop of the map as a visual, intertextual signal. It is this layering of visual and allegorical images, I believe, that Genette was alluding to in his statement that 'hypertextuality, as a category of works, is in itself a generic or, more precisely, transgeneric architext' (ibid: 8):[64] the *trans* nature of this scene, particularly translated through the match-on-narrativity of Lear's dialogue, demonstrates a clear lineage between the sourcetext (the hypotext) and the iconic conventions of the Western genre (the hypertextual devices). Thus the hypermediacy of Edel's interpretation is demonstrated through the translation of Lear's challenge to his daughters as remediated through the verbalisation of iconographic Western imagery. If we are to assume that hypertexts signal their relationships to other texts through 'use of textual allusions' (1997: 8), when examination centres on the textual resemblances presented in Stewart's John Lear and the authentic Shakespearean Lear, it becomes evident that the hypertext of the cattle rancher dividing his kingdom hypertextually refers to, and incorporates into its narrative, the textual inspiration and dramaturgical conventions of Shakespeare's playtext tragedy. Furthermore, the accented texts of the cinematic Western genre, and in the case of this specific convention the device of the sociohistorical characterisation of the cattle rancher John Lear, provide aesthetic and geographical structure for the intertextual scene. Thus the descriptive imagery of the remediated dialogue manifests a form of described action, describing both the action within the scene as well as the greater sociohistoric setting of the film.

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[64] Architextuality referring to the text's subconscious existence of a particular state, which Genette defines as 'the novel does not identify itself explicitly as a novel, nor the poem as a poem' (1997: 4): in this, *King of Texas* does consciously identify itself as a Western adaptation, but not a hypertextual platform for critical examination.

Narrative and metaphoric remediation is ably demonstrated in this passage of dialogue, transposing the action of scene one of the *King Lear* playtext (text A), to the nineteenth century Old West of Edel's *King of Texas* (text B):

	Text A	Text B
LEAR	Meantime we will express our darker purposes.	I got more important matters to discuss today.
	The map there. Know we have divided	There's the Palo Blanco, all 200,000 acres of it.
	In three our kingdom, and 'tis our first intent	
40	To shake all cares and business off our state,	There's the main house, and there's your place Rebecca.
	Confirming them on younger years.	
	The two great princes, France and Burgundy—	Ever' creek and gulch inbetween: every acre paid for in blood. I always thought
	Great rivals in our youngest daughter's love—	I'd turn the place over to my boy, but he's dead and gone.
	Long here in court have made their amorous soujourn,	Well, it's come to me how my life ain't been more concerned with this land, every blade of grass, every mesquite tree.
45	And here are to be answered. Tell me, my daughters,	Just one more thing that's lived on it, left a stain and passed on.
	Which of you shall we say doth love us most,	But by God, I can still decide who owns it.
	That we our largest bounty may extend	I have decided to divide up the ranch.
	Where merit doth most challenge it?	(**REBECCA**) What do you mean, Daddy?
	Gonoril, our eldest born, speak first.	As from today, I am giving the ranch over to you three gals.
		I wanna get all this settled now, so there won't be any fighting amongst you after

I'm gone.

(**CLAUDIA**) Pa, are you feeling alright?

I'm feeling fine Claudia, just fine. I'm even going to lead the round-up this year, just like always.

But I won't be here forever, and I wanna get this matter settled.

(**SUSANNAH**) And who gets which part of the land?

Well Susannah, I suppose that depends.

(**SUSANNAH**) On what?

On….. who loves their father the most?

Go ahead, you're the eldest Susannah: speak up.

The thematic similarities between the two texts are apparent: an aging land owner divides his responsibilities between his daughters, but despite his mortality prompting the action, he is determined to maintain a level of control even as he relinquishes power. In this, we see evident examples of the past and tradition (embodied by Lear) challenging the future and change (embodied by Lear's daughters) to justify their worthiness to continue not only the legacy of the Texan frontier, but also of the new Americas. Edel's interpretation goes on to develop the sequence, continuously referring back to the sourcetext events of the sisters' struggle against their father's hubristic ego, but moves away from the issue of Cordelia's suitors.

The hypermediacy of Edel's interpretation is made clear through the transcribed dialogue, through the verbal translation of genre imagery as described action. There are inflections of the sourcetext interwoven throughout the scene, but the dominant ownership of hypertextual dialogic reference is Lear's. For example, after stating his intent to divide his kingdom between his daughters, we see clear transtextual parallels between Lear's competitive bargaining of 'Which of you shall we say doth love us most' (*K.L.*I.46) and '… who love their father the most'. Immediately afterwards, as in Shakespeare's sourcetext, Edel reinforces the hypertextuality of the scene with the hypotextual 'Gonoril, our eldest born, speak first'

(*K.L.*I.49) being replaced with the hypertextual 'Go ahead, you're our eldest, speak up'. Incorporating refrains, from the playtext such as 'nothing can come of nothing' (*K.L.*I: 82), Edel ensures that Stewart's Lear presents a bridge between the sourcetext and the cinematic interpretation, literally transporting the script from the play into the West. Though the rhetoric may not sound strictly archaic, audiences familiar with the early modern playtext would recognise the accent of seventeenth century language implanted into nineteenth century Texas through the inclusion of micro-quotes from the playtext rhetoric, thereby enhancing the hybrid spectacle of Stewart's Shakespearean Westerner. The three daughters Susannah, Rebecca and Claudia, whose names have been "Americanised" for the sake of geographical and cultural authenticity, adhere to the rhythm of their sourcetext parts but do not share the same dialogic hypertextual traits as their father. Those textual threads such as the updated dialogue, translated concepts of primogeniture, and alternative themes of inheritance are, I argue, what Genette would categorise as the 'textual allusions' (1997: 8) to the sourcetext, whilst the aesthetics of the locale (costume and mise-en-scène) and the sociohistorical contextualisation of narrative (the Texan War of Independence) embody the genre allusions.

Qualifying that 'there is no literary work that does not evoke (to some extent and according to how it is read) some other literary work' (ibid: 9), Genette openly declared that the interweaving nature of his five systems of transtextuality[65] negates the theoretical stance of analysing any one text (literary, visual or performative) against one discrete branch of his theoretical framework. As the five threads of transtextuality visibly and theoretically communicate and co-exist in textual studies 'numerous[ly] and often' (ibid: 7), so my examination of Edel's intertextual film has needed to be open minded, referencing as many of Genette's five systems of textuality as the analysis has necessitated. Therefore, I must make clear my own recognition of Edel's adaptation as a multi-textual creation: the film cites popular genre devices in its aesthetic and situational framework, as well as transposing several intermedial conventions from the sourcetext narrative and cinematic "universes" of the Western. This Texan Lear embodies and incorporates several interpretative influences, bringing together the sociocultural contexts of the conservative frontier mentality with the cinematic development of iconic character tropes, and finally illuminates the palimpsestic

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[65] In examining the intertextual properties of literature (and arguably any textual platform, and therefore inclusive of theatrical and cinematic texts), Genette identified five branches of transtextuality: intertextuality, architextuality, paratextuality, metatextuality, and the focus of this case-study, hypertextuality.

merger of authentic characteristics of the Lear persona. Therefore, this section examines the text of Shakespeare's *King Lear* against the "text" of a series of conventions closely associated with the Western genre. The playtext, text A or the hypotext, is the platform upon which all subsequent layers are projected; the Western conventions, text B or the hypertext, is examined primarily against one convention of the cinematic genre—the characterisation of Old Frontier versus New United States of America.

This case-study, and the convention of characterisation which I am specifically interested in exploring, does not examine a secondary Text B: the conventions and devices projected upon the Lear narrative are not a singular organic text, but are, instead, a web of discrete systems of genre and textual identifiers. This returns to Kitses's breakdown of the elements of Civilisation versus Wilderness, and particularly elements associated with the East versus the West respectively. Lear's cattle ranch kingdom is the melting point of contrasting interests of tradition and change, the survivalist mentality of the frontier versus the developing culture of America, and most pertinently, the past versus the future. The pathetic fallacy embedded within the imagery of Lear's described action evokes the lore of the Western genre, the narrative conventions and leitmotifs of a genrescape which is both a part of Anglo-American history as well as a cultural marker of narrative entertainment and social commentary (Tompkins, 1992: 6). Therefore, material examined in this analysis is representative of a conglomeration of hypermediacy and genre reflexivity: the division sequence presents the culmination of remediated elements, the devices, tropes and conventions of two media texts to create a multifaceted interpretation.

Stewart's performance of Edel's dialogic interpretation of the Lear character embodies what French defines as the Goldwater characterisation: a conservative man with a 'resolute, unswerving, rocklike… image of himself' (French, 1973: 16). This remediated characterisation of both cattle rancher and King through an astounding sense of self-authority, believing that it is his ownership of his land which gives him authority. Susannah herself recognises Lear's harsh parental love, but claims that it was his strength that made him the successful cattle rancher, the King of Texas. This sycophantic allusion to the conventions of characters from the Western genre is a form of paratextuality (1997: 8), a form of subliminal or conscious signal (ibid: 3), which establishes the hybrid nature of the adaptation. If his control over his estate is absolute, then so, too, is his control over the lives and punishments of those living and working there, something which both playtext Lear and Western Lear share. The land itself is a

transtextual signal of the merger of hypertextual narrativity. Where Shakespeare's Lear was naïvely ignorant to the true authority afforded through the possession of land, the narrative of Edel's Lear provides a familial metaphor of 'filial and sibling conflict' (Carter, 2008: 162) for the divisive nature of the encroaching capitalist attitudes of the developing United States of America around the latter years of the nineteenth century.[66] In transposing the Lear narrative into the American West, Edel imbues in Shakespeare's playtext an illustrating and enhancing 'instrument for mythologizing and recording a dying frontier' (McVeigh, 2007: 66). Hypertextually, Edel combines playtext narrative thematic action with the Western conventions of conservative characterisations and metaphoric aestheticism rooted in the pathetic fallacy of the frontier landscape. Riding to Rebecca's household, an interpretation of Scene IV, Lear becomes lost in his own kingdom: 'It ain't right I should be lost. This is my land. I own it. I know it.' The moment he signs over his authority and control of the administration and organization of the cattle ranch is the moment Lear begins to realise that it is with his ownership nullified that his bond with the landscape is over: nature has, according to Panse, turned on Lear because that follows the paradigm of pathetic fallacy when examining the natural relationship with something inhuman but extant (Panse in Pick and Narraway, 2013:49). The plains, like the mountainous area that translates the moorland storm in Scene IX, are 'invested with an… animistic energy' (Mitchell, 1996: 130) and turn on their former master like a mistreated animal. Thus the canonical flaw of hubris as embodied by the howling storm on the moorland is translated through Edel's Western mise-en-locale.

Edel's cinematic interpretation, and Stewart's characterisation of Lear, resonate within this examination of narrative and genre hypermediacy: where the sourcetext of *King Lear* is overlaid with the stylistic and geographical contextualisation of the Western, Genette's hypertextual hypothesis merges with the concept of transstylisation, namely the 'stylistic rewriting' of the original narrative to effect a transpositional 'change of style' (ibid: 226) in Edel's adaptation. Admittedly, I have some critical misgivings about the precept of transstylisation as a branch of adaptation whose sole function manifests as an alteration and re-presentation of original material in the search for a new narrative vehicle: I would argue that Edel's interpretation of the *King Lear* narrative is in fact an exploration into preserving the Shakespearean sourcetext within a new vehicle, whilst celebrating its narrative accessibility through the transstylisation of relocating the playtext events to the dying years of

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[66] A brief overview of the economic and agricultural patterns of profit and loss of the evolving shape of nineteenth century Texas can be accessed here: https://tshaonline.org/handbook/online/articles/npl01

nineteenth century Texas. However, I hasten to stress that, like Genette, I conduct my own transtextual analyses as hybrid readings, where more than one textual existence may branch from an originating concept or narrative. In the case of the 'sole function' theory, I do not doubt that reflecting upon the adaptation of stylisation argument is pertinent to this examination of Lear's transtextual characterisation, particularly as Edel's interpretation blends modernised sourcetext dialogue with performative conventions drawn from the conservative Goldwater Westerner character stereotype. The hypertextual transstylisation of Shakespeare's *King Lear* within Edel's Western genrescape is, I submit, an exploration of narrative platforms and an experiment in intertextual interpretation and hypertextual narrativity, whose Western conventions mirror the dramatic fallacy of the early modern playtext (Giggs, 2009: 102). This is Edel's hypermediacy, compiling and contrasting the contradictions of tradition and change which so plague the Lear character of the remediated Frontier.

Where Edel's remediation presented the fundamentals of remediation through a merger of described action and ecocriticism, the thematic interest in the relationships between characters, families and issues of tradition and change were introduced as the foundation of transmedial remediation. Moving forward, these ideas of past and present, family and outsiders, community and the individual, are explored further in Branagh's *Much Ado About Nothing* (1993) as the dynamic visualisation of Kitses's binary system of Individual versus Community.

Analysis Two. The Convention of the Interrupted Celebration
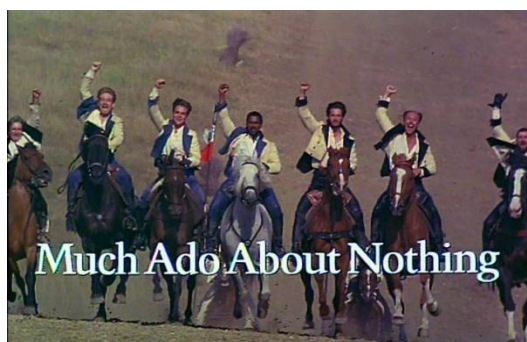
Fig. 4. '[A] nod to *The Magnificent Seven*' (Branagh, 1993: ix): Don Pedro's company arrives.

Thus far, the conventions examined in this chapter have encompassed elements of both depicted and described action, interpreted through the performance of iconic genre conventions of thematic and character expression. In this section, the physical action and narrative insinuation of entrances are examined as the combination of depicted action and thematic remediation. Representing Kitses's Invididual versus Community binary system, such as the freedom of movement and representation as manifested in the soldiers of Don Pedro's party (the individual), versus the restriction placed upon those whose community relies upon the steady status of order and equilibrium which is embodied by Leonato's household (the community). Thus, this case study will demonstrate how the intruding company of Don John represent the interests and self-centredness of the Individual, whilst the household of Leonato are a clear embodiment of the values and commonality of the Community. Across the scope of this case study, analysis will question how depicted action and thematic remediation may be encountered as a form of hypermediacy, combining Shakespearean playtext elements with the signifiers of filmmaker John Ford's iconographic narrative conventions.

There is something socially abhorrent about interruptions, and film, irrespective of fictional or documentary narrative content, holds a mirror up to our societal norms. When an audience can empathise with the action onscreen, they become involved with the narrative. It is no surprise, therefore, that director John Ford incorporated many of the social behaviours[67] recognisable to his audiences into his filmography, manipulating community truisms to enhance and embody his desired narrative and metaphoric action. Richard Hutson wrote about the iconic 'pattern of interruption' (2004: 102) in Ford's Westerns as a means of establishing social disharmony and future narrative repercussions.[68] The theme of the interrupted ceremony, halted music, or disrupted dance visually and physically connotes disharmony: malignant or joyous, to break off or silence is to sever unity, and this particular convention provides the stylistic device for the following case-study. Branagh's Western inspired adaptation of *Much Ado About Nothing* (1993) incorporates this genre convention within the translated narrative action to better enhance his genre film interpretation of Shakespeare's playtexts. It is the demonstrative hypermediacy of Branagh's expression of

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[67] By this, I mean narrative events and people which an audience would recognise as existing, or having existed, in their own world.

[68] For example, the action of disruption is the embodiment of the genre leitmotif of prejudice, community, selfishness and Otherness: in Ford's cinema, this manifests not simply in the physical disruption of the narrative rhythm, but rather what it symbolizes. Hutson (in Colonnese et. al, 2004) noted that the interruption in the Fordian film was the translation of disruption of ritual, of sacred tradition and acknowledged equilibrium and pattern. To dissect such occasions is to cast shadow over the fabric of a community, foreboding ill consequences.

Shakespeare's text through a device closely associated with the Western genre style and iconic auteur which is explored in depth in the following material. To give my research theoretical grounding, I expand upon Bolter and Grusin's theories to include the complementary work of Daniel Yacavone: his work on the co-existing plurality of worlds within cinematic worlds will influence the following analysis of Branagh's genre interpretation of the Messinan celebration in *Much Ado About Nothing*.

In both Shakespearean and cinematic *Much Ado About Nothing*, the analogy of the interrupted dance foreshadowing societal disequilibrium can be drawn against the introduction of Don Pedro's company to Leonato's home in Messina, most evident in the celebration scene (act two, scene one). Where the typical situation of a song or dance occurs during the day (Kinney, 2003: 28), Shakespeare's in-dialogue stage directions, with its reference to 'supper' (*M.A.A.N.*Leonato, II.i.1), allows for a transpositional move from the traditional daytime setting to a night time hour. Despite Hayward's assertion that the majority of action in the Western takes place during the daylight hours (Hayward, 2013: 212), when considered against the Fordian metaphor of the broken dance, it makes narrative sense to set the disruption at night, to capitalise upon the sinister connotations of darkness and emphasise the chaotic action of the convention. In Branagh's interpretation, the ladies and gentlemen of Leonato's household enter the celebrations mid-festivity, and are welcomed into the merriment without significant pause in the music or dancing. However, where the celebration had continued seamlessly with the arrival of the Messinan contingent, the joyous movement, singing and music are stalled upon the entrance of Don Pedro's revellers. The company travelling with the Prince, staying for a month of recuperation and relaxation within Leonato's household, actively incorporate themselves within the celebrations as masked and cloaked revellers. Branagh's inclusion of a musical signifier announcing their arrival, a combination between an heraldic fanfare and military alarum,[69] acts as a diegetic motif for the company[70] and a sonic signal of impending conflict.

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[69] That Branagh inserted a diegetic announcement of Don Pedro's entrance, sounded with drums and pipes, not only alludes to the alarum, or call to arms (appropriate for a soldier), but also echoes the noble symbolism of the fanfare. See Dessen and Thomson, 1999, for a comprehensive definition of these early modern stage directions.

[70] The theme of the cyclical choreography as symbolic of community harmony demonstrated in *The Searchers* (1956) is further reinforced at the climactic, joyous conclusion to Branagh's interpretation. Joined in a rousing chorus of "Sigh No More", a musical motif which highlights the key plot-points throughout the film, the company dances and sings together, forming interlocking circles as they move: now a bonded group, familial and secure, the characters have strengthened existing hierarchical and social relationships.

Fig. 5. Don Pedro's company, cloaked and sporting masks, are Branagh's interpretation of an early modern manifestation of the Fordian disruptors of revelry.

Don Pedro's company (Fig. 5) are fashioned as robed men of delight and good humour, sportingly posing for dramatic effect at the top of the flight of stairs leading into Leonato's household. The humorously malevolent figures, masked and cloaked, creep towards the stilled and excited masked Messinans. The quiet embodies the calm before the storm, and provides the initial distinction between the two groups of revellers. The determination of Don Pedro's group is the manifestation of good humoured selifness: Claudio desires Hero for his bride, and so the intent of the prince is to ensure his men guarantee the good will and acceptance of the young heiress. This is in contrast to Leonato's household, who desire as one community to host and entertain their visitors by literally welcoming them into the dance. Figuratively, the intrusion of Don Pedro's company is the manifestation of solipsism, of self-desire and single focus, whilst the communal movement and choreographed movements of the Messinan household is democracy embodied through depicted action.

 The disruptive nature of the male revellers' entrance to the dance is best exampled when compared with the movement of the Messinans in the masque scene: though the entrance of the native Messinans prompts a momentary pause in the dance, the music plays on and numerous dancers only hesitate briefly to welcome the group. As the party walk amongst the dancing throngs, the fluidity of the movement of the dance continues around them, never stopping and only slowing their steps for ease of passage through the gardens. This immersion of the Messinans amidst the natural progression of the social group, their joyous and harmonious actions suggesting a happiness unaffected by disrupted movements, is thrown into great contrast by the immediate stillness, which continues as Don Pedro's revellers approach. All then are still, poised for flight until the music begins again, reinstating the harmony symbolised by movement. This is a community physically communicating the Fordian accent of drawing the 'ethnic community together', celebrating unity through movement that is 'vital, unified, and uninhibited' (Berg in Studlar and Bernstein, 2001: 84). It is upon the

entrance of Don Pedro's company, the non-Messinan contingent, that the vitality and unity of the dance is broken, thereby emphasising within the Fordian metaphor the message of the outsider as community disruptor.

Compare, for example, these two stills taken from Branagh's adaptation (6a.) and Ford's 1956 film adaptation *The Searchers*[71] (6b.):

Fig. 6a. The Messinan household dance in circular choreographed rhythms.

Fig. 6b. The revellers waiting the marriage of Laurie and Charlie dance in circular, barn-style patterns.

While I do not draw direct comparison between the narratives of the two films (although, admittedly, both sequences feature dancing, proposed weddings and thwarted love), I will focus the analytical attention of this examination on the aesthetic and metaphoric parallels between the physicality of the narrative action of celebratory dancing. Purely according to the aesthetic and cinematic capture of the celebratory movement, it becomes evident that stylistically, Branagh has incorporated recognised conventions from a classic genre production to enrich his interpretation, further accentuating the intermedial accent of the film. The cinematographic similarities between Branagh's Messinan and Ford's wedding celebrations are immediately evident in the manner of framing the action: long and medium shots frame the joviality of motion created by the dancers, allowing spectators to appreciate the kinetic fluidity of unified movement. Choreography is, therefore, a prime focal point for this analysis. Aesthetically, the swirling patterns created by the circular steps physically communicate the communal harmony to the spectators, and sonically, the music underpins the optimistic atmosphere through up-tempo music.[72] In the wide-open spaces of Branagh's Messina, the dancers must sync their steps to allow for other dancers or obstacles (such as hedging or walls), whilst the wedding guests in Ford's frontier must compensate for the restrictions of

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[71] A text 'rich with strong characters, dramatic scenes, and an undercurrent of sexual obsession' (Frankel, 2013: 4) penned by author Alan Le-May.
[72] Indeed, Ford's choice of "The Yellow Rose of Texas" was said to have encouraged audience perception of the diegetic and sociohistorical musicality of the sequence, further underpinning the narrative contextualisation of the settler community (Kalinak, 2007: 161).

dancing in an enclosed space. In both instances, harmonious motion is necessary for uninterrupted dancing, and this is helped by unity of mind amongst the dancers. Therefore, when an outsider interrupts the dance, and breaks the pattern, there is momentary chaos, as the choreography has to adjust to the newcomer. This is ably demonstrated by the entrance of Don Pedro's men in *Much Ado About Nothing*, and Ethan and Martin in *The Searchers*.

It is pertinent to promote within this analysis the thematic significance of the interruption convention as narrative action, symbolically underpinning the convention of the disruptors as 'threats to the community' (Buscombe, 2006: 56). Incorporating the Fordian convention of the disrupted community (as represented by an interrupted dance) into his own interpretation of Shakespeare's narrative, Branagh creates a discrete world within world, intertextually merging the cinematic world of the Western with the sourcetext world of Shakespeare's theatre. The disrupted community, therefore, becomes a completely discrete world of narrativity. Both Shakespearean and Fordian worlds are interpretations of factions, environments and characters from our own world, a fictional representation of our factual experiences, and it is the interweaving of these two fictional representations of the factual world that pinpoints the intertextuality of Yacavone's worlds within worlds theory. We can readily identify the people, items and places depicted in both frames as situated in the logio-fictional (that which makes "sense" to audiences, but is removed by the narrative content) world of realistic cinema, and the dances are similarly recognisable.

For example, as Yacavone has suggested:

> In every narrative fiction the true, factual, or historical is intertwined with the "false" and the merely fancied. The basic intuition here is that narrative "world-making" consists essentially of making imaginary modifications to parts or aspects of genuinely existing reality in ways that more or less partial and subtle or extensive and obvious. (2015: 5)

This particular quote is of relevance when analysing Branagh's intertextual *Much Ado About Nothing*: Messina is very much a factual location (a city in Sciliy, separated from the Italian mainland by the Strait of Messina); the dramatic actions written by a playwright with the intention of didactic entertainment (lessons in jealousy, lessons in humility, lessons in hubris) packaged in the trappings of a comedy, with the slapstick conventions providing humour to foil the crueller elements of the narrative, are situated outside actual life experiences. Thus, the factual geographic mise-en-locale is combined with the fictional narrative of a playtext.

When the semi-factual elements blend with the metaphor of the interrupted celebration, as emphatically visualised in Ford's wedding sequence in *The Searchers*, there is further extension in the realm of the recognisable in the projection of people, places and tangible objects which ground spectator perception and reception of Branagh's interpretative adaptation. This then follows on from Yacavone's theory that those fictional, "real" worlds, which host the narrative, carry with them the assumption that all events framed within are recognisable at some base level— even if those parameters containing the host world have been interpreted, remoulded or edited to suit the needs, message or format of the new narrative. This branch of interwoven, repurposed intertextuality therefore presents the platform narrativity of Branagh's adaptation, wherein spectators may identify a realistic world, but equally acknowledge the fictionality of the interweaving sourcetexts of Shakespeare's playtext and Ford's genre film.

In order to best examine the remediated convention, I here turn to Yacavone's methodology of examining worlds within worlds, a clear resemblance of the strands of the influential conventions of hypermediacy as outlined in Bolter and Grusin. Yacavone suggests that there are two primary means of initiating cinematic analyses: to look at the factual elements of the visual text, or to look at the imagined elements. In this, the spectator is either grounded by the familiarity of the projected objects and situations on the screen before her, or finds herself confronted by the unknown and inaccessible. Creating these worlds revolves around the aesthetic devices which enable audience recognition: 'camera movements, color schemes, rhythms, editing styles, music, production design, performance registers, soundscapes and so on- as all contributing to the creation and experience of a readily identifiable cinematic world as a perceptual-imaginative and affective whole' (2015: 7-8). It is this identifiable, experiential framework of audience-narrative communication which situates one element of my intertextual argument with regards to Branagh's *Much Ado About Nothing*: audiences readily identify with the emotions, celebratory traditions and familial interactions onscreen[73] as shared human experiences, while recognising them as conventions from the popular cinematic genre of the classic Westerns. The intertextual dynamic here, therefore, refers to the interleafing systems of identifiable and recognisable elements of narrativity: it is in Branagh's adaptation that these multi-layered conventions combine and merge to form a new, intertextual narrative. Thus, though the narrative action of the adaptation does not replicate the exact pattern of communal behaviour featured in Ford's *The Searchers*,

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[73] The sociohistorical locale and material components are easily recognisable, though not specifically identifiable, due to the gap between spectator and Branagh's and Ford's implied narrative timelines.

Branagh's interpretation of the celebration presents strong stylistic and physical echoes of the Fordian device: Leonato's Western-influenced celebration therefore incorporates the aestheticism and metaphoric imagery of the device of the dance more than replicate the complete convention. As Yacavone states: 'films not only contain but are worlds' (2015: 39): they are as self-contained and as malleable as our own. In Yacavone's semantic and narrative worlds-within-worlds theory, I therefore find echoes of the process and result of remediation in the Western genre film iconography interpretation of Shakespeare's text. Branagh's representation of Don Pedro's arrival exists within the same narrative space as Ford's interrupted dance, therefore creating a new performance wherein Ford's motifs of Western film iconography and Shakespeare's playtext overlap and converge upon each other. Branagh's appropriation of Western genre conventions remediates Shakespeare's *Much Ado About Nothing* in such a fashion that the dramatic playtext and filmic conventions merge to create a hybrid narrative: the Western Shakespeare.

How does Branagh's Messinan disruption demonstrate this merger of Western conventions and early modern themes? Leonato's feast represents fertility, celebration, life and possibility, a gathering bringing together the people of his household in honour of a specific event: the food, the music, the lavish entertainment symbolises not only his wealth and position, but his generosity in honour of a special occasion (Don Pedro's arrival in Messina). In much the same way, taking the communal gatherings in Ford's *The Searchers* (1956) as our example, the wealth of food and of guests in a lavish celebration of life (I am, of course, referring here to the wedding) embodies the luxury afforded in celebration of good fortune and hope for the future. In the interruption of these feasts or celebrations, the spirit of unity and bon amis is broken, the rhythm of prosperity must be restored with the reinstatement of good will and peaceable friendship. Shakespeare's playtext demonstrates this exact convention in the entrance of Don Pedro's revellers to the celebration: the pause focuses and hones the audience's attention away from the didacticism of Leonato and Beatrice's amicable debate on the merits of a prosperous marriage, thereby physically breaking apart the familial atmosphere which had dominated the text.

There are evident changes between the sourcetext and Branagh's cinematic interpretation which are unaffected by the intertextuality of outside genre or narrative conventions. Branagh's film exaggerates the extant pace of the playtext, cuts or assigns dialogue to alternate characters, and thus brings a new energy to the interpretation: specifically, whereas

the playtext stage directions suggest that Don Pedro and his company enter after Leonato's verbal direction cues the entering characters,

> **LEONATO** The revellers are entering, brother. Make good room.
> *Enter Don Pedro, Claudio, Benedick, and Balthasar, all masked, Don John, and Borachio,*
> *[with a drummer]*

Branagh instead changes the pace of the action and order of the interruption: the drummer heralds the company's entrance, which causes Leonato to cry out with excitement that the revellers have arrived[74] before the camera reveals the cloaked men. Now, the playtext directions read like this:

> *[a drummer]*
> **LEONATO** The revellers are entering!
> *Enter Don Pedro, Claudio, Benedick, and Balthasar, all masked, Don John, and Borachio*

<div align="center">Fig. 7a</div>

<div align="center">Fig. 7b</div>

<div align="center">Fig. 7c</div>

<div align="center">Fig. 7d</div>

Fig. 7a-7d. The re-presentation of Don Pedro's entrance: Branagh's interpretation enhances the dramatic energy of the scene with emphatic editing and adapted stage directions.

Immediately the dramatic impact of the scene is heightened, intensifying the action of the sequence to greater effect, and placing narrative emphasis on the chaos to follow the interrupted festivities upon the revellers' entrance. As previously mentioned, harmonious

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[74] Branagh also cuts Leonato's dialogue for a pithier, punchier delivery, the curtailed dialogue further enhancing the remediated genre convention of interruption and chaos.

choreography requires harmonious unity of mind: at Don Pedro's entrance, though the dancing begins again, it is frenzied and disorderly, reflecting the disruption embodied by the newcomers. When Ethan and Martin interrupt the wedding, the harmonious mood is stalled indefinitely, the jovial atmosphere silenced by the men's entrance to the household. In both instances, the atmosphere is drastically altered, and this is physically embodied either by a change in choreographed rhythm (*Much Ado About Nothing*), or the stillness of movement (*The Searchers*). The narrative action of social dancing in Western cinema is often used as a symbol of social cohesion and familiarity, predominantly occurring in a moment of narrative celebration or feasting (Buscombe, 2006: 56). As I have already noted, metaphoric imagery of the disrupted celebration in Ford's *The Searchers* is readily recognisable in the disruption of the circular rhythm and constant swirling movement of the Messinans in Branagh's *Much Ado About Nothing*: when the kinetic energy is stalled by an individual or group, the breaking of the musical harmony reflects the suddenly enforced social disequilibrium and thus corresponds to the greater theme of temporary narrative disruption. Only once the aggressor is removed, physically or by personal choice, may the chance occur for the fluidity and social movement embodied by dance to continue as before. This is not the case in either film: in Ford's film, Ethan and Martin's presence stalls the wedding, and the entrance of Don Pedro's company in Branagh's interpretation creates an entirely new atmosphere where dance erupts again. Similarly, when the dancers in *The Searchers* are interrupted by a string of outside influences (and finally stop at the entrance of Wayne's Ethan and Hunter's Martin), the kinetic energy is turned and moulded into something far removed from the previous unity of their choreographed joviality.

Worlds within worlds, intertextuality, remediation: the convention of Ford's interrupted dance as recognisable from one sphere of the Venn diagram of trans-narrativity, when merged together with the action of narrativity adapted from another of the spheres from the same Venn, come together to create an individual but hybrid cross-breed of intertextual plot. In the case of Branagh's *Much Ado About Nothing*, intertextuality is the combination of Shakespeare's sourcetext narrative action, cinematographic framing, and the intertextual referencing of Ford's cinematic imagery: all of these elements interlock into a Venn of mutually influential conventions, which narratively merge together in Branagh's Western inspired *Much Ado About Nothing*. As interweaving cinematic and narrative worlds, both Shakespeare's playtext and Ford's film 'in their own filmic and self-conscious way, direct our attention to characteristic psychological attitudes' (102) of those characters who fall on either

side of the dancer and disrupter divide. Those who dance are divided, but by the narrative's end, are not conquered; those who disrupt, jovially or maliciously, must-needs prove themselves in the arc of moral didacticism before they are in turn invited to join the dance, which unites and celebrates the coming together of the new community.

Throughout the scene, Branagh's remediation marries the characters and dialogue of Shakespeare's text with the Fordian nuances of the cinematic West: the intrusive presence of Don John's men within the harmonic community of Leonato's household is physically choreographed as the interrupted celebration. Even were the dialogue removed entirely from the scene, the sound effects and depicted action gesturally communicate the emphasis upon intrusion, disruption and interrupted equilibrium. In an analysis of Ford's presentation of genre-typified communication between characters, Tompkins noted that the director manipulates and toys with the premise of non-verbal conversation (1992: 54): nowhere is this better remediated and re-presented than in Branagh's adoption of the trope than in his interpretation of the dance in *Much Ado About Nothing*. One of the key considerations of this case study was the assumption and revelation of societal and physical interruption as the catalyst of narrative equilibrium and re-equilibrium, embodied by the masque held at Leonato's household in celebration of Don Pedro's visit. One of the key take-aways is the manifestation and symbolism of the gender roles in this remediated genre convention. Don Pedro, the leader of the intruding revellers, is the physical and figurative Male: bold, an outsider, the instigator of action and chaos, an echo of the role of the lone rider or gunslinger in many archetypal Western narratives. The Messinan household, while overseen by the patriarchal Leonato, houses the reason for Don Pedro's machinations: Hero, Leonato's daughter, and the goal of the masked revellers' amusements. Predator and prey. In the following case study, the manifestation of the male and female is explored further through the characterisation of the Shakespeare Westerner as natural and unnatural gunslinger, but the stereotypes of gender assumption may not be all that they seem.

Analysis Three: Guns, Genre and Gender

Fig. 8. Potent emasculation: the visible weaponry versus the unmanly pursuits of Dogberry and Verges.

In a very literal example of depicted characterisation, the testing of a character's mettle may be immediately established according to their possession of, and ability with, one of the symbols of the American West: the gun. Once again, the imagery and iconography of the Western genre is thematically and theoretically the ideal platform for examining the sociocultural nuances of Kitses's binary subdivisions. In the graphic imagery of gun wrangling, it becomes a question of engaging with issues of gender and culture set within the context of the Western genre as the cinematic remediation of Shakespeare's own commentary on the sociocultural comedy and tragedy of gender roles. The distinctions and nuances of the Nature versus Culture system of genre narrativity seems the most apposite for this case study, pitting what is deemed "natural" against the contrapuntal invocations of masculinity and femininity via the tangible icon of the gun. It is the purpose of this case study to examine how depicted action translates characterisation in accordance to genre iconography and narrative signifiers.

The experienced gunfighter is naturally brilliant at handling any gun (Betts in Weisser,1992: xii), though his ability with weapons other than a firearm is limited. It is rare to see a fighter who is as adept with a gun as he is with handling knives (James Coburn's character from the *Seven* films being a good example), and thus the allusion to masculine power being closely linked to the possession of guns is enhanced. Without his gun, the extra-corporeal embodiment of his phallic prowess (McGillis, 2009: 75; Chare in Pollock, 2013: 195), the fighter is oftentimes weakened. Just as the unseated cowboy is symbolically emasculated, so the gunfighter whose weapon is shot from his hand is perceived as an emasculated fighter. Though guns do not feature heavily in Branagh's *Much Ado About Nothing*, their absence in the arsenal of Don Pedro's company is humorously compensated for in the multiple weapons

in evidence about Verges's person. Combining his role as the fellow law man with a baser task of acting as baggage carrier, Dogberry's assistant carries three or four muskets and blunderbusses across his back (Fig. 9). In this overt reference to the physical manifestation of the warring phallus, the exaggerated presence of the gun in evidence on Verges's back creates an ironically comedic comment on the place of guns in analysis of the worth of a man.

Fig. 9. Verges (Ben Elton), front right, with his multitude of weapons.

Where the professional soldiers in Branagh's interpretation do not carry guns, choosing instead to wear their officer's sword (arguably an historicised acknowledgement of the Early Modern references to swords and foils in Shakespeare's playtext), the physical need to demonstrate their masculinity is clearly far from their minds. Where masculinity is evident in the materiality of their uniforms, and underlined by the swords and possession of mounts, the necessity of a gun as masculine signifier becomes redundant. As such, Dogberry and his assistant are seen as the overt example of the anxious, self-effacing, emasculated male. Ironically, guns do uphold their genre symbolism 'as the embodiment of the phallic order in the film,' (Grant, 2011: 69) by appearing in abundance in the arsenal of the least masculine characters in the interpretation.

Guns, then, are an extension of character: the weapon becoming a self-contained metaphor, the extra-corporeal manifestation of the phallus (Grant, 2011: 182). To own a handgun is the prime weapon of the fighter (Rosa, 1969: 5; Betts in Weisser, 1992: xii), a fast and nimble weapon that can be deftly holstered with a flamboyant sweep, just as swashbucklers have been portrayed sheathing their blade with a triumphant flourish. The types of weapons handled define and are defined by the fighter: the gun, with the potent phallic imagery, is evidently a masculine-aligned weapon, and only those women in great peril and defending themselves and their family, or those of an inherently masculine persona, are seen in possession of a gun.

Fig. 10a. *King of Texas* (2002). Susannah (Marica Harden) wielding a shotgun, having assumed the patriarchal stance and unseating her authoritarian father, John Lear (Patrick Stewart).

Fig. 10b. *Cold Mountain* (2003). Sara (Natalie Portman) aims and fires a shotgun after the surviving member of the Northern Civil War troops that attacked her and her family.

The woman in possession of a gun, especially when the maternal desire to protect is foremost (Browder: 2006), is a motif identifiable in Louis L'Amour's *Hondo* (1939). Alone in her house, with her child facing potential danger, Angie Lowe arms herself with a revolver, the Walker Colt.[75] In her actions, one finds a clear echo of the theme of benevolent violence discussed by Slotkin (1988) and Parks (1982), in that the violent actions in the Western genre were promoted as 'a scene of good and necessary in and of itself' (Slotkin, 1988: 253), the protective instinct making 'heroic action out of violent deeds' (Parks, 1982: 55). In placing the gun in immediate reaching distance, but not visibly handling the gun, Lowe does not show herself to be a potential threat to the approaching Hondo. Her unspoken maternal instinct is to protect, but her instant reaction of finding a gun to use should the situation call for aggression contradicts the stereotypical Western gender paradigm: 'in a sudden panic of emotion, she knew not what, her finger shut down on the trigger' (L'Amour, 1985: 38). The classic Western male character is the aggressor who will not shy away from the viscerality of violent protection and not the women, who, though driven by the protective urge to defend and nurture, are generally the peace-keepers who condone nonviolent settlement of conflict (Buscombe, 2006: 87; Frayling, 2006: xvi). It is for this reason that Susannah's decision to point her shotgun at her father (Fig. 10a) is at once a natural and unnatural demonstration of the re-visioned woman as a survivor of the Frontier, as well as the unloving and vitriolic daughter of Lear whose ambitions and lack of maternal instinct unseats her father from his throne.

Having already forced her father from the ranch at gunpoint, Susannah demonstrates her willingness to use a gun for the achievement of her goals (as evident in the above still). Once again forced to take up arms to enforce her will in the Westover household, she is involved in

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[75] The choice of gun, along with the other contextual details already presented within the book, situates the action of the novel to take place in the nineteenth century. This equally firmly aligns Angie Lowe's character with one of two feminine tropes: the earth mother, practical and knowing, and the virginal teacher, whose appreciation of logic and desire enables her verbal negotiation skills. That she chooses defence over dialogue would align her with the former characterisation.

a shootout in response to Westover's blinding: Susannah's shoots the ranch-hand that murdered her sister's husband. However, her previous confidence when handling the gun is no longer evident. That Susannah is not able to maintain eye contact with her victim (Fig. 11) is indicative of a non-confrontational character forced to commit violence against the genre paradigm of the Western woman. Like Gonoril in the Shakespeare playtext, Susannah is most confidently aggressive when plotting violence for others to enact on her behalf.[76]

Fig. 11. Susannah shoots Westover's faithful retainer, but closes her eyes against the recoil and the reality of pulling the trigger.

Arguably influenced in Branagh's *Much Ado About Nothing* by the 'tough female' (Darby, 1996: 9) characters in a Howard Hawks[77] western, the canonically masculine trait of independence marks Beatrice as a near-perfect transposition of the Western fontierswoman figure within a Shakespearean character. Though she does indeed act as a calming influence, and enables the romantic narrative of her cousin's marriage in the masquing scene, it is Beatrice's vehement desire to have been born a man so that she may avenge Hero that contradicts the stereotype of the virginal, soothing woman that advocates peace over violence in classic Westerns. She realises that it was not the place of a woman to act through violent means to exact justice, that was the privilege of men as it is already inherent 'in their nature' to 'fight and kill' (Darby, 1996: 14). Therefore her plea that Benedick challenge Claudio on her behalf is the pivotal moment where masculine aggression is tempered by feminine rationalisation. Socially restrained from inflicting visceral punishment upon those who have caused offence, Shakespeare's female characters must find other means to have their vengeance. Beatrice, therefore, defines the andocentric and feminocentric forms of punishment, through her aggravated longing to punish Claudio by traditionally masculine means: 'It is a man's office, but not yours' (*M.A.A.N*.IV.I.268). Though the script would strongly

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[76] Though she murders her sister by poison in the playtext, the act is one committed with a subtle weapon, rather than the inherently masculine symbol of the sword or dagger.

[77] The tough-talking, independent Hawksian woman is typified by Feathers in the 1959 film *Rio Bravo*. Feathers's nickname is neither passive nor feminine, indicating her right to join the male characters of the film by their own terms.

suggest that this line, in context, is directed at Benedick, it would enhance the pathos of Beatrice's impotent anger were that line spoken as an aside in frustration at her inability to act. Beatrice's gender prevents her from exhibiting the symbiotic relationship between masculinity and violence in the Western genre. Where male characters are scripted in-narrative to enact violence, as is often deemed the station of a man, the end result of the act 'ameliorate[s] the central character's need for cathartic physical violence' (Darby, 1996: 14). Through this, Branagh's interpretation of the playtext, transposed upon by the influential Western narrative schematics, vividly embodies the theory that Westerns centre upon the act of violence, and the determination of 'when, if ever, it becomes morally right' (Wright in Grant, 1986: 43) to be sought.

Evidently, there is the case for examining the translation of confrontation in Shakespeare's texts according to the physical manifestation of weaponry as the symbol of willing conflict. The examples considered in this case study demonstrate a form of genre film interpretation and performance of themes and character tropes performed in Shakespeare's narratives, not drawn directly from the texts themselves. In referring to the stereotypical convention of the gun-wielding character trope of the Western genre, Branagh and Edel have created the visual manifestation of the adage 'nature versus nurture' in the characterisation of Dogberry and Verges, and Susannah. The two sets of characters are diametrically opposed: whereas the figures of authority are bristling with the iconography of their impotency, Susannah defies the natural order of gentility and protection, wielding her unnaturalness in her holster. In the final case study of this chapter, having established the convoluted interpretation of the metaphor of gun and gun ownership as column of the Western narrative, the visualisation of the gunslinger's manipulation of the weapon epitomises the final action. In the instant where it matters most, how the gun is handled and the tonal framing of the shootout is the dramatic and often 'final' action of the Westerner.

Analysis Four. The Mortal Convention: The Shootout

Fig. 12. Any gun can play: Tybalt (Leguizamo) fires a killing shot in Luhrmann's Western-flavoured adaptation.

This is the final case study examination of my research into the iconography of the Shakespearean Western, and fittingly examines the physical manifestation of finality and mortality with one of the most iconic conventions of the Western genre: the shootout. Drawing directly from both Shakespearean and Western canon, the several instances of skirmishes in Baz Luhrmann's *William Shakespeare's Romeo + Juliet* (1996) speaks directly to the spectacular performance of the duel, a transmedial device which translates readily the animosity of opposing duellists Mercutio and Tybalt. The graphic violence of this examination combines a number of Kitses's binary themes, but forefront at the pinnacle of this analysis is the Individual versus Community series. It is the contrast between the instinct for self-preservation versus the responsibility to the individual's social commune which identifies the key thematic identifiers in the most violent of Western imagery. Contrasting binaries of life and death, good and evil, are performed through the action of Shakespeare's tragedy and remediated within the audio-visual syntax of the Western narrative action element. A key motif of many Western films is violence, the physical bouts of viscerality a means of testing a Westerner's mettle, 'forging America's origin myths in tales of gunslinging heroes' (Billson, 2016). It is the inescapably immersive allure for sequences of violence that had Tompkins conclude her work with a consideration of why audiences are drawn to confrontation: 'the genre exists in order to provide a justification for violence' (1992: 227). It is the ultimate example of sequences of screened representation of the moral dilemma of action versus inaction in moments of conflict: when is it right to pull the trigger, when the price to be paid is life itself? It is every morally right to draw against another soul?

The shootout, an iconic and near ritualistic cinematic image of the Western (Parks, 1982: 30) is the modernized version of the sword fight from the Shakespearean stage. Essential to cowboy and gunfighter is their weapon: a gun defines and ensures reputation, as well as providing the necessary safety when inhabiting a landscape honed by the struggle for survival. Holding a gun, a slinger may protect his or her[78] community, attack would-be aggressors, or provide sustenance through hunting. The gun is a necessary item for the masculine figure of the Western, whether wielded by the hired gunslinger, lawman or peace-keeper (Bandy and Stoehr, 2012: 3). According to French,[79] 'man is essentially or necessarily violent' (French, 1973: 16): the Western film draws upon and narratively employs man's innate violence. Characteristic of the Classic and Spaghetti Westerns (McVeigh, 2007: 82), the iconic character of the gunfighter became the transpositional figure for the feuding younger generation in Luhrmann's 1996 *William Shakespeare's Romeo + Juliet*. This case-study will also incorporate the critical theories of Jack Jorgens (1991) within my analyses of the remediated convention of the duel in this post-modernist Western interpretation of Shakespeare's text. The cinematographic stylisation of Luhrmann's interpretation of Shakespeare's text, filtered through the violent narrative action of the shootout iconic to the Western genre, demonstrates the visual remediation of Shakespeare as genre film through two styles of cinematographic representation. Jorgens's examination on the varying cinematographic styles of adaptations of Shakespeare's playtexts are analysed in this consideration of Luhrmann's highly stylised and genre-accented adaptation: the modal tones of the "filmic" and "theatrical" modes, examples of stylistically dramatic framing of narrative action, will be examined through the filter of the shootout convention. This vibrant, transnarrative style of filmmaking is further evidenced through Luhrmann's combination of the intentions and essence of the theatrical mode of promoting the verbal imagery and multifaceted complexities of Shakespeare's verse, whilst filming it with distinctly stylized and vibrantly edited camera angles and mixed-rate shot durations. Narrative and dramatic remediation is, therefore, a twofold consideration in this case-study examination of the shootout: the first,

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[78] As outlined in the previous examination, though the stereotypical silhouette of the gunslinger is masculine, real figures from the American West such as Calamity Jane, Annie Oakley, Pearl Hart and Belle Starr inspired numerous Wild Western Women in cinematic and televisual interpretations of the Old West. Iconic titles such as *High Noon* (1952), *The Sheriff of Fractured Jaw* (1958), *Bad Girls* (1994), and *The Hateful Eight* (2015) all draw inspiration from real-life female slingers to enhance the narrativity of filmic representations of the Wild West with authentic slinger femininity. See Brown (1981) for an illustrative examination of Women in the West.

[79] Walker makes similar comment on the nature of violence in the Western genre, stipulating that violent action 'lies at the core of the western,' (2001: 48) rather than the more culturally acceptable issues of Old West against the expansion of the new capitalist America, central to the films of the 1940s and 1950s.

through the presence of the Western conventions within the modernized Shakespeare duels, and the second, through the duality of cinematographic transposition of Shakespeare's text through the merger of theatrical and filmic modes of capture. Filmic mode, the more expressive style, possesses the greatest accent of hypermediacy as embodied within cinematographic styling, and will be analysed with reference to the explosive gas station scene. The theatrical mode, the style which most closely echoes the visualisation of a theatrical, proscenium style of performance, will be analysed with particular reference to the beach shootout. The analysis here notes how the filming of this sequence underlines the sincerity of the depicted action onscreen, allowing the gravity of the dramatic action to translate to audiences. I will divide this case-study into two discrete halves: the first section will focus on filmic mode, the hypercinematic presentation of the shootout at the gas station, and the second on theatrical mode, the cinematic but theatrically accented shootout before the ruined proscenium stage on Verona beach.

'*Enter Samson and Gregory, of the house of Capulet, with swords and bucklers*' (*R.a.J.*I.i). Lurhmann's interpretation transposes the Capulet manservants to the Montague name, therefore reversing the allegiance of Abraham (now Abra) to the Capulets and altering the characteristics of the brawling manservants. The weapons carried by these characters are modernised from the historically-associated blade to the pistol, guns which are not only engraved with their own palimpsestic intertextuality ("Sword", on Benvolio's pistol, or "Dagger" on Mercutio's) but also materially highlight the capitalist-centred dystopia of Luhrmann's Verona: as Worthern notes, 'Benvolio's "sword" in the opening scene is a pistol engraved with the manufacturer's label' (Worthen, 2003: 134). The gun maketh the man: a visual representation of intertextual narrativity engraved onto the barrel of a Western device. The possession of a gun is the material object acknowledged to be the making of a man in the Western genre (Rosa, 1969: 5), as is clearly stated in Wellman's novel *Jubal Troop*, 'a revolver… an almost indispensable adjunct to the costume of any man' (Wellman, 1960: 2) and in the detailed yet brief description in L'Amour's *Hondo* (2011) narrative, 'he got to his feet and slung on his gun belt, dropping the Colt into the holster' (L'Amour, 2011: 39).[80] Luhrmann incorporates this characteristic trait of the Westerner into the fabric of *William Shakespeare's Romeo + Juliet*. When Luhrmann introduces the Montague and Capulet 'boys', the camera is focused as much on the image cultivated by the households as the extreme close-ups on the House crests on the revolvers. Through the intent focus upon the butts of the

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[80] Both *Hondo* and *Jubal Troop* were adapted for cinematic projection during the height of the genre's popularity: *Hondo* (1953) starring John Wayne, and *Jubal* (1956) starring Glenn Ford.

guns, Luhrmann manipulates the theme of gang warfare, already prevalent in the playtext, and accentuates it through a modern dystopian, 'up-to-the-minute ambience' (Brode, 2000: 55), reflecting both canonical heritage and Western accents in a genre-specific revisioning of the scene (Sanders, 2008: 18). The influence of the archetypal setting and typical choreography of a shootout, with two or more gunmen facing off from opposite ends of a street, is evident in the positions taken by the Montague and Capulet boys at either side of a set of petrol pumps, in which the tarmac becomes a modern transposition of the Old West dirt street. Every action is framed: in a Western, images of the two flanking rows of buildings frame the gunfighters before the shooting begins. In the playtext, the streets of Verona are the setting for the quarrel, whereas in Luhrmann's film the mise-en-locale of the gas station both frame and contain the action.

This Western genre influence is unmistakeable in Luhrmann's dystopian cinematic adaptation: tropes from the compelling Spaghetti Westerns, especially the Leone *Dollar* series, and from the revisionist interpretations of a classic shootout in George Cosmatos's *Tombstone* (1993), are particularly evident inspiration in this intertextual scene. The shoot-out at the gas station starkly mirrors the face off and ensuing violence within a Western film: the explicit use of the close-up, extreme close-up and the contrasting long shot echoes the camerawork in any one of the *Dollar* films when the opposing forces meet.

Fig. 13a-13b. Extreme close-ups of the eyes of Tybalt (Leguizamo) and Benvolio (Mihok) draw the spectator into the drama of the situation.

Compare and contrast, for example, two sets of stills from Lurhmann's heavily accented sequence (Fig.13a- 13b) with stills from the climactic shootout sequence of Costamos's *Tombstone* (Fig.14a-14b). The attention to detail in the emotive use of close-ups and extreme close-ups heightens atmosphere, enables audience recognition of the human emotions of fear, wariness and warfare in the set of the characters' faces: furthermore, Luhrmann uses this tried and tested genre cinematic convention to build tension, employing the technique of a rapid pull-out to medium and long shot to frame the quick-drawing and firing, as well as

spatially disorientate the spectator in the chaotic speed of the action.

Fig. 14a-14b. Cosmato's lawmaker (Paxton) stares down the unnerved rebel gunman (Church) moments before trouble escalates into a shootout.

This sequence is a three tiered example of intertextual adaptation: sourcetext narrative, cinematic adaptation, and genre convention accents. Tension is already rife in the playtext evident in the Prologue's introduction to the narrative: Luhrmann's film is an adaptation of the sourcetext with a modern twist (and therefore a re-presentation of the narrative using cinematographic "language" for its translation). The sequential escalation of dramatic action from the Spaghetti shootout provides the iconic Western filter. There is no one narrative thread within Luhrmann's interpretation of this scene: the adaptation instead thrives upon the open acknowledgement of several influential styles and systems of dramatic narrativity in the action onscreen.

As within the shootouts in any Western, there is an unmistakeable accent upon action in the camerawork. Use of the extreme close-up, punctuated by swift quick-cuts, acts a means of defining the opposing duellists: particular attention is focused upon the eyes and guns of the quarrelling factions. Luhrmann's camerawork in this instance echoes that of Kurosawa's: angular shots and a distinctive use of slow-motion capture and rapid cutting for scenes of conflict are easily identifiable both in Kurosawa's Western-inspired *Yojimbo* (1961), 'a violent style equal to the violence of his subject' (Anderson, 1955: 58), as well as in Luhrmann's gas-station shoot out.

Fig. 15a. Kurosawa's *Yojimbo* (1961)
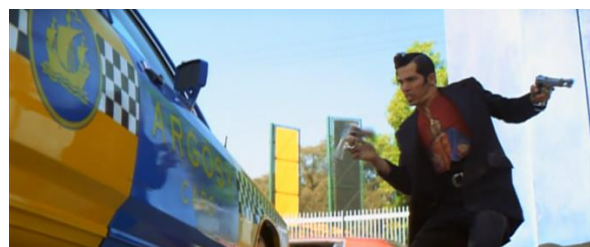
Fig. 15b. Luhrmann's *William Shakespeare's Romeo + Juliet* (1996)

In aesthetic practice, Jorgens stipulates that the visual vibrancy and contrariness of editing iconic to the filmic mode of shooting 'is the mode of the film poet, whose work bear[s] the same relation to the surfaces of reality that poems do to ordinary versation' (1991: 10). What better way to translate Luhrmann's poeticist interpretation of Shakespeare's poetic verse? Already extant in the playtext is the staccato exchange between the bickering servingmen of the rival houses, the quick-fire of their verbal brawl from act one, scene one, verbally and sonically echoing a parrying fencing match:

> *He bites his thumb*

ABRAHAM	Do you bite your thumb at us, sir?	
SAMSON	I do bite my thumb sir.	
ABRAHAM	Do you bite your thumb at us, sir?	45
SAMSON	*(to Gregory)* Is the law on our side if I say 'Ay'?	
GREGORY	No	
SAMSON	*(to Abraham)* No, sir, I do not bite my thumb at you, sir, but I do bite my thumb, sir.	
GREGORY	*(to Abraham)* Do you quarrel, sir?	
ABRAHAM	Quarrel, sir? No, sir.	50
SAMSON	But if you do, sir, I am for you. I serve as good a man as you.	
ABRAHAM	No better.	
SAMSON	Well, sir.	

(*R.a.J.*I.i.42-54)

 There is a rhythm to the verse that translates to the poetic visualisation of the epic imagery of the ageless rival families in Luhrmann's adaptation. The fractious movement between the shots during the confrontation at the gas station keeps the audience on their toes as they search for the photographic equivalent of poetic couplets in what actually translates as a chaotic enjambment of eccentric editing practices, each shot crashing into the next with frenzied energy.

Fig. 16a-16b. Luhrmann's visual association with the cinematographic stylisation of a shootout is self-evident in the choreography of character and camera, consistently tracing danger and emotion within the frame.

Lurhmann clearly acknowledges the stylistic prowess of emotive, eccentric filming and editing styles: his introduction to the quarrelling Montague and Capulet youths not only instils in the audience the hastiness and passion of youth through the colourful montage of artistic shots and angles, but suggests strong ties to the Spaghetti Western genre accent of the tense lead-up to a shootout. As Jorgen presents, the greatest strength of the filmic mode of shooting 'is that it takes advantage of the film's power to tell a story' (1991: 11), and that narrativity pivots upon the cinematic construction of a twentieth century, urbanised Spaghetti showdown between two rival factions in Luhrmann's city, Verona Beach. In juxtaposing long, medium, close up and extreme close-up shots of the vehicles, guns and characters, constantly switching between a mosaic of different visuals, Luhrmann demonstrates a cinematic semblance to the chaos of a Leone sequence: time, physical proximity and eyeline are foregone for the sake of aesthetic vitality, thereby removing the traditional editing stylistics of the cinematic boundaries of the physical limitations (space and linear frame- temporality).[81] Furthermore, Lurhmann's filmic mode explores the psychological (memory, imagination, emotional and psychological response) allowing subjective focus upon key elements of narrative. Evidently influenced by the filmic stylisation of 'nontheatrical techniques—a great variety of angles and distances, camera movement' (ibid: 10), Luhrmann visually exaggerates the intertextual referencing of those cinematic accents of the Spaghetti Western's heavily stylised shootout device: this cinematic narrativity complements the filmic mode of cinematography, embellishing the sensory perception of the action with the exaggerated style of camerawork and extra-diegetic editing. The filmic mode 'acknowledges the importance of everything that is not literal in Shakespeare's plays by exploring through sounds and images' (ibid: 11), and therefore Luhrmann's interpretative camerawork and eccentric editing montages visualises what playwright, filmmaker and audience seek to explore: the

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[81] By which I mean, any chronological order which might suggest the sequence of "face-face-gun-recognition" is reversed in this aestheticism for "gun-face-recognition-face", switching about the temporal order of character and object cognitive association.

transmediality of the *experiential* text, one that breathes with liveliness and messiness of dramatic action.

The experienced gunfighter is naturally brilliant at handling any gun (Betts in Weisser,1992: xii). Tybalt's often-emphasised abilities with a gun are specifically highlighted through the expressionistic camerawork of the gas station exchange (Fig. 17a). Without his gun, the extra-corporeal embodiment of his phallic prowess (McGillis, 2009: 75; Chare in Pollock, 2013: 195), the fighter is oftentimes weakened: this is narratively pertinent when the shrieking Montague boys have their weapons shot from their hands (Fig. 17b), and are forced to hastily retreat.

Fig. 17a-17b. Chaos reigns as the firing continues, and the upper hand is brutally won through superior gunhandling skills.

It is perhaps this particular gunfight that provides the closest element of self-referencing material within Lurhmann's interpretation as an intertextual interpretation: when the setting and dialogue are contrasted against the modernized setting and bold statement of the proscenium arch, Luhrmann achieves a vibrancy within his film that perfectly combined the spirit of the Western shootout with a Shakespearean duel. It is this metatheatricality and self-conscious genre convention that truly underlines how Lurhmann's film 'embraces and reflexively stages its modernizing mission' (Boulé & McCaffrey, 2011: 178).

Referencing an article on the psychological and "physical" capabilities of film to capture both the actualities and essence of any given medium, Jorgens identifies the theatrical mode of filmmaking as a narrative use of film 'as a transparent medium which "can encapsulate any of the performing arts and render it in a film transcription"' (1991: 7).[82] The shootout on Verona Beach itself, before the blasted silhouette of an old proscenium stage, is a visual and theatrical signifier of Luhrmann's narrative intertextuality: the preparation for a shootout between Tybalt and Mercutio (Fig. 18a-18b) not only situates and contextualises the ensuing standoff,

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[82] See Roger Manvell, *Shakespeare and the Film* New York: Praeger, 1971, for further embellishment of Manvell's hypothesis of the reflecting and expanding nature of cinematic interpretation.

but also recalls the visual influence of the unmistakable blocking of a Leone shootout (Fig. 19a-19b).

Fig. 18a

Fig. 18b

Fig. 18a-18b. The tragic consequences of the interrupted shootout is sympathetically captured with long shots (18a) and a relative stillness of camerawork with longer takes (18b).

Fig. 19a

Fig. 19b

Fig. 19a-19b. Iconic cinematography: the placement and proximity of the gun slinging opponents provide dramatic tension and perceptually plays on the perceived depth of space dividing the men involved in the stand-off.

The theatrical mode of filming is said to possess the stylistic 'look and feel of a performance worked out for a static theatrical space and a live audience. Lengthy takes in medium or long shot stress the durational quality of time, and, the frame acting as a kind of portable proscenium arch, meaning is generated largely through the words and gestures of the actors' (1991: 7). There is an unmistakable "feel" of a theatrical performance as captured by the static movement of the camera in both sets of stills (Fig. 18a-18b; 19a-19b: above): the length of take and the length of shot allows the stillness of the sequence to place dramatic emphasis on the dialogue (or, in the case of *Fistful of Dollars* (19a) and *For a Few Dollars More* (19b), the lack of dialogue). It is these moments of seeming lack of expansive action, and the promotion of the static action, which intensifies the narrative atmosphere of the sequence, allowing the performers to dominate the space without interruption by editing. In the instance of the Verona Beach sequence, Luhrmann utilises this theatrical framing to instil an air of dramatic proscenium influence into the cinematography of filming the scene, but it is a rare device and generally only used for crucial moments of plot-identifying dialogue within the adaptation.

The presence of the theatrical mode of filming in Luhrmann's interpretation is brief: I believe

that it is the fleeting glimpses of this style within the over-exuberant domination of the filmic mode that highlights the degree of Luhrmann's cinematic, narrative and genre intertextuality. As Jorgens defines, theatrical instances of cinematic action frames action influenced by 'the style of the performances,' by the dramatic playtext, and as such are 'more demonstrative, articulate, and continuous than actors are usually permitted in films' (ibid: 8). It is this stillness of movement, this proscenium framing that places the performance of the imagery-saturated dialogue, that underpins the scene as one of the more traditional theatrical instances within the film. Luhrmann allows the actors to be still, to show the true emotion of character through emphasis on the potency of Shakespeare's dialogue. It is this that communicates the genuine tragedy of Mercutio's death in the interpretation of act three scene one.

Jorgens's hypothetical categorisation of differing filmic modes provides one further style of filmmaking, the realistic mode, which appears to be woven into the capture of the proscenium shootout. Stating that is the most popular and therefore most commonly manipulated style of visualisation in filmic adaptations, Jorgens suggests that its continual presence in Shakespeare films is not simply a case of 'mass audiences enjoy[ing] the spectacle of historical recreations, but because everyone senses that at bottom Shakespeare is a realist' (1991: 8). Though cinematically interesting because of its ability to show the intricacies and complexities of the world of each Shakespearean adaptation (and whilst enabling the realism of the fatal results of the rivalry between the fiery Capulet boys and Romeo) in the majority of the action of this interpretation it is not of critical importance to this analysis of Luhrmann's Verona Beach. Whilst there may be some argument to the realistic mode of filming providing a platform for debating the realism versus non-realism of such a melodramatic genre, the dynamism of Luhrmann's remediation demands a more stylistically exuberant form. Action captured by the filmic and theatrical modes emphasise the fictitious nature of this vibrant, fast-paced, visceral reimagining of one of Shakespeare's greatest tragedies. The theatrical cinematography allows audiences the figurative space to acknowledge and establish the gravitas of the narrative action, whilst the rapidity of cutting between long shots and close-ups indicative of the filmic mode presents with near microscopic detail the urgency and agency of the violence of the draw.

The vehemence with which Leguizamo's Tybalt repetitively screams 'Turn and draw',[83] each time punctuated with a kick or punch to Romeo's unresponsive body, resonates the sheer viscerality of the violence typified in Spaghetti Westerns which influences Luhrmann's interpretation of act three, scene one of *Romeo and Juliet*. In the director's own words, Shakespeare was a 'sexy, violent, entertaining storyteller' (Luhrmann, 1997: i) and it was this sexy violence, so aesthetically appealing in the Leone Westerns (Hughes, 2010: 38) and in many action centred Spaghetti narratives, that Luhrmann cinematically and intertextually incorporated into his retelling of Shakespeare's tragedy. In reflection of the intertextual nature of this adaptation, I highlight that there is no one sequence where the stylisation of the filmic and theatrical mode are discrete within the narrative, though the dominant style of Luhrmann's cinematic re-presentation of the Shakespeare text arguably falls into the filmic mode category. Jorgens notes that 'the film poet uses many nontheatrical techniques—a great variety of angles and distances, camera movement. He substitutes for the classical style of playing on the lines, the modern style of playing between the lines' (1991: 10): this would describe a typical sequence in Luhrmann's adaptation. Though the cinematography does not "substitute" the dialogue through visual rhythmic imagery, it does provide a sense of the atmosphere of the vibrant through non-static imagery and rapid cutting, instilling the sense of the carnivale through a sympathetic visual style to match the fast-paced, eccentric and action-centred narrativity of the adapted playtext.

There is thematic simplicity in examining the remediated duel sequence: in both Shakespearean canon and genre film performance, there is an ease with which atmosphere, action and characters may be translated and transformed across the two media boundaries. It is the directness of shared narrative and performance elements which highlight this convention as a prime example of palimpsestic narrativity: there are weapons, there are duellists, there are wounds, there is death. In both Shakespearean text and Western narrative, violence is both catharsis and frisson of sensation, and in Luhrmann's cinematic interpretation there is familiarity in the action of a 'formulaic shootout' (Mitchell, 1996: 40) which defies historical and cultural boundaries to translate the viscerality of the tragedy. The weapon may change, but the action of death is timeless. The stage direction 'They fight' is thereby readily capable of cross-media expression, and the Spaghetti shootout of Luhrmann's genre accented film is no exception.

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[83] Which is, in itself, Luhrmann's cinematic tip of the Stetson to the deciding action of any shootout: to draw is to fight, to remain static is to delay the fight.

Chapter Conclusion

Across this chapter, five case studies have explored interpretations of Shakespeare's early modern playtext elements through the aesthetic filter of Western genre film narratological conventions. Thematic preoccupations with transmedial concerns about identity, morality versus immorality, action and inaction, are the obvious foundation for narrative remediation when such binary systems are found to be catalysts for storylines within both Shakespearean and film genre forms. It therefore stands to state that examination of the audiovisual elements which identify and signify the performance of remediated narratives occurs because there are pathways of symbiosis between the iconographies of the early modern playtext and nineteenth and twentieth century Western films. Lear's legacy is the preservation of his memory through the division of his land according to the promise of remembrance and honour afforded by his daughters, but in the changes years of the Frontier versus the modern United States of America, the juxtaposition between tradition and innovation proves to be his downfall. It is the transmedially reflexive nature of both Western and Shakespearean narrative conventions that acknowledges and expands upon Falconer's "remake" hypothesis, pointing towards the encapsulating capabilities of remediation, and narrative and cinematic hypermediacy: text inspires text, film inspires film, narrative creates and moulds narrative, tragedy mimes life (Golden, 1984: 143).

What can therefore be concluded from the material analysed in this chapter? When watching a Western genre interpretation of Shakespeare's texts, audiences process, acknowledge and analyse adaptation through the filter of genre and narrative iconography. This is an inescapable result of both genre story-telling and adaptation. In the Western-influenced transposition of Shakespeare's playtexts, the cinematic interpretations present a hybrid platform for the performance of action from both filmic and theatrical vehicles, projecting the transnarrative action of the merger. According to Pete Falconer's theoretical approach to analysing *cinematic* remakes, adaptations of any format must be analysed in reflection of their sociohistorical and narrative contexts: '[t]he perspective from which earlier versions are viewed and the contexts in which newer ones are produced and understood can be important in explaining their priorities and points of emphasis' (2009: 61). While I acknowledge that Falconer here is referring specifically to the remakes of the *3:10 to Yuma* narrative, and therefore is not a complete theoretical fit within my own analysis of the Western Shakespeare, it is the situation of the product against the earlier films (in regards to this

chapter, the catalogue of Western genre films) against the production of the interpretative adaptation (Shakespeare's playtexts themes and characters) which has proven to be a vital part of this chapter. It is therefore with certainty that I can claim that all of the films analysed in this chapter, and those which follow in my third and fourth chapters, are viewed as the products of a twofold process of adaptation. First, that of the narrative created through genre conventions, and second, that of Shakespearean theatrical influence. It is the dual presence of the cinematic and theatrical texts, their narrative and dramatic influences, which overlay and interweave to create a hybrid text. Therefore, this chapter has also served to introduce the concept of genre conventions as a form of mediated action as thematic performance. The Western genre, as I have previously mentioned, is a system based on the premise of *action*: in these Western adaptations, I have noticed a trend for using the physicality and liveness of movement associated with this genre as a vehicle for the remediation, the genre film interpretation, of Shakespeare's playtexts. Even in those moments of static action, where dialogue denoted the ruggedness of a cattlerancher's daily struggles, Shakespeare's narratives were communicated through physically-connotative Western conventions. Where shootouts translated rapier duels, or a title sequence embodied the essence of narrative within the folds of a Spaghetti introduction—Shakespeare's plays are evident for all to see, provided the correct intertextuality template is examined through the thematic analysis of genre conventions as remediating narrative filters.

The case studies in this chapter have sought to both answer questions as well as ask further about the boundaries and possibilities of remediation. What is inherently fascinating is the mean by which the filmmakers and actors re-present and embody the mythical ethos of one the most celebrated English playwrights through the equally powerful mythology and iconography of the Western genre. I stated at the beginning of the chapter, and have noted at the conclusion of each study, that the work of this chapter is based upon two key principles: depicted and described action, the mainstays of Shakespeare's theatrical texts, and the dramatically opposing binary thematic systems outlined by Kitses in his study on the genre. With the notion of remediation as the mediation of mediation outlined by Bolter and Grusin, it has become increasingly evident that the possibility of the visual representation of Shakespeare's texts within the audiovisual language of the popular cinematic genre is due to the similarities of thematic and narrative characteristics. The enduring narrative dynamism of both Shakespearean and Western text is founded upon a constancy of thematic oppositions,

and it is this at heart which binds the two genres so tightly. Visual devices of intramedial[84] and genre self-explanation (particularly, in this instance, the iconic conventions inherent within the narrative structure and aesthetics of the Western or dramatic sourcetext), enable audiences to read the film as if it were a series of familiar instructions directing reaction, interpretation and narrative prediction.[85] As Falconer notes, in recognition of the cultural saturation and establishment of cinematic conventions, it is often the task of the 'individual film to define and explain the genre for itself' (2009: 62), and therefore each remediation in this chapter has come to represent its own index, list of illustrations, and glossary of signifying conventions and devices.

There is much to be said of the conclusions of each case study on the matter of how these oppositions were depicted. For example, all of the films examined in this chapter made use of the iconology of the Western genre, the aestheticisation of the Old West remediating the Shakespearean dramatic imagery to create a singular metaphoric entity, transporting the viewer into a hybrid world of Shakespearean narrative events painted against the iconic landscape of the Western. The potency of the symbolic ecocriticism of the Western genrescape was imbued with further genre resonance in Edel's *King of Texas* (2002). Described action formed the mainstay of Edel's genre remediation, the characteristics of the revisionist Western's sociohistorical commentary style merging to '[debunk] the myths of the West' (Kupfer, 2008: 103) by reflexively addressing and situating the overly romanticised dramatic conventions of the Old West within the realism of the dying era of the great cattle ranches of the nineteenth century. The characterisation of the genre at large manifested in the interpretation of the Texan Lear family: the contrasting forces of tradition and change, the past versus the future, was embodied within the division and evolution of the Lear ranch, the shifting tides of power readily recalling the draconian tyranny of Shakespeare's King Lear and the conventions of hubris and pity which typified the tragedy genre.

Thematic and narrative exploration of Kitses's Individual versus the Community was dynamically re-presented in Branagh's remediation of *Much Ado About Nothing* through the celebrations of Leonato's household, accented with the narrative devices associated with the oeuvre of John Ford's cinematography. The comparatively selfish interests that followed the

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[84] Intramedia, as referenced by Altman in *Film/Genre* (1996), in this instance aligning the complementary genre and narrative leitmotifs of the two sourcetexts.

[85] For example, a cowboy with a black hat typically, though not consistently, represents the villainous and immoral lifestyle of the frontier mentality, whilst a white hat indicates moral superiority and narrative heroism.

arrival of Don Pedro's men within Leonato's household demonstrated a definite interpretation of 'the infectious intruder' (Kitses, 2012: 61) corrupting the tranquillity of the community, evident not only in the choreographed movement but in the stark contrast of the dark costumes of the prince's men and the purity of Leonato's Messinans garbed in lighter attire. There is continuation of the masculine and feminine stereotypes of predator and prey in the literal battle of the sexes, of societally assumed connotations of gender and genre, made manifest through the possession and handling of the genre's most iconic weapon of choice witnessed in *Much Ado About Nothing* and *King of Texas*. The gun in the hands of the clown in *Much Ado About Nothing* is an overt symbol of impotence, undermining the traditional associations of masculinity with violent prowess, whilst the gun when wielded by the woman in *King of Texas* impresses and underlines the seeming unnatural cruelty of the daughter and female in the Western community.

The physical and cinematographic action of the duelling sequence from Luhrmann's *Romeo + Juliet* remediation is a combination of a number of binary systems. Immediately, there are the recognisable oppositions of the duellists, and this translates to the prior assumption of a victor and loser, and therefore life versus death. This surface layer of thematic occupations are given literal and figurative depth by the style of cinematography, Luhrmann's manipulation of atmospheric tone accomplished by the contrasting modes of filmic and theatrical filming styles. Static and 'theatre distance' shots provide clarity of image, literally capturing the whole scene and thereby enabling audiences to recognise the gunslinger as the literal and narrative 'central figure' (McMurtry, 2018: 56). The emotive filmic mode, however, stylistically and spatially presents the Shakespearean action as the inheritor of the Western genre: the convergence of the two meta-narratives, Shakespearean and Western, is therefore visually captured through the narrative and thematic constancy of emotive camera angles and editing, immersing the spectator within the action through the literal and allegorical depicted action of affected cinematography.

Writing the preface for Bandy and Stoehr's work on films of the Western genre, Eastwood penned the following: '[w]hen a Western movie is done right…. it rises above mere entertainment or spectacle' (Eastwood in Bandy and Stoehr, 2012: xiii). Eastwood's words of eccentric vibrancy and narrative spectacle pertain as much to the gunfights of the Old West as they do to the remediated Shakespeare genre film. Irrespective of this awareness, Eastwood was right: when a film is examined beyond the immediacy of the visual physicality and

aestheticism of its look, audiences may witness the intricacies of several layers of cinematic, textual and thematic narrativity. As Altman noted, structurally and iconographically, the identity of genre is determined and associated according to the 'key aspects of the films themselves' (2004: 86), and much the same can be said of these reflexive remediations. These films go far beyond the mere spectacle of action or the contradiction of realist and non-realist effects and narrative: they are an encapsulated manifestation of the dramaturgy of the action of narrativity. Much the same can be said for the dramatic and iconographic potency of the remediated Shakespeare Western.

This chapter has been guided by those trends or iconic motifs of the Western genre which interpret and reflexively manifest Shakespeare's texts. As the case studies have progressed, each has identified and indicated how the depiction and description of the Western genrescape has provided the platform for remediating and recreating Shakespeare's characters, binary contradictions, and narrative contexts. In the third chapter, I will take forward the trend of examining the means by which genre iconographies remould and repurpose the Shakespearean playtext elements with an in-depth reading of the *Macbeth* crime film.

Chapter Three: Plot Remediation

Macbeth: The Shakespeare Crime Film

The thesis thus far has examined three out of the four narrative action elements outlined in the introduction. Chapter one focused on the dumb-show eloquence of hybridised depicted and described action, reading the performance of narrative through gestural communication. Chapter two brought together key thematic identifiers of the Western genre lexicon to examine the transmedial mediation of Shakespearean and Western narrative themes. This chapter promotes the fourth and final element of the framework, drawing on case study analyses of the remediated Shakespeare genre film plot.

There is little doubt that the time and the place of narrative action is of central import to Shakespeare's Scottish play: the plot of the play can only unfold should the arc of the eponymous antagonist's fate be told to him upon the *heath*, once the battle is concluded, and the sun begins to set in the sky.

First Witch   Where the place?

Second Witch   Upon the heath.

Third Witch   There to meet with Macbeth.

(*M*. I.i.6-7)

The opening conversation between the three Witches pinpoints the crucial facts: they are to meet together with Macbeth in a specific place to unfold his destiny before him. The location of Macbeth's prophecy sets in motion the series of tragic events which construct the plot of the play. Location maketh man, and the heath marks the beginning of Macbeth's narrative journey to greatness and later absolute destruction.

There is metaphor in both the association of the antagonist character and the environment of his narrative. Noted by Luis Garcia-Mainar as influential in the identity of the crime genre in itself, the city and the criminal are one, aesthetically and narratively 'defined through spatial concepts' (2013: 14). The characterisation of the gangster is interlinked in a symbiotic

relationship with its environment, being both the product and creator of the concrete jungle of his or her kingdom. From the corrupt heath to the corrupt city streets: the character arc of Macbeth and that of the gangster flows in similar patterns of genrescape situation. Just as both characters find the transmedial inspiration to begin their ascent towards damned hierarchical power, so this chapter charts the genrescape influence of locale and plot devices. This chapter therefore looks at the transmedial symbolism and ecocriticism may be applied to the situation of Shakespeare's tragic antagonist Macbeth and the criminal. Of primary interest is the establishing analysis of the locale of corruption, where the natural and manmade landscape of the narrative becomes 'a foil to show off the lights and shades of the great drama of human existence' (Furness, 2001: 61).

The plot of *Macbeth*, dramatically set in motion by one of the most iconically metaphoric of Shakespeare's opening scenes, is spurred on by the basic premises of tragedy, something John Russel-Brown noted in his volume on the Scottish play:

> Macbeth is Shakespeare's last and most original play on the theme of the ambitious prince finally overthrown. Its roots lie deep in the medieval and Renaissance preoccupation with tragedy as the fall of great men and women, brought low by fortune's wheel and so exemplifying the mutability of human life, or overreaching themselves and illustrating the retribution visited upon the proud and sinful. (Russel-Brown, 2005: 7)

It is therefore the interest of this chapter to examine how the plot of both Macbeth and the gangster character is shaped and foreshadowed by the establishment of the location from which their journey is borne. Tracing the pattern of an arch of fate, there are three key points to consider: the starting point of the journey, then the rise towards luxury, respect and material wealth, before a final plummet as the corrupt actions of the character finally seals their doom. Analyses begins as so many of these parallel texts do: from the establishing landscape. Just as the lowlands of the heath were the beginning point of Macbeth's journey, so it is with the gangster that his journey begins on the mean streets of his city. Thus the coadjuvant relationship between the narrative arc of the gangster and the hubristic fate of Macbeth form the basis of the analysis in this chapter, drawing on those elements which best exemplify the mediation of the two texts according to those devices which manifest the plot. The following case studies will highlight and extrapolate the significance and symbolism of the elements which combine to create the audiovisual genrescape of the criminal's environment. 'As a city-based genre, the gangster film was often situated in an identifiable urban space,'

(Massood in Krause, 2013: 138). Where this chapter differs from the previous two is a central focus on how the social desires and mobility of the gangster criminal through one of Shakespeare's texts: the potent verbal and physical tragedy of Macbeth tracks a thematic mirror image to the rise and fall of the archetypal gangster of the film noir and crime genre. This chapter is thereby an extended case study analysing the integrative narrative elements of the crime film interpretation of *Macbeth*. Across three sections of case studies, the narrative and thematic nuances of both Shakespearean playtext and genre film iconography will be examined for their stylistically and synergistic communication of plot, spear-headed and contextualised against the aesthetic, aural and thematic devices of the Shakespearean gangster's urban genrescape as the vehicle of remediation. The three films I have chosen to examine are as follows: the film noir *Joe Macbeth* (1955) directed by Ken Hughes; William Reilly's gritty, inner-city *Men of Respect* (1990); and finally Geoffrey Wright's Australian *Macbeth* (2006), a modern re-presentation of the *Macbeth* crime film adaptation set in twenty first century Sidney. What I hope to establish by the chapters conclusion is a greater engagement with how the iconinc elements of the genre lexicon of the crime film serve as the vehicle for an alternative interpretative experience of Shakespeare's text via cinematic conventions. As in the previous chapter elements from my narrative action framework, particularly the attention to depicted action and thematic and plot interpretation, will influence the method of examination.

Narratively and schematically a generic and thematic expansion of the realm of the western (McCarty, 2004: 6-7; Anastasia and Macnow, 2011: 10), the crime film hones and refines many of the narrative devices iconic to the Western to suit the urbanised climate the modern world developed. Both western and gangster genres use typically associated action conventions: gun fights, high-speed chases, physical brawls, and conflict between the legal and illegal elements of society to pinpoint and emphasise the narrative poignancy of dramatizing social and visual binary counterparts. With a distinctly postmodernist approach to the cynical yet effective traits of violence, capitalism, and urban expansion, the world of the gangster was faster, meaner and more hard-hitting than its Frontier counterpart. In terms of thematic preoccupations, however, we find mimesis of dramatic intent in the concepts of didacticism, heroism, and the epic imagery of the beleaguered conscience in a tug of war between morality and corruption. The crime genre draws on specific elements of lighting and music identifiable chiefly in the early cinematic era preceding the iconic film noir works of the 1940s

and 1950s.[86] At a time of socio-political upheaval, the cinematic works of the 1930s and 1940s projected a character upon whom contemporary concerns of the era (See Leitch, 2002: 2-3) might be confronted, and through the narrative of cinematic forms be thus dispossessed of their corrupt immorality. So, when the studios produced crime films featuring the nefarious gangster character, audiences were watching 'a fictionalized figure on which uncertainties about civic authority, wealth, and social power could be projected' (Grieveson, Sonnet and Stanfield, 2005: 93). To be immoral is to be outlawed, it is sinful, it is dangerous, and it is this forbidden fruit that tantalises audiences with vicarious cinematic exhilaration.[87] Why? What makes the action of crime so entertaining as a cinematic concept?

To sum up the extent of my research thus far is to suggest that the remediation of Shakespeare's texts as genre film interpretations are best examined through the eloquence of gesture: the manifestation of depicted and described action, the physical performance of textual re-presentation through the cross-medium lexicons of narrative action. Chapter three is a continuation of the previous examination of the Shakespeare genre film remediation, but instead of a cross-section of individual thematic icons, the analogous nature of one particular convention will be explored according to its component elements. This chapter extends and expands upon this iconographic trend of analysis, extrapolating the narrative significance of the dramatic convention of violent means and violent ends, drawing upon the immoral narrativity of cinema's most gleefully unlawful genre: the crime film. The chapter will therefore focus on case studies examining the cinematic, theatrical, and cross-media devices that present the thematic remediation of *Macbeth* in a number of crime films. The influence of cinematic and genre history will be referenced in contextualising the subgenre of focus in the chapter, but the foregrounding of aesthetic and narrative stylisation across the examinations means that social and cultural analyses are not placed in the spotlight. Unlike material covered in previous chapters in this thesis, chapter three centres upon just one of Shakespeare's narratives: *Macbeth*. It is the intention of this chapter to conduct analyses of the narrative action evident in crime film transpositions of the text, and thereby present an overarching case study of the genre interpretations of cross-media and cross-narrative

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[86] For example, the feature film *Underworld* (1927) and subsequent *The Racket* (1928), chiaroscuro plays a vital role in the accentuation of mise-en-scène. The authentic era of the gangster years, the 1930s, saw the narrative of *The Beast of the City* (1932) tackling the predication of crime bosses and state corruption.

[87] Indeed, as Leitch noted in his expansion on the genre, it is the draw of the unlawful Other which has enticed audiences for many, many years: it is the shadowy escapades of criminal characters which has made the crime film 'the most enduringly popular of all Hollywood genres, the only kind of film that has never once been out of fashion since the dawn of the sound era seventy years ago' (Leitch, 2002: 1).

remediations. There is thematic and narrative synthesis between Shakespeare's playtext and the conventions associated with the subgenres of crime film taxonomies. Or, more simply, the narrative and stylistic similarities between the sourcetext and the crime film genre present a ready and transparently perfect example of remediation, embodying the hybrid state of thematic transparent immediacy and narrative action hypermediacy. '[t]he gangster movie is located in a city of the industrial and technological, where traditional morality has become lax or non-existent' (Mason, 2002: 15). The films which I have selected for the purpose of furthering this framework investigation represent examples of key motifs from the spectrum of crime film conventions, styles and narrative formats: as this chapter focuses on one narrative interpretation, I recognise in this work the multiple layers of narrative and transmedial remediation as established in Bolter and Grusin's research. In the examination of the gangster narrative according to the plot devices of the crime film genre, the three adaptations demonstrate the evolution and reflexive nature of the genre: the film noir (*Joe Macbeth*) provides the establishing stylistic and plot patterns for the revisionist (*Men of Respect*) and postmodernist (*Macbeth*) mediations. In analysing the interpretation of the pivotal plot devices of Shakespeare's Macbeth as a crime film, I highlight the first level of remediation, where the genre text mediates the presentation and performance of Shakespeare's play. In the same vein, the mediations of the plot of the gangster's narrative within its own genre taxonomy, the revisionist feature film reflexively adopting and expanding upon the conventions of the film noir, and in turn the postmodernist commenting on the narrative and stylistic construction as an evolved and self-aware creation of iconographic genre traits and conventions. Therefore, this third chapter expands and develops my thesis research in the awareness of each of the films examined in this chapter being a self-contained example of the multi-layered existence of remediation: if the genre films are mediations of their own generic identities, and the crime film interpretations of Shakespeare's texts resulting in the production of mediations of transmedial mediation, then the study of the Shakespeare crime film is the analysis of the remediation of mediations of mediation. I will address this multifaceted construction through the medium of reading the manifestation of three key stages in both crime film and Shakespearean plot: the establishment of the narrative, the introduction; the peak of the character and plot, the contradictory achievement of equilibrium through disequilibrium; and finally the resolution of the plot and the concluding acts of the narrative.

Tragic actions have tragic consequences, readily identifiable in both Shakespeare's playtext and the gangster's doomed hierarchical ascension to corrupt power. This is the core concept of iconographic devices as narrativity, the dramatic eloquence of genre conventions and re-presented characterisation as remediation. I therefore examine the three adaptations of *Macbeth* in the reflection of the theory that the narrative world of a tragedy embodies 'a world of action' (Lewis, 1927: 169). But how? As the chapter progresses, pivotal issues such as the recognisability of playtext essence and the representational transmediality of the action of narrativity will be answered through examinations of selected crime film adaptations of Shakespeare's narratives. In these examinations, I therefore further address my research question, "Why Shakespeare in this Form?", by looking at the identity and significance of both Shakespearean and genre sourcetexts in the adaptations.

Macbeth the Gangster

As controversial as it is to admit, there is something exciting about witnessing violence, a form of fetishistic scopophilia that James Kendrick notes has been as much a source of socio-cultural anxiety as it has visceral pleasure (2009: 2). There is just something satisfactory about the escapism of gore, visually sensational violence, or outlaws triumphing over The Man (Keough, 1995: ix, 138). The gangster as a character construction is as much an iconic genre caricature of potent masculinity as the manifestation of violence and tragic hubris, the figure himself becoming an 'emblem of overwhelming, dangerous, and seductive male power' (Grieveson; Sonnet; Stanfield, 2005: 7). In the *Macbeth* sourcetext as in the gangster feature film, narrative focus revolves around the (mis)adventures of the central character: where such exclusivity of narrative action is afforded, the audience is unable to remain emotionally unambiguous about the lead figure, finding themselves caught in the moral flux of sympathising with an antagonist, and therefore defying prototypical character alignment associations (Langford, 2005: 22).[88]

The theme of violent action, manifested as the device of conflict-as-catalyst for narrative progression, identifies sourcetext and gangster genre symmetry. Griffith's 1912 silent film *The Musketeers of Pig Alley* performed a cinematic sourcetext for many of the genre's 'fixture gangland characters' (McCarty, 2004: 15): power struggles, guns, pinstripe suits, mobster

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[88] No matter how grotesque Macbeth's actions are, his moral dilemma and eventual downfall resonates as powerfully within us as Henry's downward spiral in Scorsese's *Goodfellas* (1990). It's the narrative immersion in the outlaw's world that draws us to them, irrespective of their misdeeds.

gangs- Griffith provided an early template of formative crime film iconography. The gangster film emerged from the shadows and came into prominence just as the talkies began their cinematic take-over. While the early sound gangster features maintained the melodramatic narratives of silent films, the technological advancements of the talkie not only centred the drama within the modernized industrial world but also enabled the establishment of some of the most iconic elements of the genre. Diegetic sound effects such as the gunshot, the screeching of tyres, and the ability to sync accents with characterisation (Mason: 2002) became sonic genre identifiers. Theorising on the symmetrical nature of remediated action and adaptation, Rhodes stipulated that 'styles imitate their content' (Rhodes, 1978: 30). According to the content, the cinematography, mise-en-scène and genre signifiers merge to create a sympathetic cinematic locale. When those narrative identifiers or signifiers of theme resonate with another pre-formed work, in this particular case the devices of a gangster film (such as *Scarface*, 1983) and Shakespeare's *Macbeth*, it is crucial to identify and examine those motifs and narrative tropes which communicate and bridge the two performative vehicles. The didactic narrative of Shakespeare's Scottish morality play finds mutual generic instances within the classic gangster genre. Plotlines designed to thrill as much as to enforce public mores in an era of social disillusionment (the Great Depression (Grant, 2011: 31), for example), the reinterpretation of Thane Macbeth as Kingpin Mac finds intermedial narrative lineage. The nature of the self-perpetuating generational cycle of conflict and action marks this device as the symbolic identifier between the early modern sourcetext and the narrative conventions that combine to create the popular cinema genre of the crime film.

Each of the three transpositions studied in this chapter, *Joe Macbeth* (1955), *Men of Respect* (1990) and *Macbeth* (2006), exemplify the intermediality of narrative communication within these devices to ensure audience captivity within the visualised projection of Macbeth's ascension and eventual fall as a King made Kingpin. Take, for example, spectator alignment and those conventions in dramatic entertainment that achieve this interaction. The cinematic use of close-ups is one of the best-typified means of creating audience empathy with the character onscreen, and the theatricality of narrative asides affords cognitive understanding of the conscious flux of the central figure. Key narrative devices present in Shakespeare's *Macbeth* playtext provide bases for analysis that the play can be considered as a sourcetext predecessor to the stereotypical gangster film, especially when the character of the eponymous figure is compared to the tragic nature of the classic gangster.[89] Characterised by

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[89] There have been many examinations of the thematic and generic exploration of the rise and fall of the grand mechanism, notably introduced by Jan Kott in the theoretical compilation *Shakespeare: Our*

the rise and fall narrative device associated with the classic genre, the theme of an individual's overambitious struggle for power signifies the societal projection of cultural mores which both constrict and preserve the narrative equilibrium in both playtext and feature film (Warshow, 1985: 89). The similarly iconic syndicate mob mentality is evident within the transpositions as gang grouping representative of the armies of Norway, England and Scotland. The social hierarchy of the respective gangs is reflected through the hierarchy within the armies (Kings as "Kingpin", the soldiers as "Boys") and through the domestic circle of the households, evident in the familial and servant circles within Macbeth's household.

The three films examined in this chapter acknowledge and incorporate the key conventions of the crime film genre as cinematic sister themes to the playtext narrative devices. However, while two are narratively self-reflexive works incorporating and embodying the mise-en-scène and sourcetext devices within the cinematic silhouette of the American gangster narrative (*Joe Macbeth* (1955) and *Men of Respect* (1990)), the third incorporates the conventions of the genre style, while at the same time removing the action to another continent (*Macbeth* (2006)). All three films are shot on-location in densely populated cities: in *Joe Macbeth*, an anonymous area, possibly Chicago; in Reilly's 'mobster update of *Macbeth*' (Buchanan, 2005: 90), *Men of Respect*, the action is removed to New York and focuses on an area reminiscent of Little Italy, implying ties with the Americanised mafia; finally *Macbeth* is transposed to twenty-first century Sydney, removing the action an entire continent away from typified Hollywood contexts. Urbanised fermenting grounds of corruption, examinations of mediated narratives and genre studies underscores the importance of the city as a signifier of characterisation within the crime film (Grant, 2007: 16). The locale becomes a vehicle for the icon of verticality and fortune, a narrative device providing a concrete placement that hosts the 'causes of gang-related criminality' (Grieveson; Sonnet; Stanfield; 2005: 29). As I will demonstrate, the relocation of the *Macbeth* narrative to modern urbanised locales literally effects the transtextual movement from playtext to genre locale through geographical and temporal devices, enabling the graphic visualisation of the arc of hubris, raising the antagonist before the invetivable loss of grace, power and the ultimate price, their life.

With contextual considerations of space, place, time and character conventions settled within the boundaries of genre remediation, I will begin my examination into the crime film

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Contemporary (1974). The template of the ever revolving wheel of power and fortune is an evident template for both the crime genre and the tragedy of Macbeth, but this is something for further examination outside of this thesis, and I therefore recommend further reading beginning with Kott's work into the political and social Venn of power, corruption, and death.

interpretations of the Macbeth narrative. The first section will focus on examinations of overt tranposed action and the transparent immediacy of translated narrative elements. Of particular interest across each of these studies is the physical embodiment of transposed action as narrativity, or the performance central concept of the eloquence of performative gesture.

Social Verticality and Plot

The iconographic narrative of the crime film centres upon the hierarchical jostling for position within the grand mechanism of power and subordination: crime genre narrativity aesthetically translates the ambitions of social verticality through the often-violent actions of the underground protagonist's ascension to The Top. Where there is hierarchy, there is power; where there is power, there is ambition; where there is ambition, there is the temptation and fallibility of corruption and hubris. Thus is the narrative arc of the crime film laid bare. The iconographic metaphor of the city as a perpendicular reflection of the gangster's rise and fall from power is the physical and gestural embodiment of the metaphor of social verticality as hierarchy (Mast and Hall, 2017: 34). The state of the city is the gangster's steel and concrete pathetic fallacy: his fate is reflected within the buildings of the area he would be Kingpin of.

How does close reading of these films, and micro-examination of remediated genre conventions, aid the development of my framework? Commenting on the structure and aesthetic narrativity of the gangster film, Elliot's position on the domineering status of one particular format of genre theory suggests a potential answer: '[g]enre cinema is ideally placed to allow us to understand [the] process of cultural exchange due, in the main, to the perceived dominance of Hollywood forms' (Elliot, 2014: 1). It is the concept of 'perceived… Hollywood forms' that I briefly wish to expand upon: what Elliot terms "forms", I suggest are those iconographic, narrative-signifying conventions gleaned from the aestheticism of popular Hollywood features.[90] It is the malleability of these conventions that I wish to expand upon over the course of the three sections in this chapter, driving forward the development of my framework through the examination of genre identifying (for example, the gangster's suit as material metaphor) and narrative signifying devices (such as the guilty conscience as manifested through the interrupted banquet).

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[90] Indeed, this concern with the pivotal identifiers of Hollywood genres and Shakespeare's playtexts informs the vast majority of the examinations in this thesis.

Within each case study, the focus will centre upon the interpretation of narrative action and genre convention transposition. Where action, drama and themes coincide, it is through the catalytic conflict and metaphoric rhetoric-inspired narrativity of social verticality threaded through the *Macbeth* sourcetext that platforms for introspective examination are provided. All three of the genre interpretations resituate the action of the early modern playtext to modern locations, presenting a transformed platform for analysis of gangster genre iconography as vehicles for intermedial analyses. Remediated action in the adaptation of *Macbeth* from playtext to the iconic gangster screentext underlines the transgressive nature of tragedy and adversity. This is re-presented in all three *Macbeth* adaptations as the action as narrativity of genre violence. Examining the hypermediacy of genre conventions enables me to cross-examine the interpretation of the bloody execution of soldiers as mobster shootout, the slaughter of thanes as gangster hits, and the re-imagining of noblewomen as murderous molls. Thus, examinations will underpin that transmedial remediations of Shakespeare's tragedies present, through dramatic re-presentation, the performance the 'tragedies of action' (ibid: 166). Macbeth, lured by the temptation of the weird sisters' prophecies and submitting to the urging of his wife, ensures the eventuality of his ambition with bloody action. But glory by immoral action comes with a price. In murdering Duncan and besmirching the honour of Malcolm and Donalbain, Macbeth's actions confirm his prophesised succession to the throne. In murdering Banquo, he inadvertently forces Fleance into flight, who thereby escapes to ensure his own reign just as the witches foretold. This follows the tragic prediction of a fruitless crown. When Macbeth's violent, confrontational actions have achieved all that was prophesised, his fate is sealed, and he must hopelessly defend his life until Macduff's grief-striven vengeance ends it.

These actions find parallel conventions in the urbanised mise-en-locale of the gangster's city fiefdom. Ambition and immorality, characteristics stereotypically underpinned by the bootlegger mythos of the mobster's history (Schwartz, 2013: 5-6)), inspire murderous action. The inescapable cycle dictates a plot of power, succession, and decline: thus the narrative wheels of fortune sketch out the rise and fall of the street hoodlum from the underworld, to Kingpin, to death. Ambition, succession, possession, descension: four pivotal devices in the rhetoric rhythm of the *Macbeth* playtext and iconic narrative silhouette of the Crime Film.

Section One: Plot, Genrescape, and Environment

The case studies of this first section establish the physical locations and genre conventions which construct the foundation of the gangster's characterisation and narrative, setting the scene of both the remediated narrative and the crucial opening situation of the plot. The first case study addresses the setting of the scene, which in the situation of the gangster is the urban locale of "his city", the root of his ambitions and downfall, and how this urban relocation embodies the interest of landscape and environment in Shakespeare' text. The second case study blends metaphoric with literal chiaroscuro, demonstrating how the presence and absence of light and darkness manifests the rise and fall of the plot in the gangster Macbeth's narrative. The following examinations thus sketch out the representation of iconic elements of physical environment as the platform for narrative remediation, the distinct elements situating the transference of the text from twelfth century Scotland to the twentieth and twenty first century America and Australia. As Pat Califia noted in her work on the degeneration of city and culture, '[t]he city is a map of the hierarchy of desire, from the valorized to the stigmatized' (1995: 205): it is this characterisation of city and city-dweller that instigates the city as the primary analysis of genrescape as manifestation of thematic and dramatic narrative in these crime film interpretations.

Fig. 1. Macbeth's noir landscape (*Joe Macbeth*, 1955)

Analysis One: Characterisation and the Urban Environment

'It's a forbidding landscape of night and shade, always shrouded in darkness' (McCarty, 2004: 65). The light and dark of the city at night is the perfect manmade pathetic fallacy of the characterisation of gangster and genrescape. It is the ready familiarity with the territory of the

gangster that makes the crime genre a terrible balance of realism and non-realism, but the boundaries between are what unsettles audiences the most: where does the narrative entertainment end, and the reflection of our world's corruption begin? In the three remediations of the Macbeth narrative, the filmmakers toy with the representation of the "real world" of the criminal city as the location of the transposed mythology and witchcraft of Shakespeare's Scottish play. The pivotal importance of the environmental influences of landscape and place in Shakespeare's text is first made evident in the ready acknowledgment of emphasis placed on the meeting place of the Witches and Macbeth:

First Witch   When shall we three meet again?

                  In thunder, lightning, or in rain?

Second Witch   When the hurly-burly's done,

                  When the battle's lost and won.

Third Witch   That will be ere the set of sun.

First Witch   Where the place?

Second Witch   Upon the heath.

Third Witch   There to meet with Macbeth

(*M*.I.i.1-7)

Immediately, the embodiment of the Occult and of fate specify the time, the place and the person: Shakespeare insists through this introduction to the play, the importance of the landscape and the environment of the genrescape of tragedy. The setting hour of the sun speaks of encroaching darkness, prophetic and saturated with pathetic fallacy of things unnatural and immoral to come. The place, a blasted heathland, soaked with the blood of conflict and the air redolent with the heaviness of death after a battle. Finally, the person, Macbeth, the creature born of natural (environment) and unnatural (prophecy) influences. Macbeth the soldier was a harsh and unforgiving character, the heaths and mountain ranges of Scotland was an ample reflection of this and Shakespeare made sure to saturate his play with unwelcoming imagery of a cruel and dangerous landscape. Macbeth the gangster, his sword replaced with a gun and his castle transformed into a high-rise city building, demonstrates the same interest in genre iconography and narrative environment, his ambitions climbing as high as the skyscrapers, with morals lower than the litter-strewn

gutters. The remediated film interpretations of the arc of Macbeth and of the central antagonist of the gangster traces similar patterns in the establishing moments of the plot. In the place of the Witches, the camera and mise-en-scène become the Chorus, showing the spectators the time, the place and the people Macbeth will encounter on the first steps of his fated rise and fall in the murky underworld of the criminal syndicate.

 Location maketh mobster, and as I mentioned earlier, the gangster was both the creator and creation of his urban environment. The three cities of the transposed *Macbeth* films are temporal and metaphoric symbols of the era and the culture of the genre, and reflexively dictate the aestheticism of the narrative accordingly. Certain codes of the environment associated with the archetypal mobster are evident in the three interpretations of Shakespeare's text, notably the aesthetic and environmental motifs of the sprawling urban cityscape, the nightclubs and restaurants, back alleys and skyscrapers of the gangster's kingdom (McCarty: 2004;). The city might seem thematically and aesthetically far and away from the rugged heaths and castles of Shakespeare's misty Scottish tragedy, but as will become clear, the landscape and locations of *Macbeth* the playtext are as potent tools of characterisation and narrative construction as the urban genrescapes of the crime film (McCarty, 2004; Clapp, 2012; Holmes, 2018). Ranging across three social and historical periods of narrative, we trace the paths of the North Eastern cities of *Joe Macbeth* (1955) swathed in monochrome, shadows and chiaroscuro metaphor; the desaturated alleys and backstreets of grime and exhaust fumes of *Men of Respect* (1990), before settling in the enamelled veneer of the lights and grandeur of glass buildings and luxuriant docksides of *Macbeth* (2006). From film noir, to gritty revisionist interpretations, to the immersive realism of contemporary urban cities, the physical setting provides the metaphoric guidelines for the struggles and aspirations of each *Macbeth* characterisation.

 As I stated at the beginning of the chapter, the social verticality and hubris of the character is manifest in the surroundings of the narrative: for every yearning to be closer to The Top, the journey into the hallmarks of the underworld goes deeper. From clubs to restaurants, high-rise penthouses to slum tenements, the gangster is a creature of both seedy underbelly and glittery skyscrapers. The physical landscape of buildings, restaurants and streets represent the man-made construction of the criminal psyche: the city is the land of opportunity, both moral and immoral, where the metaphor of social verticality is reflected in the concrete and steel constructs of high-rise office blocks. As Nathan Holmes noted, the city represents 'a place of contingency, herterosocial encounter, and autonomous invention' (2018: 5): as man builds the

city, the ideals and heartbeat of the city shapes those who inhabit it. The urban landscape is a pre-fabricated canvas of opportunity, provided one has the vision to make it.

Fig. 2. Hughes's film noir interpretation opens with a wide angle shot of Macbeth's city, a portrait in monochrome.

Joe Macbeth (1955) situates the narrative amidst a mid-twentieth century film noir cityscape, the black and white manifesting the visualisation of the murky depths of the gangster's morality. Hughes opens his dramatic relocation of Shakespeare's text with the soaring skyline of the city at night, a sweeping contrast of bright lights and vast, dark silhouettes: this is a city of darkness and light, chiaroscuro embodied in electricity and concrete. This imposing scene is aesthetically and geographically removed from Shakespeare's Scotland fiefdoms, and in the soaring vertical landscapes of steel and glass, audiences can practically taste the poetic irony of Hughes's interpretation of Duncan's appreciation of Macbeth's Glamis household (*M*.I.vi.1-3). In a city of harsh artificial lighting, industrial smoke,[91] and screeching car tyres, this landscape and Joe's preferred club dwelling is hardly the 'pleasant seat' (*M*.I.vi.1) of the disposed King's tender approval.

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[91] Whilst the prophecies of Joe's ascension do not take place on a misty heath, rather in a private booth at a club, audiences might recognise the textual allusions to Macbeth's belief that the visions have 'Melted as breath into the wind' (M.I.iii.80).

Fig. 3. Robber Baron, Lord of the Castle, King of Darkness: Rosie's cards reflect Joe's current status in the city, and foretell of his ascension to the Kingpin seat.

In a private room of his favoured club, Joe and Angel (the newly married Mrs Macbeth) welcome a friend into their midst. Rosie, a fortune teller, flower seller and food peddler all in one, asks Joe to cut her deck of tarot cards in celebration of their marriage. The first card cut from the deck reveals Joe's current status as the 'baron of the west side' of the city: this is a literal, geographical seat and locale, allowing the audience to situate themselves within the realism of the narrative. In this noir interpretation of the Scottish play, the audience can readily recognise the genre convention of dividing a city into the compass points and blocks of a criminal syndicate's control. Joe has proclaimed his authority and social rank in the Duke's syndicate, a loyal soldier for his Kingpin, and his urban fiefdom is a sizeable portion of the city. However, the following two cards speak to the darker side of Joe's ambition: Rosie draws Lord of the Castle, and finally the King of Darkness. It is Angel who notices the likeness of the illustration to a luxurious mansion abode owned by a recently fallen mobster, first introducing the idea of Joe's ascension. Rosie's own recognition of the foreshadowing of the King of Darkness card seals both the Macbeths' fate and the cityscape remediation of Shakespeare's playtext: "Macbeth, King of the city"!
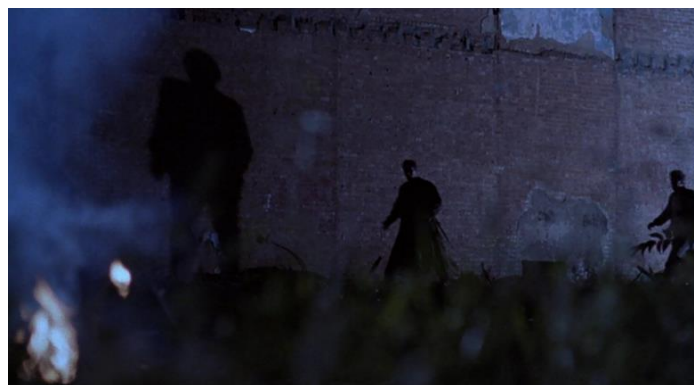
Fig. 4. A creature of shadows: Reilly's Mikey prowls the back alleys of his big city landscape.

Outlining the dilapidated urban sprawl of the 'involuted' cityscape, Nicholas Christopher's description of downtown San Fransisco is an eerie mirror to William Reilly's interpretation of Mikey Battalia's Little Italy fiefdom. In a vivid verbal image, he writes of 'sidewalks canopied by iron trees; of caged catwalks, rattling fire escapes, dank basements, and twisting corridors' (1997: 5). This is the dimly lit, grey and forboding backland kingdom of the revisionist gangster, a creature of shadows and cynical maintenance of the identifiers of criminal identity. In this city genrescape, the bleak outlook of the character is mirrored by the rundown environment, hopeless unless one becomes kingpin and the promise of rising out of the gutter and into the light. Reilly's *Men of Respect* (1990) is a grimy, late twentieth century city, instantly recognisable as the smoggy, polluted ghetto locale of modern cities. The desaturated setting is as bleak as the gangster's story, instantly recognisable, almost sympathetic, yet desirably distant from the spectator's reality.

In Reilly's New York, the presence or absence of colour of the environment is an indicator of Mikey's violent prowess. When Mikey is fighting for the "good" of his family, the scene is saturated with blood reds and warm tones, the positivity of his mindset manifested in the vividity of the colours onscreen. Remove his focus, his prime skill, from the sequence and Mikey is situated amidst walls and streets besmirched with pollutants, exhaust particulates and urban smog, a city of desaturated grey, brown and beige. Thus the landscape of this genre-accented New York chromatically signals the movement of the narrative and of Mikey's passage along his ascension to or fall from power. Nowhere is this more evident than in the contrasts between the padrino's fortified mansion outside of the city than Mikey's inner-city flat complex: d'Amico's house is a castle, warm tones, clean lighting and the essence of powerful luxury fills each frame, whilst Mikey's flat is dark, cramped and desaturated of comfort and warmth.

Fig. 5a- 5b. Charlie d'Amico's castle household (5a) in comparison to the claustrophobic Mikey's back alley home.

Mikey Battalia's home is the concentrated manifestation of his New York: it is enclosed, it is grey, lifeless and artificial. Even when the padrino pays compliment to his host, "It's a nice little place you've got here", the audience is never truly certain of whether he is being genuine or ironically noting the differences between his own situation and that of his captain. Shakespeare's text suggests that the castle has a 'sweetly' air (*M*. I.iv.2): given the central position of the household, the enclosed nature and grey demeanour, it's unlikely the air is anything but reminiscent of exhaust fumes and cooking oil.

Fig. 6. Wright situates his Australasian gangster within his environment, projecting the visual metaphor of Macbeth's desire to ascend against the high-rise buildings in the background.

It is not coincidence that directs Geoffrey Wright's opening translated playtext action[92] situates his narrative in the dark cloak of nighttime in the city, aesthetically establishing the remediation within the geographical and social centre of the Australian culture. Just as New York seems to be the number one city of criminal narrativity, so Sydney attracts the vision of greatness and corruption in Wright's remediation.

Wright's modern *Macbeth* transposes the action of his interpretation amidst the splendour of a twentyfirst century city. Filled with the manifestation of wealth and success, the glass skyscrapers, sparkling lights and imposing scenery of Macbeth's kingdom visually encounters Duffy and Hordern's statement that '[a]ll underworlds are shaped by the most lucrative crime of the day,' (2017: viii). In the twenty-first century, businesses front the money-laundering and criminal exchanges of power and control: where better to establish the corruption of Macbeth's ambitions and hubris than one of the greatest cities of Australia?

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[92] The opening sequences are a merger of the three witches's prophecy and the prophetic locale of a graveyard, set during a dimly lit but unspecified daylight hour. This is one of the few instances of daylight witnessed in Wright's remediation, with the majority of the action occurring at night, the witching hour and the perfect moment for underworld activities.

Fig. 7a   Fig.7b

Fig. 7a-7b. Macbeth's fortress-like suburban house (5a), far from the glistening glass structures of the city, it cloaked in fog and overshrouded by looming trees. Duncan's Cumberland building company (5b) promises luxury and wealth, existing a front for ill-gotten gains at the hands of a criminal kingpin.

The abode of the modern gangster, the luxurious cityscape is the physical manifestation of the social metaphor archetypal of the gangster [Mason, 2002: 62]. Macbeth's luxurious home lies at the heart of a wooded area, a natural fortress that cloaks the development in darkness (Fig. 7a). The Thane of Glamis and Cawdor owns a respectably large house befitting of his status in his gang, somewhat closer in aesthetic to a Scottish hunting lodge[93] than the vast and shining offices and penthouse suits of the city. What this serves to suggest to the audience is a reminder of Macbeth's "otherness": he is an outsider, and his home is the absolute representation of this. In Wright's interpretation of Shakespeare's text, the ascent from street hood to kingpin is financially and visibly achieved by Duncan, whose building company literally places him at the top of the world, a castle in the sky from which to rule (Fig. 7b). The smart appearance of the character's outward aestheticism is the veneer covering the corruption and disease of murderous ambition, and the same is reflected in the cityscape around him. Duncan's magnificent high-rise skyscrapers are resplendent with their bright lights and shining glass exteriors, an evident symbol of verticality as the symbol of 'power, status, dominance, authority' (Mast and Hall, 2017: 34), but they are literally and metaphorically built upon a bedrock of the syndicate's illegality and immorality. Even the suburban stronghold of Macbeth's home is shrouded in the same pitchy obscurity that swathed Sydney. The scene of Duncan's murder is introduced during the physical and metaphoric night, Shakespeare's stage direction '[*Hautboys and torches*]' (*M*.I.vi) calling for a murky and brooding change of locale. The hunting lodge aesthetic of the house is an immediate visual juxtaposition to the inner city buildings that manifest Macbeth's ambitions. However, the brick and dimly lit structure nonetheless exudes the predatory premonitions of the Macbeth family's intentions.

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[93] A fabric reminder of the original British sourcetext for the narrative, both historical and fictional. The red brick exterior and gothic wooden interior is saturated with signifiers of malignant intent, a place of danger and foreboding.

Each city is the manifestation of the era and the characterisation of the Macbeth gangster. The stark representation of honour and dishonour is ably embodied by the contrasts of light and dark in the dazzling cityscape of Hughes's noir interpretation. As the darkness consumes Joe's character arc, so the city looms ever larger and more imposing in the darkness: seeming to close in and around the gangster, buildings fill the screen as the material embodiment of his corruption, at once at the centre of the urban kingdom as well as overshadowed by its corrosive nature. The harsh monochrome of the noir aesthetic of Hughes's 1950s interpretation. The mean streets of Reilly and Wright's remediations are at once creations of realism and non-realism, the sights and sounds of the urban metropolis ruled over by criminal gangs readily recognisable from cultural exposure to the cities. Both films demonstrate identifiers of the neo-noir aesthetic, defined by critics such as Alain Silver and Elizabeth Ward as a style of filmmaking reflexive of their 'noir heritage and intent on placing their own interpretation on it' (1992: 398), with accents of the starkly charismatic lighting of films of the 1940s and 1950s or echoes of the gritty expressionism of urban life. In Reilly's New York remediation of the narrative, the character of the criminal city is recognisable from countless gritty urban melodramas, where masked avengers or silhouetted crooks creep about the back alleys and concrete streets of the Big Apple. The city has the anthropomorphic air of being able to engulf whomever lives within its boundaries, swallowing them up into the swirl of traffic jams, brick labyrinths and blood-stained gutters. Sydney, on the other hand, is every bit the contrast to the bright and sunny tourist escape sold to holiday makers and sight-seers. Where the blue waters of the harbour are normally glittering and welcoming, the water is turned to ink in the nighttime drama, murky and deep, eerily reminiscent of the infamous fate of any who crossed the padrino in Puzo's Godfather text and adaptation.

It is no coincidence that the physical locations of these remediations are linked to the capital cities of the respective interpretation: capital cities draw business, pleasure and people together into a cauldron of activity, legal and illegal. Moreover, as noted by Andrew and Phelps on the subject of the dual connotations of the term "capital", '[u]sually centres of state governance, and authority, capital cities may encourage us to draw semantic parallels with the term "capital punishment"' (2013: 2-3). In a genre where flouting the law meant the inevitable ascension amongst the ranks of the syndicate mob, and the parallel ascension of the unlawful man in both genre narrative and Shakespearean sourcetext, this central concept of capitals and capital punishment highlight the cities of New York and Sydney as the perfect locale for the crime film genrescape and *Macbeth* remediation.

Fig. 8. It's all light and shadow in Hughes's atmospheric interpretation of the film noir *Macbeth*.

Analysis Two: Plot, Genre Aestheticism, and Chiaroscuro

Light: its presence illuminates, provides clarity of sight and scene, enables purity of vision. Conversely, darkness cloaks visibility, throwing obscurity over people and places, and presents the platform for suspicious action. However, moments in the limelight are a poisoned chalice: spotlit, only a conscience clear of guilt needs not fear the scrutiny of bright lights. In the world of the crime film, a gangster's rise to power inevitably means that their time in the light is fraught with danger: after all, when a gun is aimed at you, visibility is the last thing a marked man needs. It is this precise conundrum that Macbeth himself addresses, directing the very Heavens themselves to wink out their starry sentinel: 'Stars, hide your fire, Let not light see my black and deep desires' (*M*.I.iv.50-51). This dual appeal for both literal and figurative concealment underpins the thematic didacticism of the typical crime narrative: black and white, dark and light, right and wrong—moral chiaroscuro which is deftly embodied in the visualisation of the film noir genre, and translates Shakespeare's own symbolic imagery of the battle between the light and the dark. This case study examines the aestheticism of light and dark as a form of aesthetic hypermediacy in the device of cinematographic chiaroscuro. This monochromatic overlay visualises the stylisation of re-presentation of Shakespeare's sourcetext metaphoric imagery: the black and white footage of Hughes's *Joe Macbeth* (1955), or the extreme manipulation of light and dark in Wright's *Macbeth* (2006), directly affects audience perception of original material, and the film noir filter of black and white action is no exception. In this case study, analysis will focus on the literal manifestation of the villainy of Macbeth's night time activities as translated from the sourcetext, and the metaphoric implications of the presence and absence of light in the stylistic framing of the crime film adaptation of *Macbeth*.

Underpinning the genre conventions with the cinematic aestheticism of the film noir motif of light and shadow with violent action occurring during the night time hours (Ottoson, 1981: 1), each of the *Macbeth* interpretations sets the formative conflict at night, where darkness provides the necessary narrative concealment of corrupt activities. As demonstrated even in the earliest examples of crime film narratives, such as Griffith's formative gangster feature *Musketeers of Pig Alley* (1912), metaphoric lighting (or, more potently, the lack of lighting) is a key contributor to the atmosphere of any scene. Emotionally emphatic within sequences of black and white footage, where the enhanced shades of dark and light exaggerate the opposing moral forces of good and bad, or hope and despair, the study of the presence and absence of light is of particular narrative importance in *Joe Macbeth* (1955). The narrative accents of film noir aestheticism in the mid-50s film, pivoting upon the themes of 'violence, death and sexuality' (Hillier and Phillips, 2013: 3) evident in both text and genre conventions, are enhanced by the black and white photography. Such cinematic accents of genre aestheticism manifest narrative intentions or atmospheric signifiers with exemplary use of the expressive power of the absence or presence of lighting in a scene (Gibbs, 2002: 6). Produced in an era where colour cinematography was an established technological technique, Hughes's monochrome interpretation of the sourcetext reflects not only the self-referential revisioning of a classic era, but the authentication device of sinister action occurring in the shadows of both sourcetext and cinematic heritage. Light and dark, morality and crime, life and death. A study of chiaroscuro is possible in any of the three *Macbeth* interpretations, but nowhere more so than in Hughes's film noir transposition: already a narrative which focuses upon the 'less pleasant aspects of human nature' (Palmer, 1996: 5), Hughes's "dark cinema" feature manipulates the use and removal of lighting to enhance the shared cinematic and narrative theme of 'concealment' (Ottoson, 1981: 1) (Fig. 9a-9d). Thus, where the darkness of night is already aligned with the villainy of Macbeth's actions, the film embellishes the transposition with a saturation of contrasting shadows and piercing light. This thematic preoccupation with the dichotomy of darkness and light manifests not only as the symbolic representation of Macbeth's morality, but also situates the narrative events of the play, providing mise-en-scène direction for any potential filmmaker intent on interpreting the text as a genre film. Charlie Booker impressed the importance of the symbolism of night and day, light and dark, in his summary of the *Macbeth* plot:

> Even before Macbeth appears, we have already seen, lying in wait for him in the
> darkness, the three "black and midnight hags", with their occult powers and
> knowledge, personifications of the inner "dark feminine" which is to be his downfall.

From their dark, inferior realm "beyond the light", they catch Macbeth on his hidden

weak spot, arousing his ambition and ego. (Booker, 2005: 333)

The dramatic and narrative importance of these pivotal events occurring at night presents the optimum means of remediation according to typical crime film and genre conventions. It is in the contrariness of victorious darkness, post battle, that Macbeth is introduced to his fate by the witches, and his narrative association with night throughout the remainder of the play serves to underpin the importance of environmental framing. As noted by Skyes, night time is the hour of 'all important scenes of the play' (Skyes, 1910: xviii)—therefore what better way to visualise this performative morality than through the visual characterisation of literal shades of light and dark? Though no stage directions dictate the passing hours, it is made very clear in the spoken stage cues that sinister events occur under the cloak of night. Hughes cinematically paints the picture of Macbeth's narrativity in hues of black and white, aesthetically and visually transcribing morality onto the screen as darkness and light.

Where Macbeth's ascension through the ranks of his syndicate is prophesised, or where he is on the verge of succession, he is cast in half-light to visualise his conflicted loyalties and desires; as Kingpin, having achieved his ambitions to be the boss of his city, he is framed in full light, an affectation of the lime light; at the moment of his death, his entire body is marbled with shades of black and white as he is caught in the shadows of his house and the natural moonlight pouring in through his windows. Lighting, or rather the lack thereof, thereby accentuates the eminent moral darkness of Shakespeare's playtext with the cinematic stylisation of the gangster's moonlit narrativity: chiaroscuro thus sets the scene and illuminates the 'psychological focus of the form' (Hillier and Phillips, 2013: 3) with literal expression of characterisation. A creature of literal and metaphorical darkness, it is only fitting that a gangster Kingpin should be executed at night, during the hours when he is most active. Hughes's interpretation of act five, scenes eight, nine and ten presents a sequence of interminable suspense, which takes the form of a one-sided shootout, eventually, cathartically, ending in a confrontational moment of violent action.

Fig. 9a   Fig. 9b

Fig. 9c

Fig. 9d

Fig. 9a- 9d. Lighting used as a means of depicting the depths of immorality Joe falls to as his desire for social advancement rises.

Hughes's transposition is not alone in the manipulation of lighting as cinematic stylisation of Shakespeare's text. *Men of Respect* and *Macbeth* also feature examples of palimpsestic chiaroscuro, notably in sequences of moral dilemma or the transformative moments of the gangster from foot soldier to corrupt Kingpin. The main difference between the monochromatic narrativity of Hughes's film and the two colour transpositions is simply a case of saturation: where colour suggests subtly of theme through manipulation of the entire spectrum,[94] there is little to confuse about the stark contrast between black and white in the shades of monochromatic chiaroscuro of Hughes's *Joe Macbeth*. Lighting, the exploitation of the symbolism of light and darkness, therefore presents the aesthetic manifestation of narrative and character hypermediacy, interpreting Shakespeare's characters according to the genre visualisation of lighting.

Section Two: Plot, Genrescape, and Characterisation

The first section deciphered those conventions, codes and icons of the crime film genre which tangibly and visually influenced the physical setting of each remediation of the *Macbeth* text. The presentation of the transformed plot was established through introduction to the insinuations of the physical landscape and its interpretation gave rise to the scenery of the urban *Macbeth*. Echoing the transition of action from opening scenes, which must-needs situate the audience within the realm of the story for the development of plot to advance, the

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[94] Reilly makes sterling use of thematic red lighting to illuminate Ruthie as she undertakes her part in the plot to murder Charlie in *Men of Respect*: when the red light is the only source of illumination in a shadow-tainted room, colour certainly "pops" with narrative symbolism. This stylistic convention is reflexively acknowledged in Wright's own depiction of Lady Macbeth in his rendition of the play, bathing the modern femme fatale in the colours and harsh lighting of a neon, postmodern tragedy.

case studies unfolded how the heathland and castles of Shakespeare's Scottish epic were transported into the contrapuntally grimy yet desirable cityscapes of the criminal underworld. The place of the gangster gave a bedrock for engaging with each remediation, from the black and white chiaroscuro of the film noir genrescape, to the polished high-rise apartment blocks of the twenty-first century interpretation of the gangster's desire to ascend to the pinnacle of his kingdom.

When I have spoken of genrescapes in the previous chapter, I refer to so much more than the remediation of physical environment. "Genrescape" as a term encompasses those conventions which embroider the scenery, completing the atmosphere of the narrative and enhancing the elements which immerse audiences within the plot. In the instance of the crime film, genrescape refers to noises associated with the less than salubrious activities of the criminal underworld, such as the squealing of car tyres or the cocking of a gun; the literal fabric of the gangster's world, their clothes and accessories; the soundtrack to their world, boomed from jukeboxes or club surround sound systems. All of these elements are as vital to the construction of the world of the gangster as the physical locations of the narrative, and enable a greater immersion of the translated characterisation of Shakespeare's Macbeth into his noir environment. However, in keeping with the focus of my research question, the elements examined may not readily translate between the parent mediums, bias falling further into the weight of the genre film vehicle: what follows, therefore, is an examination of those narrative action elements which interpret the Macbeth gangster plot according to the crime film iconographies. In the process, those elements which straddle both dramatic text and filmic text will be analysed as truly transmedial conventions, and highlighted for their mediation properties.

Analysis Three: Accents, Place, and Narrative Identity

Accent is one of those analyses in this chapter section which examples the very heart of interpretative, or suggestive, adaptation: there is no suggestion of affected accent in the sourcetext or stage directions. Shakespeare's playtexts would have been performed in whichever accent the early modern players deemed best suited to the performance with the sonic rhythm of original pronunciation (Crystal, 2016: xi). With such iconic aural identifiers associated with the crime film, how do the three directors of these *Macbeth* adaptations exploit the cognitive-associations of accent as an aural device for the Macbeth gangster?

Sound enabled the gangster figure to identify himself through verbal signatures (Leitch, 2002: 24) or, more generically, the authenticity of their socio-geographical accent (Munby, 1999: 39). Accent is a focal point for any piece of cinematic work: accent identifies locale and social status. Through the technological development of the talkie, the gangster picture was finally able to demarcate the villains from the heroes through sonic cues, no longer needing to rely upon intertitles for dramatic intent. Where the archetypal movie gangster was classed as a second or third generation immigrant, 'with names like Tony Camonte, Caesar Enrico Bandello, Sam Vettori' (Rosow, 1978: 43) in the classic period of the genre, accent became a key signifier of the background and moral character of the figure, Italian heritage providing socio-historical precedent for characterisation. With historical associations of Italian immigrants, the Black Hand gangs[95] of the late nineteenth centuries and iconic Mafia, the Italian accent soon came to signify the shady and nefarious characters within the gangster features (Kozloff, 2000: 207). In all of the three *Macbeth* transpositions analysed in this chapter, only one interpretation accent as diegetic device is evident in reference to cinematic and literary accent heritage: *Men of Respect*, though never specified but reasonably evidently set in the intimate network of New York's Little Italy, incorporates instances of Italian phrases to accentuate the lineage and Mafiosi heritage amongst Pardino D'Amico's gang. It is therefore fitting, considering the numerous references made to Italy in Shakespeare's canon (Kirkpatrick, 2013: 277-278), that Reilly's transposition establishes Mikey Battalia within an American, Little Italy Mafiosi. Thus the accent of the past, metaphorical and literal, acts as a diegetic reminder of genre heritage, as is evident even in this late twentieth century adaptation.

Much the same can be said for *Joe Macbeth*: the broad variety of New York accents "fits" the classic sonic silhouette of the gangster, but what of an Australian accent? Sydney is not the place commonly associated with the gangster genre according to our Hollywood training (Leitch, 2002; Elliot, 2014). However, crime is universal- gangs, gang warfare and competitive conflict is not restricted to the smoky back alleys of New York or Chicago. Wright's Australian *Macbeth* sonically underpins not only the universality of corruption and criminal activities, but also the transgeographical situation of the *Macbeth* narrative. By this, I mean that were we to remove the aesthetic trappings of the sourcetext (clothes, sets, props), we would be faced

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[95] For further information on the historiography of formative American mafias, including the Black Hand Gang, see Ernest Volkman's *Gangbusters: The Destruction of America's Last Great Mafia* (Harper Collins: 1999) or Stephen Talty's *The Black Hand* (Random House: 2017).
The Black Hand: Terror by Letter in Chicago by Lombardo, Robert M, 2010; and *The Origin of Organized Crime in America: The New York City Mafia, 1891-1931*, by Critchley, David, 2008.

with the bare bones of narrativity: the fallibility of man, the corruption of ambition, the jealousy of power. These truisms affect men of all creed and kin, and the atmospheric qualities of authentic accents enable the immersion of audiences within the mise-en-locale of Wright's relocated *Macbeth* in an example of transcontinental interpretation.

Fig. 10. Wright's *Macbeth* (2006) demonstrates the material iconography of narrativity.

Analysis Four: Characterisation, Plot, Genre Identifiers, and Costume

Material appearance may act as advertisement or camouflage: in the situation of the gangster, the clothes worn are as much a uniform of belonging to a lifestyle as a means of blending into the urban environment. Marc Mappen, author of *Prohibition Gangsters: The Rise and Fall of a Bad Generation*, noted that the social desires of the gangster manifested as much in their clothes as their action, stating that 'status-seeking can be seen in the gangster's apparel. Major Prohibition criminals favoured hand-tailored suits with cuffed pants, silk ties, and fedora hats, which they wore with a swagger' (2013: 4). They say that the costume makes the clown: if this is so, what makes the gangster? Is it as simple as the material manifestation of character? Or, as Adler suggests, is character simply a bootleg cocktail of Hollywood signifiers (Adler, 2007: 3), which have taught both audience and actor how to perceive their role? Furthermore, how does the interpretative materiality of the mobster's costume expand investigation into the remediation of Shakespeare's characterisation?

When the visual signifiers of genre manifest themselves as material icons, especially in the classic gangster genre as highlighted in Buscombe's essay 'The Idea of Genre in American Cinema', (*Screen*, 1970: 140), the motif of costume becomes the key identifier of characterisation. Such genre icononography can be identified as a narrative signifier of status within Griffith's *Musketeers of Pig Alley* (1912). The lead gangster, Snapper Kid, is instantly identifiable by the visual conventions of leadership through the superior cut and quality of suit

and hat. The best wear the best, and so it is for Snapper Kid. It is this conceptual marker of

hierarchy that prompts Macbeth's challenge on the assumption of the title of Cawdor:

superiority is worn as a metaphoric garment, and Macbeth is uncomfortable in his newly

appointed 'robes' (*M*.I.iii.107). In the context of a silent slapstick film the man walking along

with his hands in his pocket becomes a comedic figure, physically and gesturally embodying

the potential for hapless comedy.[96] However, this is not true of all cinematic genres. The

gesture of the gangster's hands in his pockets has become a visual signifier for the possession

of a hidden weapon, or at least the suggestion thereof. Costume, therefore, becomes so much

more than the materialisation of overt characterisation: it signifies covert suggestion of

psyche. Where concealment is the best-worn weapon of the hitman, the outline of the

pocketed fist could as easily be a curled hand or secreted flick-blade, implying the potential

for conflict and violent action without overtly displaying their intent—wearing their handgun

on their sleeves, so to speak. This same material thread of potential violence is easily

identifiable in the introduction of Mikey Battalia, Reilly's Little Italy mobster interpretation of

Macbeth (Fig. 11a-11b). Immediately, costume remediatedly embodies genre signifiers from

both crime film conventions and sourcetext rhetoric as suggestions of character. As we are

"introduced" to Macbeth as a soldier through the bloodied Captain's report, so Reilly's

costuming materially represents the Chorus to Battalia's entrance.

Fig. 11a   Fig. 11b

Fig. 11a-11b. The iconic visualisation of the gun outline in the formative *Musketeers of Pig Alley* (1912)
(11a) leads to the gestural signification of the concealed weapon in the introduction of Mikey Battalia in
Men of Respect (11b).

Iconic in his formal business suit, hat and overcoat, this retro-vision silhouette of genre

characterisation embodies the upwardly mobile, paradoxically hierarchical and repugnantly

anti-establishment survivor of the social upheaval of America's Prohibition era. The literal

manifestation of the phrase dressed to kill, the gangster figure projected the image of

organized corruption: 'a suited criminal suggests crime as a business' (Larke-Walsh, 2010: 70).

Just as the pathetic fallacy of the storm in *Macbeth* is used as an indicator of social

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[96] Prime examples of this being the 1917 Arbuckle production *His Wedding Night*, featuring Buster
Keaton, and Chaplain's 1921 *The Kid*.

disequilibrium, the gangster's suit becomes the material metaphor for the imminent conflict. Within this material metaphor, notably when examined against the organizational establishment of two out of the three syndicates in these *Macbeth* transpositions, namely *Joe Macbeth* and *Men of Respect*, we recognise the cinematic interpretation of Macbeth's kingdom as 'organized crime and the Mafia' (ibid, 2010: 70) respectively. Costuming as a means of the identifier of business-like crime and the ambition for syndicate furtherment (see Mappen, 2013: 4) is probably best represented in the turn of the century feature *The Untouchables* (1987). Typified for the iconic look of the gangster, where the cinematic affectation of Prohibition attire 'suspends people in the past' (Monks, 2010: 13), the wearing of suits and hats relate to the post-50s decline of men wearing formal attire. That same era self-authentication can be seen within the costuming decisions and use of material metaphors for ambition in *Joe Macbeth* (1955); in the modernised *Macbeth* (2006), material hypermediacy as character affiliation replaced business suits with couture jackets worn by the highest ranking members of the organisation. Wright's twenty-first century transposition demonstrates multiple remediated layers in the cinematic reflexivity of the stylisation of the jackets worn by Macbeth. The platform of material signifiers extends to the formal attire worn by the syndicate boss Duncan and his sons. In this material accent, the heritage of the gangster's suit merged with the hierarchical identifiers of rank, to materially underpin the central themes of hierarchical ascension and power present in the sourcetext. The higher up the ladder you go, so the social verticality of ascension is manifested in your clothes: as Bruzzi states, the gangster's aestheticism reflects his primary concern, 'status, money and style' (Bruzzi, 1997: 67).

Far from using the iconically formal silhouette of gangster-associated costume as a means of signifying syndicate associations, and thus accenting genre lineage through material identification of violent intent, the gangsters and members of Charlie D'Amico's associates in Reilly's *Men of Respect* are dressed in inconspicuous twentieth century street clothes. A far cry from the suited, booted and hatted attire of Hughes's *Joe Macbeth*, material accents of the gangster film era which influenced Wright's tartan-suited and booted *Macbeth*, Mikey Battalia conducts the catalytic conflict of shooting, stabbing and maiming his targets in a polo shirt, brown trousers and a tan trenchcoat. The gangster is disguised in fashionable clothing of the period: dressed to kill. Where costume is no longer cut to overtly display the violent potential in the image of the gangster, the focus relies purely on the actions of the character and the violence they are capable of without trappings to provide prior warning of visceral ability. Mikey thus becomes the perfect hitman, blending in with the crowd, cloaked in the

mundane and his divergence from the typical gangster silhouette (Fig. 12a-12b). Reilly's gangsters, therefore, are clothed in mundane anonymity. Costume thus becomes a cloak of deception, a remediated re-presentation of Lady Macbeth's several instructions that her husband changes his appearance to suit the occasion:

> To beguile the time,
> Look like the time; bear welcome in your eye,
> Your hand, your tongue; look like the innocent flower,
> But be the serpent under't.   *M*.I.v.62-65

> Get on your nightgown, lest occasion call us
> And show us to be watchers.   *M*.II.i.68-69

Fig. 12a   Fig. 12b

Fig. 12a-12b. Dressed in civilian street clothes and thereby without the visual signifier, or warning, of a typified gangster's attire, the violence of Mikey Battalia's visceral actions are magnified by the commonality of his appearance.

According to Rhode's summation of the identity signifiers of the classic gangster movies, the appearance of the characters was as key a material metaphor for success as their deeds: if you wanted public acknowledgement as the best, you had to dress the part. Theatricality is an inherent aspect of the personification of any classic gangster, whether it is a basic level of maintaining appearances by acting the part, or the more detailed characterisation which materialised (literally) the persona and the privileges of the criminal lifestyle. The gangster therefore was as much an actor as a criminal, exhibiting a dramatis persona through his flamboyant dress-sense, 'a theatrical flair in the way he stage-managed the city' and his manipulation of ordinary object 'as if they were conjuror's props' (Rhodes, 1978: 303). Herein is a direct thread of comparison to Macbeth's own conclusions on the truth of the life of those in search of power: temporal and insubstantial, the 'walking shadow' of the 'poor player' (*M*.V.v.23) describes the gangster's fleeting experience of success at the top as men that strut and fret their hour upon the stage. The gangster acts to maintain his position and reputation,

so Macbeth is encouraged from the first temptation towards murder to act a part and thus conceal his true identity. Costume, the well-tailored suit with all of the accessories of power, is merely the material metaphor for such disguise.

Clearly identifiable in the material affectation of Prohibition era gangsters and the acquisition of finer quality clothing, 'hand-tailored suit with cuffed pants, silk ties, and fedora hats' (Mappen, 2013: 4) is the motif of hierarchical ascension as represented through the material possession of a new suit or new clothing. This material metaphor is most keenly demonstrated in Hughes's self-authenticating, monochromatic retrovisional transposition of the *Macbeth* sourcetext, *Joe Macbeth*. Filmed in black and white to better enhance the accent of period-authentic mise-en-scène, the luxury of the gangster's world acts as a cinematic device for the accentuation of the atmosphere of 'nadir and despair of the early depression years' (Briley, 1990: 220). The metaphor of increased power made manifest through literal material possessions, Joe's ascension from Tommy gun toting foot soldier to Number One Boy, and later Kingpin, is visually marked through the finer tailoring associated with The Boss of a syndicate. Unlike the sourcetext Macbeth, who questions why he is addressed as Cawdor, alluding to his claim to the false title to be as unworthy as a set of 'borrowed robes' (*M*.I.iii.107), Hughes's Joe welcomes the transition without comment, materially claiming his succession with his new house and finely tailored formal attire (Fig. 13a-13b). The paradigm of the gangster dressed in a new suit demonstrates not only a promotion in the authority associated with his position in the gang, but also the increase in wealth which would logically follow. Joe's finer clothes, therefore, underpins the concept of costume as playtext manifestation of inherent thematic symbolism (MacIntyre, 1992: 2-3).

Fig. 13a   Fig. 13b

Fig. 13a-13b. Though maintaining a similar dark wardrobe, the material appearance of Joe is markedly increased in quality as he ascends from a Boy in The Duke's gang (13a.) to the Kingpin and leader of the mob (13b.).

Hughes's tailored metaphor finds thematic and material parallel in McGuigan's unnamed gangster in *Gangster No. 1* (2000): demonstrating his syndicate ascension from anonymous

thug to trusted member of Freddie May's crew: through a sequence of being fitted for a new suit, his new look marks outwardly the transformation within. The requirement is not self-imposed, however: May (Thewlis) instructs that his new Boy get himself 'kitted out' (Fig. 14a-14c). Image, in this business, is everything. In contrast to the subtly sleeker appearance of Joe in Hughes's adaptation (a tuxedo jacket in the place of a single-breasted jacket), the anonymous thug (Bettany) exhibits a marked social ascension as his admittance into a higher position of authority and wealth within May's gang is implied through his finer clothing. Thus, the suit becomes the indicator of the anticipated action of violence.

Fig. 14a
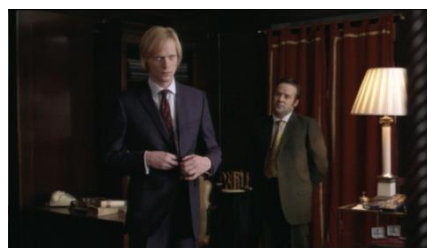
Fig. 14b

Fig. 14c

Fig. 14a-14c. Suited up: the material transition from street thug (24a) to suited gangster (24b- 24c): Bettany's costume materially announces the metaphor of social verticality and hierarchical succession.

To look like an authority figure is to maintain the appearance of Power: as Larke-Walsh notes, costume is an 'extension of a character's identity' and, most potently, 'masculinity' (Larke-Walsh, 2010: 71). The visual embodiment of physical and authoritative strength enables the admission and acceptance of leadership within the hierarchy. A visual montage of success, what Nochimson recognises as a 'Frankenstein work-in-progress', the narrative of the central protagonist gangster follows the device of material construction as a means of assuring reputation through apparel; finance gained by power allows the gangster to buy himself all of the necessary 'props that money can buy in a frantic attempt to assume the appearance of upper-class' (Nochimson, 2007: 31) members of society. Macbeth, in assuming the crown and holding feasts to celebrate his success, purposefully surrounds himself with the material signifiers and characteristics displayed by both King and Kingpin. Where once before his possession of greater titles and status appalled him, 'why dress you me in these borrowed robes?' (*M*.I.iv.106-107), now he adorns himself with every artefact and 'strange garments' (*M*.I.iv.144) that will publically assert his social dominance. The duality of the gangster's

persona, of theatricality and of control through violence and the threat of violence, are at once brought to bear with visual significance in the earliest cinematic interpretation of Hughes's *Macbeth* and Wright's 2006 feature. For example in the narrative of *Joe Macbeth* the eponymous character, Joe, the Number 1 Boy, advances through the ranks of his syndicate: in parallel, so his dress has become richer and of better quality. Similarly, though lacking the classic refinement of a fitted business suit, Wright's *Macbeth* demonstrates generic lineage through the assimilation of the iconic attire of the gangster characterisation whilst costuming his Sydney druglords with a modern twist (Fig. 15a-15b). Tartan and leather replace silk and wool, couture signifiers of remediation, but still promise violent conflict. The tartan style of Macbeth's jackets are an interesting mixture of high fashion (reminiscent of Vivienne Westwood's iconic looks) and the material bridge to the Scottish Play.[97]

| Fig. 15a | Fig. 15b |

Fig. 15a-15b. In material tribute to the costuming heritage of the genre, Wright's modern characterisations dress formally but within the cultural taxonomies of twenty-first century attire.

This haut couture materialisation of Macbeth's costume therefore embodies the aesthetic and narrative themes of the Scottish play, visually underpinning the semiotics of Shakespeare's playtext through remediated fabrication. This material manifestation was further underpinned through the black tactical kilt[98] Macbeth wore into battle during the final shootout of Wright's adaptation. I will admit to feeling conflicted watching this costume choice: though unmistakably self-authenticating through the adherence to "Scottish fashion", it was such an impractical decision for a character who has proven his skills in combat. While many of the non-combat clothes were an appropriate nod to Shakespeare's British mise-en-locale, the kilt was a step too far.

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[97] The only other notable use of tartan in Wright's film is seen in the school uniforms of the three adolescent witches' uniforms: less out of place in the place of a uniform, but certainly a demarcator of their Otherness, linking their existence with that of Macbeth's ambitions.

[98] We see an authentically dressed Macbeth in the form of Michael Fassbender, whose actions and depicted warfare prowess is examined in the next chapter.

Fig. 16. Musicology and soundtrack as atmospheric signifiers, underpinning the iconic locale of criminal activities in a nightclub in Wright's remediation.

Analysis Five: Plot, Described Narrative Action, and Sound Effects

Where sonic conventions demarcate iconography, the gangster film is arguably the child of the era of the talkie (Rubin, 2000: 84), where the advent of the merger of sound with visuals altered the depiction and 'aesthetics of violence' (Prince, 2003: 8) through the exaggeration of the dynamics of cinematic realism. Technological advancement provided entertainment which could now thrill visually as well as with audio-effects: where crime features were already a firm cinema favourite, the addition of sound in the late 1920s 'ushered in a new level of screen violence', allowing audiences to 'hear the shrieking of speeding tyres and, most importantly, the explosive firepower of Tommy guns' (Kendrick, 2009: 47). Iconic to the gangster genre is the use of the exaggerated gunfire and the screech of car tyres as cars pull away or brake sharply outside a targeted establishment. Music acts not only as a means of historical locale placement (swing bars, jazz clubs etc.) and as a sound bridge between scenes, but also as a means of creating narrative disharmony with the application of contrapuntal diegetics. The iconic sequence in Tarantino's *Reservoir Dogs* (1992), merging 'Stuck in the Middle with You' with iconically visceral gangland torture, resonates deeply within numerous works within the gangster genre, and the upbeat tempo of the undulating merger of diegetic and non-diegetic soundtrack in *Goodfellas* is a prime example of a retrovision piece of cinema informed by in-narrative soundtrack. But what has this to do with the sonic remediation evidenced in the *Macbeth* crime film transposition?

Not all sonic or musical diegetics are aligned with the visualisation of the source of the sound: in keeping with the theme of the unseen torture of the policeman in *Reservoir Dogs*, both Reilly's and Wright's interpretations of the murder of Duncan make use of the aural motifs of the crime film genre. Just as an audience does not need to see the action to recognise the intent behind a hammer being cocked on a gun, so the same cognitive understanding is

instilled through cinematic motif recognition. The camera pans away, the sound of gunfire:
these sonic cues resonate and define narrative. Similarly, when a knife penetrates flesh, the
action creates an unmistakable signature: action and sound as performative narrativity. In two
scenes concerning the same subject, Reilly's *Men of Respect*, and the later transposition of
Macbeth by Wright, the audience is reminded of the violent nature accompanying the
soundtrack to a gangster's work. Thus, in a shared examination of the same scene across the
two interpretations, the use of narrative diegetics to suggest a visual manifestation of murder
occurring out of frame will be analysed as a prime example of genre-typified acousmatics. In
both *Men of Respect* and *Macbeth*, as the camera pans away, enhanced diegetic sound effects
informs us of the action out of shot. Having filmed the careful selection of the murder
weapons used in both scenes (two examples of murder by dagger as a token of narrative
symmetry with the Shakespeare sourcetext), the use of exaggerated sounds of blades
penetrating flesh and distorted breathing encapsulates and informs the audience of every
detail unseen on film. Rather than rely on the audience's primary sensory cognition of
narrative vision, both Reilly and Wright manipulate the cinematic heritage of sound effects
alongside the audience's capability to 'make sense of the images and sounds' (Hayward, 2006:
373). Therefore, though the camera captures images of both Macbeth characterisations
raising and plunging the daggers, the literal stabbing remains unseen (Fig. 17a-17b). In a
cinematic echo of Hitchcock's iconographic shower sequence in *Psycho* (1960): sound informs
the unseeing eye.
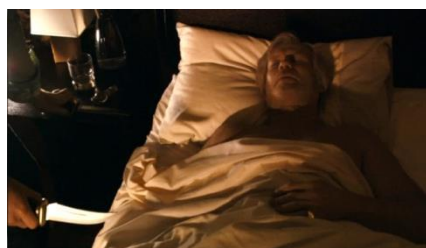
Fig. 17a   Fig. 17b

Fig. 17a-17b. As Mikey selects his chosen weapon from his personalised case in *Men of Respect* (Fig. 17a), so
Macbeth stands poised ready for the kill before the maiming begins in *Macbeth* (Fig. 17b).

These sequences ably demonstrate the interpretative translation of narrative and thematic
leitmotifs inherent in Reilly and Wright's murder scenes: in the sourcetext, Shakespeare
makes use of the devices of sound effects to embellish the imaginary conjuration of Duncan's
murder. Lady Macbeth's verbal cues for the screech of an owl (*M*.II.ii.2-3) could as easily be
cued as the screams of a dying man: what the eye sees and what the imaginary eye presumes
can be two entirely different things, but acousmatic associations and psychological influences

alter aural perceptions. This is the power of non-diegetic sound effects in the playtext, which the directors seize upon in their own interpretations of the narrative: what the audience sees and hears is actually the duality of the actual and the cognitive interpretation of narrativity.

Sound effects are complemented by affective musicality in all three transpositions. Examples of music setting the scene, both historical and atmospheric, can be found in all three adaptations: in *Joe Macbeth* (1955), excerpts of contemporary and period music situate narrative placement and underpin atmosphere through sympathetic co-ordination of the sonic and the material; *Men of Respect* (2003), while music is generally absent but for the soundtrack as a non-diegetic amplifier of scenario, uses soundbytes of various genre-appropriate conventions, such as stereotypically Italian string compositions and twentieth century party music; finally, *Macbeth* (2006) features modern soundtracks superimposed on top of diegetic music and soundbytes of confrontational action and enhanced diegesis in the scene of Duncan's murder. The first and final transpositions combine and merge the sonic boundaries between the diegetic and the extra-narrative. Music blurs the taxonomic borders between the action and the soundbridge: a jukebox in *Joe Macbeth* acts as the diegetic instrument for bridging the soundtrack with the material dimensions of the mise-en-scène in frame, and the music featured in Cawdor's club in Wright's twenty-first century Australian adaptation continues from the soundtrack into a heterotopian piece which is manipulated by a remote in Macbeth's hand (Fig. 18a-18b). The films use music as a means of melodramatically enhancing the period authenticity of the action through the diegesis of the era: Landy explored this very concept through her argument that the 'representation of history in film' is dependent upon 'gesture and music' (Landy, 1996: 21) far more than the unilateral thread of timeless narrative themes. Thus diegetics and soundtrack music acts not only as the placement of the action, but also as a means of disguising the cinematography of narrative through the cuts and shot-to-shot progressions.

Fig. 18a

Fig. 18b

Fig. 18a-18b.The use of in-frame musical equipment enables a further platform for enhanced narrative accentuation of cinematic fictionality blurred with tangible narrative realism.

The use of contrasting slow motion footage against an upbeat or fast tempo piece generally indicates disjunction or, at the very least, an excerpt of narrative where the action takes on a meaning beyond the physicality of the movement onscreen. Such footage is foregrounded in the final gunfight transposed from act five in Wright's *Macbeth*. The modern, rock and roll score adds to the heightened atmosphere of tension, frantic action and masculinity: where the minor keys might have connoted a sense of femininity in the action of the death of Lady Macbeth, the harsher, sharper tones created by the guitar riffs enable a potently masculine scene, despite the artistic choice of slow-motion photography. External evidence of the relation of rock music to the stereotypical masculine qualities of aggression, violence and potently ardent messages of confrontation is identifiable in the 1995 Scorsese mob feature *Casino*, where the musical genre 'plays an ominous role' in the diegetic narration of 'Nicky's unthinking and unrelenting violence' (Howell, 2015: 66).

The narrativity of musicality is therefore a perfect example of sound effect as remediation, presenting sourcetext action and theatrical cues of (dis)harmony. Sound effects and verbal imagery are the playtext comparators of violence within the transpositions. Thus, where spoken cues call for sore-throated ravens (*M*.I.v.37-38), or stage directions signal *Thunder and lightning* (*M*.I.i), the crime film adaptations suggest contrapuntal soundtracking or atmospheric sound effects to communicate social and narrative disorder and chaos.

Fig. 19. Slow to draw, quick to kill: Reilly's slow motion action draws out the pain of bloody execution.

Analysis Six: Plot, Chronotopics, and Sound Effects

Slow motion photography, combined with the use of sympathetic in-narrative diegetics, both enhances and dulls the truly horrific nature of the violent world of the gangster. The musical

soundtrack, expanding upon Andrew's argument, is one of the sensory elements which has been transformed from a created source of aural entertainment and informative device to form a 'mental object' (Andrew, 1976: 31). Apparently self-conscious of its own purposeful placement to effect narrative fulfilment, musicality therefore can become a contrapuntal narrator of narrative action. The montage sequence interpretation of violent confrontation presented in Wright's transposition of the playtext is a prime example of the evolving nature of violence in cinema. The use of slow-motion footage to portray the opening scene as the inaugural combat, re-presented as the shootout between Macbeth's gang and the Oriental gang, in the playtext only reported, and concluding battle scene forms a cinematic genre-bridge. In this, the final scenes including the opening shootout, reflect the iconic gangster motifs of gang warfare conducted in quasi-formal business clothes. However, such iconic gangster genre signifiers become increasingly reclusive in Wright's narrative, leading to the climactic fight scene, which embraces the extravagance of the diegetically and visually enhanced modern action film. Where the shoot-out of the gangster film is super-charged with the intensity and modern technology of a twenty-first century arsenal and underscored with heavy metal soundtracking, the scene uses the conflict not simply as a sequence of violent images, but becomes a signifier for the evolution of genre conventions, 'for example, the shocking quality of montage violence becoming the norm for action movies' (Kendrick, 2009: 10-11). Wright's transposition of the sourcetext further enhances the interpretative merger between early modern sourcetext and evolving/emerging cinematic genre narrative through the presentation of the scenes of conflict and concluding confrontation: just as Shakespeare is credited to have presented 'remarkably contradictory views of war, encompassing both the charm and the horror of armed conflict' (Dente and Sorcini, 2013: 18), so too Wright enhances the contrapuntal nature of the modern action-gangster hybrid through contrasting music and frame-speed effects. Chief amongst these seemingly contradictory devices is the manipulation of audience perception of conflict through the seemingly balletic nature of the compositional merger of modern, high tempo music and the slowed sound rate of the diegetic sound of gunfire and shock-wave effects as bullets enter and exit the victims' bodies. In exploring soundtrack diegetics, accents of the developing action montage sequence are evident in Wright's modern *Macbeth* interpretation. Thus both scenes of catalytic conflict, where violent action marks the beginning of Macbeth's ascension, and concluding confrontation, Macbeth's death, expand upon the diegetic signifiers of both the gangster genre and the spectacular action film typified by the Reagan era cinematic heroes.

Fig. 20. Lady Macbeth, now Lily Macbeth, literally stands above her husband switching the ideas of gender roles in criminal action films.

Analysis Seven: Lady Macbeth, Plot, Characterisation, and Genre Convention

According to Kendrick, narrative action as embodied through violence sequences presents a cinematic platform for debating issues otherwise too politically sensitive for direct discussion (Kendrick, 2009: 3). Within this framework of crime film conventions and intermediality, one area I find of narrative intrigue is the gangster interpretation of Lady Macbeth as transposed femme fatale, or gangster's moll. Set against the corrosive nature of violent conflict, the gangster narrative primarily focuses upon the masculine struggle for power and dominance over their immediate gang as well as the law. The question of Macbeth's masculinity, directly challenged and exploited by his wife, is examined in each transposition. This relationship will be analysed against the stereotypical role of the gangster's woman, or moll, and the palimpsestic transposition of the three Shakespeare adaptations. Though Lady Macbeth is a married woman, and by her own testimony a maternal figure, the gangster's moll stereotypically appears as an unmarried partner who is treated luxuriously but maintained at an emotional distance, an accessory of or diversion from 'male aggression' (Malone, 2015: 24) and the sexualised vice of social corruption. Social recognition of status as the gangster's mistress may afford the girl a level of respect, but the sanctity of marriage still demanded a degree of social respectability, otherwise absent in the unmarried relationship. Thus, the influence wielded by Lady Macbeth and her character function must be examined as the married moll fatale, Macbeth's right hand woman.

The playtext narrative presents a challenge to traditional patriarchal hierarchy: the metaphorical castration of Macbeth by the manipulation of female influence. The presence of the demonic sisters and murderously ambitious Lady Macbeth, therefore, forms a narrative canvas for the projection of social disjunction and gender debate. While Duncan is alive,

hierarchy is maintained through literal and regal masculine dominance: however, such contentment of being and station is questioned as soon as spiritual and moral transgression is enforced by the prophetic presence of the witches. This female interference, influential in Macbeth's progression from Thane to King, is exaggerated by the ambition of Lady Macbeth, the character who not only ignites the passion within her husband to commit treason but enables and enflames his murderous thoughts. The presence of women within this narrative, and the influence with which they petition their men, is echoed within the retrovisional character echoes (by which I mean the accented echoes of previous cinematic devices) of the gangster genre works produced in the middle years of the twentieth century and beyond. An inherently masculine genre, the effect women have upon the men of the narratives is corrosive: they enable and destroy, their influence persuading the men in their lives to strive and murder their way to the top of the syndicate. Indeed, as speculated by Shadoian, women in these films embodied catalytic influence, inspiration, and instruction, stating that '[w]omen may instruct, but only men have the ability (and opportunity) to bring about actual change' (Shadoian, 2003: 348). Shakespeare's women are not unknown to desire the masculine privilege of action and Lady Macbeth is no exception, instead calling on those unnatural spirits '[t]hat tend on mortal thoughts' to 'unsex' her (*M*.I.v.40) that she might live her ambitions vicariously through her husband's hand. This invocation, Newman believes, ties Lady Macbeth with the realm of witchcraft, conjuring, and the transgression of 'traditional gender roles' by 'disorderly or unruly women' (Newman, 1991: 56). Be it the traditional associations of witchcraft spells and familiars or the witchcraft of persuasion and sexual manipulation, Lady Macbeth's behaviour undoubtedly speaks through the action of the moll, or femme fatale, in these crime film adaptations. Where a woman may not wield the dagger, she may direct its strike.

In a genre where the gangster's moll embodied 'the notion that the woman's only access to male power is through sexuality' (Grieveson; Sonnet; Stanfield, 2005: 115),[99] the hyper-masculinity of violent ambition manifested within Lady Macbeth transgresses those archetypal gender roles genre conventions, presenting a character hybrid of achieving her intentions by inciting the emotional emasculation of her husband's sexual potency. In each of the three transpositions, Macbeth possesses the skills, but his pride must be peaked by his Lady to set him on the path to achieving the ultimate status of supreme hierarchical dominance, seizing 'the mob crown' (Willson Jr, 2000: 95). (Fig. 21a-21c)

[99] The authors referred to the moll of the 1930s, the earlier era of the classic gangster narrative, when masculine power and gender ideologies reflected on the evolving nature of the New Woman and the social upheaval of changing gender ideals.

Fig. 21a

Fig. 21b

Fig. 21c

Fig. 21a-21c. The three interpretations of Lady Macbeth instruct their husbands in murder and ambition.

Lily Macbeth, the viciously ambitious and socially hungry wife of Hughes's eponymous Joe Macbeth states without hesitation: 'It's got to be done, Joe'. If she and her husband are to ascend to the pinnacle of their syndicate society, The Duke has to go. Her pure white dress and demure doe eyes embody the very flower her serpentine husband must hide beneath if the plot is to succeed: she is the 'innocent flower', and he the 'serpent under't' (*M*.I.v.64-65). In the flesh, she appears physically genteel and 'compliant', however, she unabashedly uses her sexual wiles to ensure her husband's determination is 'securely under her control' (Duvillars in Palmer, 1996: 30). Having been recently promoted to Number One Boy, and thereby witnessing the realisation of the first two parts of Rosie's tarot prophecy, his reluctance to kill the Duke echoes the contrasting desires of loyalty and ambition in the canonical Shakespeare character: Lily's thirst for power transposes to Hughes's remediated moll fatale. *Men of Respect* shows Mikey Battalia's wife, Ruthie, a woman whose past sacrifices have fashioned her into a steely mafia matriarch, continues the theme of initiation of intent through savage mockery of her husband's masculinity. Confronting Mikey, boxing him in against the mirror, using her body as a cage, Ruthie forces her husband to look at their joint reflection (Fig. 21b). Attention caught, Ruth drawls that were she 'the man, I'd know what to do'. Ruthie's speech is not far removed from Shakespeare's own playtext rhetoric, but there is one subtle twist that delineates the two: Lady Macbeth challenges her husband's vanishing masculinity, degrading him with the cowardice and small mindedness of a 'beast' (*M*.I.vii.47), but Ruthie goads Mikey by figuratively removing his masculinity and claiming it for

herself, wearing it in a speech of vitriolic intent.[100] The two halves of the Battalia couple represent the divided persona of Macbeth: one part honour, one part warrior. In the mirror, two "men" stare at each other, but the physical and psychological boundaries distinguishing the sexes blur in this blatant example of gender transgression, the 'embodiment of the "bad girl"' (Neroni, 2005: 22). In direct contradiction to Rosenthal's theory that Ruthie is 'the only screen Mafia wife who wants her husband to be *more* violent' (Rosenthal, 2007: 10-11), Reilly's Ruthie Battalia not only continues the trend set by Lily Macbeth in Hughes's adaptation, but sets the stage for Wright's own interpretation of Lady Macbeth in his 2006 feature. In Wright's modernised and relocated Australian locale, this modern fatale recites the sourcetext rhetoric to manoeuvre Macbeth towards the murder of King Duncan: set amongst the mise-en-locale of the high rise concrete jungle of Sydney, the seventeenth century language accentuates the savagery of the druglord business and primal ruthlessness of Macbeth's wife. That Wright's Lady Macbeth uses sourcetext rhetoric to inspire her reluctant Thane to commit the crime underpins the narrative signifier of the mobster's need for public acknowledgement of potent masculinity: 'When you durst do it, then were you a man' (*M*.I.vii.49). This is the dialogic and aesthetic nature of described and depicted action: the juxtapositional duality of seventeenth century rhetoric spoken within the mise-en-locale of twenty-first century Sydney that situates the transposition as re-presentation of character and narrative theme. It is this self-authentication, this meta acknowledgement of authorship and narrative belonging, that alleviates this moll beyond mere arm candy: this woman is her husband's social and ambitious equal- she intend business, and she'll achieve it.

The visualisation of the inherent masculinity of ambition, sexual dominance and political violence instils the genre re-interpretation of Lady Macbeth as a moll fatale: by this, I mean a combination of the "arm candy" of the moll with the sexual determination and ambition of the femme fatale. Each characterisation not only instils the threat of female dominance and enforced subservience of masculine castration, but enhances the position of Lady Macbeth to the absolute equal, if not the better, of Macbeth. Her ambition, whether prompted by the desire for ultimate security (*Joe Macbeth*), for the betterment of her household (*Macbeth*), or even as a means of retributive punishment for previous anguish (*Men of Respect*), is the pivot upon which the narrative becomes attached. Hers is the fire and the focus that drives her

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[100] Indeed, Reilly sharpens Ruthie's determined rallying with the venom of bitterness of a woman forced to choose between motherhood or the constant support of her husband. Ruthie's termination of the child in her womb brings further self-authenticating interpretation to the characterisation, a potent echo of Lady Macbeth's own memory of her maternity and the lengths she would go to effect social advancement (*M*.I.vii.54-59).

husband to murder his Kingpin and take over command of the gangsters and boys in the syndicate. Through this characterisation-driven merger of seduction and psychological manipulation, Lady Macbeth assumes the character device of the crime film vamp unashamedly using her sexual allure to introduce and ensure her will is forced upon her male target (McCarty, 2004: 83). What I hope to have underlined in this section was the capability of re-presenting narrative intermediality through non-overt identifiers or signifiers of character, plot or atmosphere. Thus, just as Lady Macbeth is never outright referred to as a femme fatale, moll or vamp, it is the transmediality of her signifying character traits which communicate through the transpositions. Much the same can be said for the pericopic nature of the very literal textual and palimpsestic chiaroscuro of playtext narrative: though not immediately or manifestly interchangeable (or constant), the aesthetic or stylistic alterations to the conventions communicate the spirit of Shakespeare's text through the embodiment of crime film devices. The platform material (the sourcetext) is presented through the cinematic lens of a genre filter (the crime film conventions) and is perceived as a stylisation of a theme (the remediated film).

Section Three: Violent Action as Narrative Hypermediacy

As Anastasia and Macnow note in their compilation of the ultimate gangster films, any crime film worth its salt features 'a good bit of action and violence' (2011: 11). This third and final section brings the considerations of this chapter full circle, concluding the examination of the plot of the Shakespeare crime film: as the gangster desired to rise, so his unrequited fall acts as the conclusion to the narrative of hubris and corruption. This is the fundamental remediation of Shakespeare's playtext: what Macbeth gained as a result of his corrupt ambition, he loses to the hands of the righteous vendetta of the rightful heir to Duncan's kingdom. The common theme of this section is the righteous fall and violent conclusion of the gangster Macbeth, once the Kingpin and now reduced to nothingness by the future padrino of the criminal underworld.

Fig. 22. Reilly's *Men of Respect* plays direct homage to sourcetext action with transcribed weaponry.

Analysis Eight: Violence, Plot, and Remediated Depicted Action

One element that must be examined through each successive interpretation of the *Macbeth* narrative, in sympathetic direction to the plot devices of the gangster genre, is the steady progression of increased spectator awareness of the violence inherent in scenes of conflict. As a result of rising audience demand and acceptance of confrontational generic norms within cinematic productions, the evolution of the viscerality of crime films turned action hybrid features with criminal undertones is clearly demonstrated in the preparatory sequences in both *Men of Respect* and *Macbeth*. Action of preparation scenes[101] underscore consumer desire for the visualisation of intent regarding future narrative moments of visceral action (Keough, 1995: ix; Kendrick, 2009: 2). In Reilly's *Men of Respect,* attention is placed upon the psychological metaphors for the moral state of the psyche as Mikey selects his knife for Duncan's murder; in Wright's *Macbeth*, where a car chase provides the necessary frame-space for the reloading and preparation of firearms. Where the key feature of any gangster film is the visualisation of morally perverted action, the necessity to script a scene which translates the verbalised stage directions and described offstage violence of Shakespeare's sourcetext becomes a factor in confirming genre film remediation.

The selection of a weapon reveals the psychological rhythm of character: in a performative action embodying the calm before the storm, the action of preparation presents scopophilic pleasure for the spectator, a sequential instance of psychological foreshadowing of the violence ahead. Without the added narrative explanation of verbalised exploration of the selection process, these sequences display a cinematic progression to the twentieth and twenty-first century action film motif of the sexualised voyeurism (Monks, 2010: 106) of an

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[101] A device that I shall expand upon in Chapter Four, with particular regard to the immersive qualities of the preparation montage.

action hero preparing for battle. Such weapon-fetishism is easily identifiable in the potent Reagan era Hollywood war films of the 1980s (Rambo's dressing sequence in *Rambo: First Blood Part II* (1985) being a prime example), as well as in the retrovisioning pastiches of the same genre of films in the nostalgic *Expendables* series (2010-2014). The following mayhem of violent conflict, almost inevitably involving enhanced bullet-flare and explosive confrontations with enemy forces, removes the need for explanatory dialogue of the weapon-selection process. The determination of weapon selection, considered or spontaneous, speaks volumes about the upcoming fracas: powerful enemy- big gun; close combat- big knife; long distance target- big rocket launcher; heavily reinforced gates- logging truck.[102] Swords and rapiers, however authentic to the early modern performance, won't cut it in these interpretations: instead, Wright arms his characterisations with the weapons of a twenty-first century soldier- pistols and automatic machine guns. In this modern manifestation, when Macbeth calls for his 'armour' and 'staff' (*M*.V.iii.49-50) and receives a kevlar vest and pistol, both audiences and the reader alike may begin to see a pattern in the tangible performativity of firepower as an intramedial platform for depicted action as remediation. Just as in Luhrmann's *Romeo + Juliet* (1996), where guns embodied House identifiers and engraved reminders of self- authentication of playtext action (pistols became "Daggers", shotguns became "Long Swords"),[103] so in these three *Macbeth* transpositions the material remediation of the soldier's weapons is materially and manifestly translated as the gangster's Tommy gun or Uzi.

The action of the visceral conflict speaks far louder through physicality than rhetoric, and Wright's interpretation of the siege of Dunsinane is no exception (Fig. 23a-23d). As Kendrick notes, violent action here is narratively vehicular as a device not because of the violence itself, but the presentation of the brutality (Kendrick, 2009: 4), and thus we see the outermost veneer of the symbolism of sourcetext violence and genre-convention performativity.

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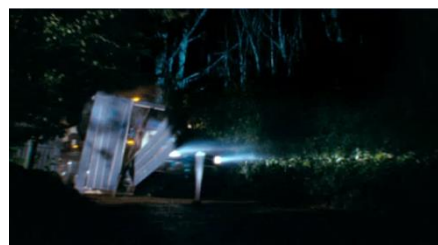
[102] Wright's answer to the march of Birnam Wood is to bring the woods to the castle on the back of a land-train big rig. This is, ironically, one of my favourite interpretations of the playtext: it follows the narrative exactly, as the distraction of the wood hauled on the back of the truck serves as an ample distraction for Macbeth's troops, and no exact numbers can be gleaned of enemy forces.

[103] A topic referenced in the previous chapter, and one which thematically continues into the examinations of the following chapter concerning the weapon-filled sequences of action in the war remediations.

Fig. 23a   Fig. 23b

Fig. 23c   Fig. 23d

Fig. 23a-23d. Depicted and Described action combined: explosive violence and dramatic action in Macbeth's final battle.

Focus on the action of the concluding shoot-out/battle hybrid in Wright's *Macbeth* underpins the manifestation of depicted action as genre-influenced remediation through expansion of sourcetext action through scenes of accelerated violence. In an explosive conclusion, the combined sourcetext narrative and taxonomic crime film motifs mould a suitable end for the violence of Wright's Macbeth characterisation. His 'struggle to survive' is a losing battle, as he ultimately falls the inevitable victim to 'the dictates of the genre that punishes transgressors' (Bernstein, 2000: 18).[104] Both transposition and characterisation therefore fulfils the socially required restoration of moral equilibrium through the death of the rogue Kingpin.

Fig. 24. Modern and Early Modern narrative elements merge within hthe interrupted feast.

Analysis Nine: Locale as Demarcation of Violent Action and Narrative Placement

The dining sequence in De Palma's genre classic *The Untouchables* (1987) combines the paradoxical duality of feasting (typically symbolising community, family and future) and the

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[104] Bernstein's theory speaks for both crime film narrativity and Shakespeare's sourcetext: neither the corrupt King nor corrupt Kingpin can survive the knell of didacticism.

ultimate punishment of execution (punishment for unforgivable acts against an individual or community). Robert de Niro's chilling personification of the bootlegging Al Capone brings new meaning to the phrase "having a smashing time" at a party, combining the violence of mobster hierarchy with the tradition of breaking bread and celebratory dining. The suspense is palpable as De Niro toys with his seated associates. Laughing his way through a parable on the strengths of teamwork in the sport of baseball, the bonhomie dies along with the turncoat: the symbol of team unity comes crashing down, literally, upon the mobster's head. Looking beyond the realism of the live-action footage and chillingly drizzled faux gore, it's no wonder that Madison compellingly argued that part of the reason for this sequence's spectacularly dramatic impact upon spectators is that the very stories which inspired the scene seem stranger than fiction. Expanding on the "stranger in real life" concept,[105] Madison hypothesises that the reason for the natural transition of gangster narratives from street to screen is because those stories are 'so incredible that they beggar the ability of fiction to deal with them' (Madison, 2011: 11). It is no surprise, therefore, that the so-called "Magic on the Screen" of Madison's article reflects so perfectly the early modern device of the guilty feast. What makes the scene so thrilling in De Palma's film is the paradoxical pairing of celebration and punishment, life and death, corruption and valedictory reprisal—it is this exact premise which underpins the theatrical drama of the corrupt banquet in Shakespeare's playtext.

The banquet, an iconic sequence within early modern tragedies employed as an elaborate metaphor for the all-consuming hunger of revenge (Meads, 2001: 32) finds cinematic heritage within the gangster genre in the dinner or banquet scene. Where it is commonplace in early modern revenge tragedies to witness the climactic action take place during a feast (for example, the banquet in *Titus Andronicus* (1594) or the staged wedding celebration feast in Ford's *Tis Pity She's a Whore* (1633)), the theme of domesticity and fertility contrasting with bloodshed and vengeful murder are combined in each of the three opening scenes from the 1955, 1990 and 2006 *Macbeth* interpretations. Narratively placed as a signifier of success and of ascension, 'in which the gangster is "honored by his friends"' (Rosow, 1978: 30), the presentation and consumption of shared food denotes newly gained wealth and celebration. The theme of the feast is a pivotal narrative device in early modern playtexts for the symbolism of fertility, wealth and abundance: only in moments of celebration or respect does a household host a banquet for the sharing and entertainment of guests. In the realm of the gangster, to host a celebratory dinner was to mark the ascension, or 'making', of a member of

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[105] In this, I mean that the legendary tales seem too spectacular to be based in fact. That Al Capone supposedly did indeed take a baseball bat repeatedly to the heads of two associates could forgivably be deemed mythological, and this is precisely what Madison is referring to.

a syndicate. Not only was this gesture symbolic of the domesticity associated with cooking (including several scenes where the excellence of the matriarch's cooking is referred to, such as in *Goodfellas* (1989)), the communal sharing of food reinforced the atmosphere of commensality within the mob. However, the banquet sequence possesses a second, more sinister purpose. In continuation of both theatrical and cinematic conventions, restaurants and drinking joints transport the slaughter of Shakespeare's eleventh century Scotland to environments culturally and cinematically associated with the violence of mobster culture.

The association of eating and violence demonstrates a form of theatrical hypermediacy in Hughes's noir-inspired interpretation, *Joe Macbeth* (1955): four key narrative events occur in restaurants and clubs, and each embody the catalytic nature of conflict and violence as performed in the playtext when viscerality and food merge. Immediately as the film begins, Hughes establishes the links between dramatic viscera and the metaphoric graveyard of restaurants. Macbeth and Banky[106] murder Tommy in his own club, the initial sequence demonstrating the action of conflict as catalyst for future narrative; in the hustle at Dutch's club, the windows of the establishment are broken in and fired through; and the Duke's main rival Dutch is, ironically, assassinated by poisoning his food in his own restaurant. Finally, an example of immediate described and depicted action re-presents sourcetext actions when Joe loses control over composure and sanity at a formal dinner toasting his new-found position as Kingpin: 'Which of you guys done this?' translates near word-for-word precision the horror of Macbeth's sourcetext challenge 'Which of you has done this?' (*M*.III.iv.48), as Joe sees the ghost of Banky seated in the chair of the Number One Boy to his right (Fig. 25a-25d).

Fig. 25a   Fig. 25b

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[106] Banquo's crime film persona in Hughes's transposition: though rather brilliantly portrayed by Sidney James, it is hard to escape the association of type-casting when viewing this film. Carry On Mobster, anyone?

<div align="center">Fig. 25c   Fig. 25d</div>

Fig. 25a-25d. In every instance of a place of eating, drinking or celebrating in *Joe Macbeth*: violence, conflict and death follow.

Food, or rather the inability to consume food and drink, thereby symbolizes the fragility of power and the chokehold of corruption. This consumerist metaphor aligns the denial of edible pleasure with the inability to enjoy the fruits of the gangster's labours: that which is worked for is spoiled by the repercussions of past immorality. Hughes thus shows the dual chronology of ascension and fatality: as Joe ascends the ladder of mobster hierarchy, Hughes exaggerates the metaphor of the corrupt feast. As a foot soldier under The Duke, his association with fatality and feasting applies only to shooting out the windows, but as the corrupt Kingpin, he must figuratively consume the poisoned products of his ambition. Tommy's violent death, and Dutch's poisoning, foreshadow Macbeth's own moral dilemma in the transposed act three scene four.

Hughes and Reilly introduce Macbeth through the metaphoric theatricality of the immoral feast, enhancing the suspense of the dramatic action with the merger of corrupt consciences and the establishing battle of the *Macbeth* playtext in a restaurant shootout. The violent collision of the traditionally celebratory manifestation of fertility and domesticity of food, with the associated bloodshed of a shootout, demonstrates the duality of life and death as a contrapuntal device within the action of a scene of conflict. The dramatic performativity demonstrated in *Joe Macbeth* echoes in Reilly's own transposition: the relating the devices of food and violence in gangster films is made clear in the opening sequence of *Men of Respect*. In a scene which merges the 'turmoil of battle' (Dente and Sorcini, 2013: 18) with the seemingly interminable suspense of slow motion footage, Mikey Battalia's single-handed embodiment of the reported battle of act one scene two, in which he personally shoots all of the rival gang while eating at their booth in a restaurant, is the pinnacle of competitive syndicate viscerality. Sonic diegetics, red-tinged colour palettes, and contrapuntal frame-speed juxtapositions make the scene at once literally awesome (Battalia's skill is unquestioned) and aesthetically arresting to watch. In this, the audience experiences the

action the bloodied Captain's report can only attempt to explain verbally (Fig. 26a-26d).

Reilly's establishing sequence is as punchy as it is pithy (lasting just under five minutes of

screen time), speedily foregrounding the remediated iconography of food and violent

action[107] typified by such classic gangster films as *The Godfather* series (1972-1990).

Fig. 26a	Fig. 26b
Fig. 26c	Fig. 26d

Fig. 26a-26d. Tomato sauce literally mixes with blood. The intensity of Mikey Battalia's violent execution of his action is accentuated through the detail of violence presented through close-up images of the shootout.

From the greasy-spoon diner where Mikey phones his wife after a hit, to the restaurant he

and his wife co-own, it is clear that Reilly's interpretation invests in merging iconic theatrical

and cinematic conventions from both early modern sourcetext and gangster film in a re-

presentation of Shakespeare's narrative. Reilly continues this motif in the transposition of act

three scene four: however, in keeping with the modernized locale of the interpretation, Reilly

removes this sequence from the formality of a seated banquet to the informality of a

barbeque in Mikey's yard. In doing so, Reilly stakes his claim as narrative interpreter:

exploiting the blank canvas of the stage directions,[108] he re-presents the aestheticism of social

verticality with the associated protocol of ranked seating arrangements in the locale of the

domestic gathering. Reflecting on the hierarchical informality of the gathering, the Ghost no

longer seats himself in Macbeth's chair (thereby displacing Macbeth from the throne he has

literally killed to assume), a bloodied Bankie walks into the party, then stands amidst the

guests, laughing at Mikey from within the aghast circle of associates. Mikey's perturbed

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[107] A convention Gormley suggests to be the aesthetic predecessor of the subgenre of Hollywood cinema dubbed the '"new-brutality" film' (Gormley, 2005 :8).

[108] Indeed, there is little to aesthetically restrict Reilly's interpretation: as with many of Shakespeare's stage directions, *Banquet prepared* (III.iv) is stylistically open to narrative re-presentation.

reaction does not 'give the cheer' (*M*.III.iv.32) expected of a host, as the sourcetext Lady Macbeth's statement ominously foreshadows. Bankie's ghastly vision robs Mikey of his ability to entertain his guests, preventing him from sharing in the hospitality and hedonistic celebrations of his gathering. Therefore, amidst the bottles of flat beer and charred sausages, Reilly's film readily and ably embodies the dramatic and genre transmediality of the 'food, drink, and violent disorder' (Meads, 2001: 1) of the corrupted feast convention from both sourcetext and film genre.

Wright's *Macbeth* is arguably the closest source-text interpretation of the interrupted banquet with manifest evidence of eating and drinking in the parties held at Macbeth's house. When examining the significance of a feast in early modern drama, Teague notes that the presentation of a scene of eating and drinking was key to illuminating the state of mind and of spirit of featured characters: she states that the 'action of eating and drinking serves as signals... about a character's condition' (Teague, 1991: 67). Therefore, that Macbeth hosts a feast but is unable to eat or drink is a performative statement of moral and mental unrest. Wright's Macbeth manages a sparse mouthful of food before the vision of Banquo appears and, over a matter of moments, literally stays his hand (Fig. 27).

Fig. 27. Banquo enacts violent, psychological revenge upon his murderer.

In the earliest and latest transpositions (Hughes's *Joe Macbeth* and Wright's *Macbeth*, respectively), both characters are seated when haunted by the vision of Banquo. So far, so canonical. Both interpretations present the scene as a lavish occasion, the Kingpin hosting his closest "boys" at a sumptuous party: the material manifestation of Macbeth's wealth is, therefore, presented for inspection and examination as the guests eat, as much a public display of wealth as a reminder of the power the Kingpin wields. Banquo's ghost disrupts this consumerist dumbshow, unsettling Macbeth's claim to his followers' respect. That their boss is rendered incapable of eating his meal, and disturbs his guests from eating theirs, is a sign of mental unrest in the eponymous character and a literal disruption of the emblem of peace and prosperity. Wright's interpretation presents a tangibly violent explanation for Macbeth's

inability to eat, as the spirit of Banquo's bloodied corpse strangles his murderer, a moment of visceral and narratively interpretative action. The horror permeating Macbeth's interrupted feast is accentuated by Wright's use of lighting to affect a dramatic atmosphere of narrative and atmospheric contrasts: warm candle light battles with permeating shadows, the lighting in the scene thereby acting as a visual metaphor for Macbeth's mental disturbance.

Fig. 28. From smoking steel to smoking barrel, Wright's Macbeth revels in the translation of playtext action.

Analysis Ten: Plot, Remediation, Violent Action, and the Shootout

The shootout is an iconic device in any film categorised under the broad definition of 'action'. This section focuses on the immediacy of remediated narrative action, and those actions are rather violent. Violence is, I have noticed, one of the easiest translated of Shakespeare's playtext conventions, as there is a transposable-dynamism in stage directions such as *They fight* (*M*.V.viii.), or *They enter fighting, and Macbeth is slain* (*M*.V.viii). The action of narrative eloquence embodied in these directions are best suited for the dynamic physicality of remediated performance. It is the simplicity, the unembellished nature of these directions which signify the essence of intermediality: the lack of specificity in the stage directions (and verbal cues of depicted action) translates through many cinematic devices, and in this section I intend to highlight that exact principle (Fig. 28). Action takes many forms, wears many colours, and speaks in a physically eloquent language to all.

The flurry of fatality reflects stands for more than the thematic trope of catalytic murder in the narrativity of the gangster characterisation: but in modern interpretations of the Crime Film genre, the shootout has come to be identified and visualised as a sequence of 'rapid montage sequences' (Buscombe, 1970: 35) of gunfire, the screeching tyres of muscle cars, and quick-succession cutting and juxtaposed framing through camerawork. Such genre-typified

sequences of violent action (rival gangs engaged in theatres of gunfire and the brutality of clan warfare) have evidently influenced the visceral interpretations of Hughes, Reilly and Wright in their visualisations of the establishing battle sequence in the *Macbeth* sourcetext. Through the manipulation of montage editing, framing, acousmatic sound effects and sonic diegetics, the three films reinterpret the bloodied Captain's report, violently visualising a modernized translation of Shakespeare's interpretation of eleventh century battle to a twentieth and twenty-first century gang shootout (Fig. 2a-2c). This visual narrativity gives both sequence and eponymous character a violent, confrontational nature 'with tremendous punch and power' (Prince, 2003: 104). It is interesting, therefore, that these sequences of escalated violent drama and minimal dialogue replicate the same action as narrativity essence of the formative films analysed in Chapter One. Here, where wordplay is replaced with "gunplay", action speaks louder, and embodies the cross-media spirit of narrative transmediality and physicality-centred performance.

It is also worth highlighting that action precedes report in all three bloody sequences (Fig. 29a-29c): thus, to effect the raw immediacy of action, the report of Macbeth's efforts amidst the various concrete battlefields occurs after the bloodshed. There are two possible reasons for this: a chance for the audience to figuratively catch their breath and acclimatise to this violent change of sourcetext tempo,[109] or the simpler theme of grabbing attention and intrigue with visceral spectacle. The power of the imagination to conjure these scenes of munition-filled hell on earth are shot with the intention of visualising the prowess of Macbeth—the audience is immediately appreciative of the power of the soldier because of the eloquence of action. The three shootouts underpin the exact meaning of "the action of narrativity": it is Shakespeare's narrative, but told through the language of action rather than the device of verbal reportage.

Fig. 29a

Fig. 29b

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[109] None of the transpositions begin with a "straight" interpretation of the three witches, indeed only Wright's Macbeth truly acknowledges their chronological presence

Fig. 29c

Fig. 29a-29c: Each of the three transpositions enables audiences to experience the thrill of violent conflict as an interpretation of the unseen military action which opens the playtext. 2a. *Joe Macbeth* (1955). 2b. *Men of Respect* (1990). 2c. *Macbeth* (2006).

The narrative embellishment of the *Macbeth* transpositions with the action-centred convention of the shootout embodies the theme of my fourth research question: action as narrativity presenting extra-narrative playtext events as action of presence rather than action of the imagination. Dialogue isn't necessary to explain the events onscreen: the performativity of these scenes of violent action speaks a socio-culturally kaleidoscopic but communally accessible language, and what the bloodied Captain describes (*M*.I.ii.7-23) is made emphatically clear through the physical translation of described playtext action. There is, however, one consideration that dictates the level of violence and ambition of visceral visualisation of dramatic conflict. The cinematographic contextualisation and situation of the transposition in socio-cinematic history influences the presentation of stylised confrontation: this histrionic consideration of censorship therefore instigates the concerns of a secondary second research consideration, the socio-historic context of the production. For example, though produced during the later years of the MPPA censorship era, the level of visceral violence visualised in the catalytic shootouts at Dutch's club and the final shooting of Joe in Hughes's *Joe Macbeth* is minimalized. The suggestion of gore is marked only by the bloodstains spreading over the shirts and jackets of each unfortunate target: sight of the bullets entering the body is left to the imagination of the spectators, graphically enhanced by gunfire sound effects and performance of visceral fatality. Forty years later in Reilly's transposition, and later again in Wright's Australian adaptation, the level of screened viscera as a result of gory confrontation was no longer under the strict control of pre-1960s censorship: as tolerance levels rose, so too did the projection and desire for realism in screened violence, and where once a cry of pain and rosette of ketchup-blood signified death by gunshot, now 'victims exploded in showers of blood' (Prince, 2003: 1). As audience tastes for blood kindled, so exponentially did the level of brutality in the presentation of confrontational action. It is through the cinematic transpositions of Shakespeare's bloodier plays that modern audiences began to re-experience the cultural taste for violence: thus, the

crime film remediation of these adaptations manifestly revisit the visceral spectacle of early modern bloodspots and the entertainment of carnage (Höfele: 2011).

While the spectacle of cinematic bloodbaths don't always equate to realism, they certainly the exaggerate dramatic atmosphere with super enhanced action of genre-narrativity (i.e.: the action of the shootout). Shakespeare's playtext uses the theatrical device of an eyewitness to report Macbeth's martial prowess, the audience briefed through the rhyming rhetoric on the merits of the soldier's abilities in war. Manipulating the convention of character reportage, Shakespeare was able to sketch out the bloody status of the valiant and visceral talents of Macbeth:

> For brave Macbeth—well he deserves that name!—
> Disdaining fortune, with his brandished steel
> Which smoked with bloody execution,
> Like valour's minion
> Carved out his passage till he faced the slave,
> Which ne'er shook hands nor bade farewell to him
> Till he unseamed him from the nave to th' chops,
> And fixed his head upon our battlements.

> (*M*.I.ii.16-23)

A dagger in a hyper-weapon shootout is an ill choice. Therefore, Macbeth's 'brandished steel' (17) is upgraded to a pistol or semi-automatic submachine gun, and the corporeal imagery of a sword steaming with newly-spilled blood transforms into a smoking barrel, white-hot with firing. The cinematic transpositions adapt the Captain's spoken report to a joint verbal and visual medium rather than one based purely in rhetoric-centred imagery (Fig. 30a-30b). The audience therefore sees the slaughter of the transposed battle-come-shootout, and immediate (invariably bloody) aftermath of Macbeth's actions. However, while both Reilly (Fig. 30a) and Wright (Fig. 30b) provide graphic violent depictions of Macbeth actually committing the act of killing, Hughes only shows the aftermath of the mob shootout.

Fig. 30a   Fig. 30b

Fig. 30a-30b. Mikey (30a) and Macbeth (30b) testify with their single-handed prowess in the Hit.

Reilly and Wright directed a sequence at the opening of their transpositions so that the cinema audience may witness the glorious, bloody deeds of Macbeth for themselves. Exploitation of slow-motion footage as the device of the action of confrontation extends the visual extravagance of the two sequences, further exaggerating the graphic nature of the violence: slowing the frame-rate of the footage, the audience is forced to acknowledge the brutal nature of the gangster's stereotypical methods of removing competition or threat from their territory. With a spray of bullets, the spread of bloodshed is exploded, literally, to intense graphic proportions (Hayward, 2006: 173). Rather than lecture the audience with a lengthy descriptor of the eponymous character, Reilly and Wright *show* the audience the visceral capabilities of the central character, thereby enhancing the cinematic signifiers of dramatic action through the visual, manifest remediation. Incorporating the soldier's report of the battle after the action sequence, both Reilly and Wright underscore the vibrancy of action with self-authentication through inclusion of rhetoric from the original sourcetext. Action first and dialogue second, the audience is given the cinematic chance to breathe and reflect on the chaotic action of the shootout through the relative calm of the reports given by the characterisations of the bleeding Captain. That all three cinematic interpretations of the sourcetext introduce Macbeth to the audience through the violence of conflict rather than through the verbalised description of his character is an evident influence of the preference of action over dialogue in modern action films (Grant, 2007: 83).

Fig. 31. The final part of the criminal arc narrative: death.

Analysis Eleven: Plot, and Death as Conclusion of Genre and Character Arc

Those who immorally transgress social boundaries, and thus are catalysts of social disequilibrium, must be removed if order is to be re-established. After all, in keeping with the theme of didactic-based entertainment prevalent in many of Shakespeare's texts (Duncan, 2016: 103), the death of Macbeth the crime lord is an extension of both playtext and cinematic message of the ultimate censure and 'condemnation of the gangster and his violence' (Strinati, 2000: 70-71). Cinematic characterisation, the visualisation of character psyche through the use of close ups and narrative asides, imbued the gangster with the audience empathy that embellished his inevitable death with the grace of a Pavlovian swan (Rhodes, 1978: 304). Dignified, but viscerally necessary for the reestablishment of social order. Thus, there is symmetry to be found in the deaths of the transgressive gangster and the immoral Macbeth. The necessity of death, and Rhodes's animalistic metaphor of the swan song, relates in some measure to the bestial imagery prevalent in Shakespeare's plays, and most notably the anthropomorphic fallacy of the tragedies. Tybalt is called the 'Prince of Cats' (*RaJ*, II.iii.18), Tamora is likened to a tigress (*T.A*, II.iii.142) and bear 'dam' (*T.A*, IV.i.94-95); the negativity of animalistic metaphor even extends into the comedies, with Hermia likened to a vixen (*AMND*, III.ii.334). Macbeth himself is called 'hell hound' (*M*.V.x.3) by Macduff in the final battle of the play. In testament to the bestial savagery of the immorality of corrupt survival, Macbeth himself likens his last battle to the main attraction of the baiting arena, a bear secured to a post at which a pack of dogs will be released: 'They have tied me to a stake. I cannot fly, But bear-like I must fight the course' (*M*.V.vii.1-2). Within this caricature of death, there is none of the grace of Rhode's Pavlovian allusion: the viscerality of Macbeth's metaphor is one of suffrage, emprisonment and bloody entertainment (Höfele, 2011: 63).[110]

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[110] I am, of course, referring to the metanarrative nod to contemporary spectators' entertainment at blood-sports events, such as the meta-theatrically referenced bear-baiting.

The bear would either win by brute force and sheer perseverance of strength, or else be torn apart by the attacking dogs: in this hopeless metaphor, empathy towards Macbeth is thereby established, antagonist though he may be. Animalistic metaphors and the figurative imagery of the survival of the fittest are not uncommon in the crime film genre: I need not embroider the examples of the horse head in the bed, or sleeping with fishes, to underpin the parallel symmetry of the world of the Hollywood gangster with the extant imagery of Shakespeare's playtexts. All three *Macbeth* transpositions suggest metaphoric lineage through the suggestion of the bestial, whether it be the constant reference to carrion birds in *Joe Macbeth* (crows and seagulls always make their presence known at pivotal moments in the film as signifiers of disharmonious events), or the direct translation of sourcetext rhetoric and therefore exact dialogic self-authentication in Wright's *Macbeth*.

In relation to authenticity of narrative, *Joe Macbeth*, *Men of Respect* and *Macbeth* all follow the basic plotline of the Shakespeare sourcetext faithfully. The one aspect where all three transpositions avoid exact translation of playtext directions is in screening the evidence of Macbeth's death. The text directs that Macbeth's severed head should be brought onstage in act five scene eleven: *Enter Macduff with Macbeth's head* (*M*.V.xi). While dramatic, the dripping head is subtly altered, translated in each film to the full-body vision of Macbeth's body lying in several states of being shot, stabbed, or otherwise fatally maimed by the Macduff characterisation. Therefore, in physically embellishing the stage direction '*They enter fighting, and Macbeth is slain*' (*M*.V.x) with the screened death of the eponymous character, so Hughes, Reilly and Wright focus cinematic attention on the event of Macbeth's murder as the narrative transposition of sourcetext self-authentication. When the antagonistic protagonist is killed, the audience gains a level of reestablishment of social equilibrium, and those characters whose actions sugar coated their lawlessness with the excitement of temporal, materialist escapism (Nochimson, 2007: 8) are terminated for the preservation of a sustainable society. In an intriguing example of transmedial symmetry, both *Macbeth* and crime film genre conventions demonstrate a keen moral interest in the theme of future generations and the preservation of legacy. Legacy means memory, a continuation of the self when your physical presence is extinguished: in *Macbeth*, this was a flawed venture; in the world of the gangster, this meant grooming familial or respected associates to continue the Business. The generic motif of the younger generation of gangsters preserving the traditions and organizations of their predecessors features prominently in the final moments of Wright's *Macbeth*: in a visceral indicator of the narrative prophecy of his future as King, the young Fleance accidentally shoots dead the housekeeper tending to the dead Lady Macbeth. Clearly

caught up in the adrenaline-pumped atmosphere, what was intended as a final act of re-stabilising the moral equilibrium in murdering Macbeth marks the corrupt ascension of Fleance's fate, 'a first kill en route to his predicted reign' (Rosenthal, 2007: 128) (Fig. 32a-32b). The organizational theme of syndicate corruption thereby continues into a new decade, just as the three witches/ drug-taking school girls foretold. Where the generations of the future learn to kill at a young age, Wright completes the gangster cycle of the new generation succeeding the old in a scene of violent, emotionally conflicted action.

Fig. 32a   Fig. 32b

Fig. 32a-32b. The future King of Shakespeare's sourcetext presented as the image of corrupted youth.

Chapter Conclusion

One of the biggest issues we dealth with was how to define a gangster movie, which is not as easy as defining a sports movie or a romantic comedy. To that end, we came up with this: a gangster movie is a film featuring an ongoing illegal enterprise conducted by a group of criminals; a movie in which the bad guys – and not the police – are the central characters. (Anastasia and Macnow, 2011: 11)

This chapter sought to read the parallels and differences between the Macbeth and stereotypical crime film encountered in the hybrid remediation, and the vehicle for this attention was focused by those elements and conventions which constructed the plot. And there were many parallels to find: both narratives deal with the rise and fall of a character (or characters) that engaged in the process of ambitious ascension to the top of their hierarchical construct through nefarious means and violence. How these similarities were treated, however, was not simply a matter of identifying the exact correspondences, but rather how the two dramatic texts cohabited within a new narrative, bringing out different narrative and aesthetic facets of each other as the remediation unfolded the plot.

The narrative elements examined in each case study, and thus the aesthetic and thematic format of the three genre interpretations, are centred firmly in the symbolism of genre film signification and the practice of interpretative remediation. The structure of this chapter sought to echo the arc of the antagonists's narrative transition: starting from the streets of his concrete jungle (section one), learning the nuances and audiovisual markers of his surroundings as his power grew (section two), before plummeting from the heights in a final act of moral and hierarchical defiance (section three). Like any machiavellian antagonist, the gangster knows the path of the Grand Mechanism means that power and violence are the symbiotic chain which pulls an individual up as well as weighs them down. This acceptance of the path to power standing not only for hierarchical might but also fatalistic prophecy was a ready means of narrative mediation for the plot of *Macbeth*, as many of the patterns of narrative ascension may be found mapped in the plot of Shakespeare's tragedy,

What can we conclude from this chapter? I stated at the beginning that it was my intention to examine the process and result of interpreting genre conventions and physical performance in the remediation of Shakespeare's *Macbeth* as a crime film. Examinations centred upon the intramediality of iconographic aestheticism of the crime film genre and the Shakespearean playtext, acknowledging the shades of inspiration, of influence, and of adaptation of conventions from within and without the spheres of textual narrativity. Some instances transcribe to both playtext narrative and cinematic genre in a crossmedial existence, such as the importance of establishing the place from which the hybrid character rises from and will eventually return to after the fall. Others, by extension of this theory, share traits of one sphere more than the other, but nonetheless communicate the spirit of both narrative styles. Even those conventions, traits or tropes which seem entirely divorced of the influence of one parental system and adhere to the aestheticisms or narrativity of another enable complete audience immersion within the sensory world of the created adaptation, thereby maintaining the "moment" of audience experience. Therefore the conclusion might be stated as an overview and experience of remediation of mediations, the Macbeth crime film narrative testing and exploding the boundaries of audience expectation of the two parental texts which combined to create this hybrid plot. Some elements neatly translated across the media taxonomies, the stylistic appropriation and adaptation of the landscape of Macbeth's early modern tragedy transported and refurbished within the smoke and alleyways of the criminal's urban environment. Other elements challenged and questioned the execution and reception of narrative and plot devices, such as the interpretation of Lady Macbeth as the spirited and unnaturally deviant femme fatale, or moll. In short, the result of the remediation of

Shakespeare's text within the reflexivity of the crime genre trope demonstrates the rich and vibrant possibilities afforded for experiencing both Shakespeare and popular film genre within a single entity. In this kaleidoscope of mediation, I had noted in the introduction to this chapter that this junction of my thesis was in fact an examination of remediation as the mediation of mediations, the retelling and interpretation of both Shakespearean narrative elements within the stylistic and atmospheric plot devices of the crime film. It was not simply the transmedial experiments of the *Macbeth* narrative translated into the twentieth and twenty first century allegories of corruption and capitalism, but how the lexicon of plots and iconographic elements responded to the challenge of remediation of previously mediated narrative texts.

Of the three films reviewed in this chapter, one falls neatly into the dying arc of the film noir mode of dramatic and aesthetic manipulation of the gangster narrative, whilst the remaining two may be categorised as products of revisionist, postmodern genre eras. In all senses, these films are remediations of both genre codes and playtext conventions, repurposing, referencing and reflecting upon the stories combinations of narrative elements tell when viewed as a whole. Thematic references were key to engaging with the tone and structure of these three remediations. For example, Shakespeare was invested with underlining the moral corruption of Macbeth, employing the device of night and nighttime hours for the greater metaphoric impression of dark events occurring during darkness. The gangster genre is resplendent in its narrative and aesthetic darkness: the pitchy mise-en-scène speaks directly to Shakespeare's own poetic allusion to the literal and metaphoric nighttime of character corruption, 'Stars, hide your fires, Let not light see my black and deep desires' (*M*.I.iv.50-51). This appeal to nature to cloak the immoral desires of Macbeth's heart is both a stage direction and genre convention for filmmakers desirous to interpret the narrative, notably evident in the film noir aesthetic, where 'the characters in the film were trapped by the encroaching darkness' (Slide, 1998: 73). Narrative and aesthetic chiaroscuro as an iconic genre convention was revisited and represented through the stories of the postmodern gangster film, announcing both their belonging to a specific mode of storymaking, as well as specifically with reference to the two examples of this chapter, repurposing those atmospheric genre elements to visually and aesthetically interpret the Shakespearean sourcetext material.

The genrescape of the crime film, manifest in the city, was the foundational platform for the examination of this chapter. The gangster is the product of his environment, and the case studies in this chapter sought to demonstrate how the physical environment, the aesthetic

and sonic traits of the landscape, and the events which took place amidst the streets of the city, characterised the Macbeth mobster figure. The city at night is the embodiment of the contrasts of darkness and light, and a fitting metaphor for the aspirations of immoral men. The light, providing some relief in the dark, is artificial and cold: much like the veneer of outward respectability of the gangster's suit, or Macbeth's lies and deceit to his courtiers, the halogen lights of the city distract from the black depths of corruption, where the criminal syndicates carry out their work. The physical environment shaped the look of the gangster and other city dwellers, honing their own response to living and surviving the treacherous environment where one could only rise if another fell. Thus the physical locale informed the character genrescape, the people and events of the locale. Finally, and fatally, the violent actions encountered in this urban theatre of gang warfare serve to preserve and promote future narratives of desire and corruption, as evidenced in the murderous actions of young Fleance in Wright's Australian interpretation. Whatever heights the gangster may have risen to, he will inevitably return to the gutter from which he came, another victim of the alluring social verticality promised by the city of the crime film genrescape. There will always be another corrupt tyrant, the city will make sure of that.

Chapter Four: Narrative Action Analyses

The Shakespeare War Film

Peace and war. Words and gesture. Life and death. Action and inaction. Shakespeare's texts are a celebration of binaries, combining seemingly contrary couples of dramatic opposites for the impact of encouraging and challenging audience expectation of theatrical and narrative performance. As with the previous chapters in this thesis, the form and direction of the examinations are guided by the elements of my narrative action framework, the affective potency of the sequences of depicted action and sensorially exaggerated examples of described action analysed with the intention to extrapolate how the themes and plot of the remediated text are presented in filmic form. This chapter develops the integrative nature of remediations by analysing the cinematographic devices exploited and reinterpreted in the performance of the Shakespeare war film. For example, examinations will focus on how the cinematography of presented warfare violence engages audiences through sensory anchors, such as sound effects or immersive camerawork. These in turn will foreground the perception of the Shakespeare war narrative through proximity to the body on the ground, picking up on Shakespeare's dramatic intentions and turning them into cinema. This will be achieved through the narrative, aesthetic and cinematographic examination of the eloquence of cinematic gesture as the performed spectacle of violence.

My reasoning for culminating my research into the Shakespeare genre film is as follows. Chapter one examined formative Shakespeare films according to the necessity of transforming and hybridising depicted and described narrative action into a cohesive gestural eloquence: the focus of the analysis therefore centred upon the elements of depicted action and described action drawn from my narrative action framework. Chapter two, moving towards the established techniques of cinematic narrativity, acknowledged an equal platform of visual and verbal performance: in this chapter, and the thematic identity of Western and Shakespearean iconographies provided the material for examination. Chapter three, introduced by an interest in the relationship between the establishing metaphor of location and the crime film genrescape, unfolded the varying degrees of remediated elements of plot through the medium of the specificity and reflexivity of the *Macbeth* crime film. This final

chapter embodies the synthesis of all four elements of my framework, drawing together how the Shakespeare playtext is interpreted, represented and performed through the cinematographic and symbolic language of genre iconography. This chapter is therefore divided into two strands of narrative immersion, approaching the experience of the Shakespeare war film according to two key elements of thematic and allegorical proximity to the action. The spectacular dynamism of the war film concludes this thesis, being a creation of the dichotomy of extravagant action and the poingnancy of the fragility of the human psyche when facing the immersive horror of the battlefield. 'He is […] a professional fighting soldier. Shakespeare, throughout his work, returned to what seems like an obsession with the behaviour of the military during peacetime.' (McKellen, 1996: 23) Writing on the experience of translating Shakespeare's Richard III into a cinematic experience, McKellen's noted that it was Shakespeare's interest in staging characters and plots as the manifestation of sociocultural dichotomies which captured his imagination. In much the same way, it is Shakespeare's dramatic decision to contrast the complexity and stillnesss of prose with the spectacle of martial violence which speaks directly to the seeming paradoxes of the "eloquent" war film. In a genre that is predicated on the assumption of scenes of violent spectacle and the eloquence of action over the verbosity of language, what is to be gained from reading the Shakespearean experience according to the language of the war film?

There are six main case studies examined in the chapter, reading signifying iconographic narrative elements drawn from both the Shakespearean playtexts and the remediating war genre lexicon. At the forefront of these case studies lies an interest in the methods by which the remediations draw the spectators into the narrative, and these will be explored according to the immersive properties each case study embodies. Evolving ideas developed in the previous chapter, particularly the interest in plot and character drawn from the Macbeth narrative, this chapter explores the process of introducing the audience to the experience of the Shakespeare war film through the medium of character immersion. Fiennes's *Coriolanus* (2011) and Justin Kurzels' *Macbeth* (2015) are the vehicles for examining the emotional involvement with the central protagonists in the remediations, reading the manipulation of audience gender/genre associations against the characterisation of Shakespeare's soldier. Sequences which transform the described action of Shakespeare's playtext into scenes of spectacular depicted action are read for their expressive qualities, whilst the predominantly gestural sequences of combat action of the war genre are vehicles for the manifestation of these transmedial ideas of immersion and character proximity. Phenomenological

conventions[111] pinpointed in this section are not examined as means of convincing the audience of psychosomatic manifestation within the reality of the action, but rather are the means of spectator sensory immersion within a genre narrative. By exposing the audience to the sights and sounds of the warzone, audience members are drawn into the mediated world of the war film narrative experience. The warped sensory perception of war, the soldiers and their actions, is examined across all three case study films, highlighting those elements which best describe the immersive feeling of warfare through depicted action. Thus this first series of case studies therefore reads the remediated characterisation and presentation of the Shakespearean soldier, bringing together depicted and metaphoric narrative conventions.

The second series of case studies highlights the technological, or cinematographic, immersion within the environment of the theatre of war using filmic and dramatic themes for material. The visual and geographical establishment of the genrescape of the remediation introduces the reader to the world of the Shakespeare war film. The manifestation of Ralph Fiennes's *Coriolanus* (2011) and Kenneth Branagh's *Henry V* (1989) explore the different means of approaching cinematographic immersion within the language of the battlefield and martial action. From analysis of the environment, examination moves to the reflexive convention of reportage, creating a hybrid narrative element combining factual news reports and the theatrical Chorus. This section analyses how the films situates the audience within the physical realm of the remediation, thereby introducing the next examinations to question the dramatic embellishments which extend the mise-en-scène. Moreover, to complement the visualisation and psychological creation of the space and the people of the warzone, the chapter also considers with the insinuation of the experience of conflict action according to sensory manipulation using cinematographic and editing effects. What this cinematographic series of studies reads is the taxonomic familiarity of genre conventions and the expressive nature of dramatic action as narrative mediator.

> War films tend to focus on the fortunes of a heroic individual courageously facing the dangers of combat, and emerging a battered survivor who has lost one or more close friends or "buddies" along the way.
>
> (Hindle, 2015: 115)

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[111] Todd McGowan's seeming distaste for the manipulation of phenomenological conventions in modern (war) films as the basis of narratives, rather than the embellishment, suggests a ready acknowledgement of the schools of affect theory and the desire for sensory immersion as the primary "hook" for twentyfirst century cinema-goers (2004: 217, f31).

As Hindle stated, the hallmark of the war genre[112] as an empathetic journey of the heroic individual provides a fascinating angle for Shakespeare's remediated forms. Such ideas speak to emotional as well as cognitive immersion within the narrative, a desire for the audience to bear witness to more than visual spectacle, but to experience the character's journey onscreen. The depicted narrative action describes the emotional ambience of the scene, investing the spectator within the rhythms of the iconography according to cinematographic familiarity and (a)moral appeal. What can be said for the eponymous antagonist of Shakespeare's tragedy plays, whose lives are driven by the psychological or literal suffering of warfare? If war films 'tend' to focus on the trials and tribulations of the heroic individual, how does the narrative remediation of the unheroic character unfold according to genre conventions associated with the war film oeuvre in the remediated Shakespeare war film? How is the spectator drawn into becoming invested in the fate of a morally ambiguous soldier? This final chapter examines the evocative immersive qualities of Shakespeare's playtexts interpreted through the narrative action of the war film. As in previous chapters, this final instalment will be broken into a series of case studies, each dedicated to the examination of the affective genre elements remediating the Shakespeare war film. Examples regarding psychological, aesthetic, stylistic and performative devices manipulated to concentrate spectator experience will be drawn from the primary case study remediation of Ralph Fiennes's *Coriolanus* (2011), with complementary analyses drawn from Kenneth Branagh's *Henry V* (1989) and Justin Kurzel's *Macbeth* (2015). Familiarity with the text and its remediations spurs the reasoning for promoting analyses of Fiennes's modern interpretation. In comparison to *Macbeth* and *Henry V*, it is the relative paucity of screened and staged adaptations of Shakespeare's Roman play which makes the narrativity and mediating effect of the war film conventions all the more important to audience accessibility to the text.

From the theoretical vantage point of immersion within the remediated narrative, each of the three films considered within this chapter display a move towards a tonal shift in the treatment of violence and genre identity. What results is a deeper interrogation of the genre interpretation, a visual and narrative approach to narrative action, a gravity of tonal performance replacing the revisionist or vicarious frivolity displayed in previous chapters. This attitude is identifiable in the leitmotifs which my chapter finds particular interest in, namely

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[112] Whilst Hindle refers specifically to the cinematic form in this quote, I must stress that this emotional and psychological investiture in the protagonist soldier is what makes for transmedial remediation in the form of the Shakespeare war film. Shakespeare's own presentation of the dichotomy of the heroic and the villainous personalities of the soldier in his playtexts makes for interesting transmedial character interpretation.

the interpretations of contemporaneous attitudes to screening warfare, the authenticity of experience, and a form of audio-visual immersion within the narrative. What is prioritised is the immersive experience of remediated warfare in close-up proximity to the audience (graphic imagery and sound effects communicating the blood, sweat, and dirt of battle), richly furnished with apparently historically accurate details and textures, and with a corresponding focus on the martial body. Society is saturated with contemporary images of real warfare and reels of genuine contemporary action, images addressing the audio-visual understanding of public (news footage) and private (cinematic) spaces which Apel notes blur citizen perceptual boundaries between narrative entertainment and theatre of action reportage (Apel, 2012: 1; see also Jones, 2015: 63). In a social atmosphere inundated with videos of violence inflicted in the name of war, terror or aggressive defence, modernised cinematic adaptations of Shakespeare's warfare plays find an already primed audience base, receptive to the screening of the barbarism of human confrontation. There is argument to be contended with here that the social exposure to these images of violence has inured audiences to the gravitas of emotional and physical combat, and that the special effects which create spectacle out of terror has detracted from the sincerity of narrative in the fictional representations (see Laviak, 2009: 142-143). In a world where the saturation of grotesqueries and the theatre of war is dulled due to over exposure, which Engberg-Pedersen and Maurer refer to as the emotional torpor of 'boredom, coolness, disappointment, or ironic distance' (2017: xiv), the question must be asked: how is narrative immersion versus the spectacle of violence balanced in these remediations? This context also results in narrative immersion at an aesthetic level, creating spectacular scenes which aid the sincerity and depth of the plot. As the chapter will go on to show, the acousmatic characteristics of the audio-visual diegetics of warfare in these films provide sensory anchors for both narrative immersion (for example, the battle of Corioles, or the slow motion horror of the fields of feudal Scotland) and visual spectacle (the affective convention of the cross-hairs of a grenade launcher as first-person insinuation). Such ideas therefore find basis within the considerations of the anecdotal mobilization of narrative conventions of plot immersion and the complementary aesthetically spectacular, and in the instance of the war film, the allure of what Hindle refers to as the '*aestheticization of violence*' (2015: 116). The concept of drawing spectators into the action of the film is a fundamental facet of accessing the plot of the cinematic experience, something Eileen Rotsiztka was keen to emphasise in her own exploration of the incorporation of the spectator within the spatial and narrative diegesis of the narrative and world constructions of the war film (2018: 8). In this exploration of the remediation of cross-narrative warfare, the exhibition of Shakespeare's

text will be considered as projections of the multi sensory iconography of the war film through such case studies as the phenomenological devices of Fiennes's Corioles battle, or the chronotopic effects of Branagh and Wright's period readings of Agincourt and Ellon. The essence of narrative immersion will thus be examined against the presentation of the remediated spectacle of the theatre of war. Through emotional and psychosomatic devices, the three films seek to bring twentieth and twenty first century audiences into the diegesis of Shakespeare's texts through a technological interpretation of fictional and actual warfare. For example, Cynthia Weber (2006) expounded upon the converged treatment of reality and fiction in images of warfare as an arena of blurred boundaries, running documentary imagery with performed violent action. This confusion between the parameters of 'real time and reel time' (2006: 3) underpins modern sociocultural exposure to warfare reportage, and the increasing desire for emotional and corporeal authenticity in combat entertainment. It is the indistinct nature of these cinematic boundaries, particularly in Fiennes's *Coriolanus* (2011), that challenges notions of affective, enveloping immersion and the dramatic impetus of sequences of multisensory spectacle.

Films seek to immerse audiences within their world just as Shakespeare sought to bring the audience within his imaginary realm. Therefore analysis in this chapter develops the experience of viewing a genre film remediation of Shakespeare's texts set against the feelings invited through the narrative window of perceptive remediation (cinematography, editing, integrative transmedial narrative conventions).[113] For example, examinations considering the narrative experience encouraged by use of chronotopic devices, sound effects, and character-immersive camerawork (close-ups, point of view shots) will present the genre film interpretation of the narrative atmosphere of Shakespeare's warfare. Characters, style, genre, sound: all of these devices invite spectators to feel something, breaking the two-dimensional film screen apart as a barrier and immersing them in the experience of remediated interpretations. Narrative remediation as interpreted through depicted and described action, and their mobilization of Shakespeare's war genre aestheticism, is the means by which the audience is brought into the world of the Shakespeare genre remediation. Moreover, ideas of immersion and spectacle will be debated throughout the case studies, drawing attention to the experience of Shakespeare's war as a modern, cinematic experience. It is the delineation between spectacular action, as examined in these case studies, and the disproportionate

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[113] By this, I mean the experience created through the cinematographic appeal to the viewer's senses, for example the psychosomatic immersion in the text through associative sound effects. This example forms the body of a case study when examining the sensory immersion within the remediated films later in the chapter.

extravagance of filmic spectacles (Neale 2000; Brewster and Jacobs, 1997: 8) which informs my research into favouring the proximity of spectator engagement with the genre lexicon remediated in these films. Immersion within the remediated narratives is approached according to three principles in this chapter, and informs the case studies and elements examined. Narrative immersion, wherein the visuals seek to bring the audience "into" the battlefield with special effects and camerawork, comes closest to the debate of spectacle versus the spectacular in the method of communicating the action onscreen. Sensory immersion, by which conventions which creating the bond between character and spectator are pinpointed through visuals and sound effects. Finally immersion through the character association of the Shakespearean Soldier, where the transformation of Shakespeare's described action is translated to physical and visual depiction according to the audiovisual lexicon of warfare genre iconography. Therefore, the case studies will address the devices or conventions analysed against the way that they aesthetically and physically transform Shakespeare's texts within the vehicle of the theatre of cinematic war. For example, does the chronotopic device of slow motion photography in Branagh's Agincourt scene communicate the dangers of the war film atmosphere, combining these effects with the psychological manipulation of 'subjective camera techniques […] convey[ing] the more personal and painful elements of war' (Hindle, 2015: 116)? How do the sound effects of Fiennes's Corioles skirmish bring the audience into the atmosphere of the conflict zone through proximity to the soldier-body (to Coriolanus, our character informant)? To what extent does the recognition of genre iconography situate Kurzel's *Macbeth* in the cinematographic realms of epic war films? This chapter will explore the aesthetic dimensions of these contemporary adaptations, and the opportunities they provide for gesturally expressing and perhaps even transforming Shakespeare's warfare. The case studies in this chapter are approached holistically, but continue the structural direction as suggested by my narrative action framework. Immersion within the remediated narratives is therefore approached according to three key principles in this chapter, and informs the case studies and elements examined. Technological immersion, bringing the audience "into" the battlefield with the special effects and camerawork, broaches closest to the debate of spectacle versus the spectacular in the method of communicating the action onscreen. Sensorial immersion, by which I refer to those genre conventions creating the bond between character and spectator, are pinpointed through visuals and sound effects. Finally immersion through the character association of the Shakespearean Soldier, the genre conventions performed as playtext interpretations. Thus issues of plot and thematic iconography as translated according to genre leitmotifs will be examined as examples of

depicted and described actions: each case study addresses how the remediations work with both Shakespearean and cinematic idiolects, reading the means by which they interpret and present the hybrid form of Shakespeare's warfare according to genre film conventions. The methodology of these examinations is to read each narrative element organically, analysing the experience of viewing the Shakespeare war film. My approach to this chapter will engage the reader within analyses that echoes the experience of watching a film, as a conversation that moves fluidly through a series of case studies examining concepts, or icons, of the audiovisual spectacle of the war film genre.

The Theatre of War: Creating Entertainment within Confrontation

The later years of the twentieth century and ongoing decades of the twenty first century have seen a spike in technology and communication: the world today is engrossed in the updates and accessibility afforded by social media. As a result, modern audiences find themselves bombarded by violent images: our news channels (televised and web based) constantly keep us updated with twenty four hour feeds about theatres of confrontation, news which strikes a macabre balance of background morbidity and visceral horror because of its daily consistency. It is no surprise therefore, that immersion in the visualisation of warfare creeps into the vehicle of cinema.

War films are a constant narrative inspiration for cinematic productions, a 'mainstay of the box office industry' (Winter, 2011: 100), whether drawn from reality as a means of filmic memorandum and cultural patriotism, or as a platform for expansion of diplomatic and political concerns within the realm of fiction. Indeed, as Westwell notes, the genre-defining theme of confrontation has consistently provided platforms for cinematic spectators to experience war as a cultural vehicle of social debate from the safety of the cinema screen. With the war movie 'lend[ing] a shape and structure to war' (Westwell, 2006: 1), filmmakers found narrative opportunities for audiences to identify with both characters and action alike. Whether in the aftermath of catastrophic conflict,[114] or as an address to patriotic pride and national identity, the fictional nature of the cinematic war allowed audience members to live through the thrills of warfare as vicarious viewers. It is the sympatico experience of viewing

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[114] Westwell goes on to underpin this cognitive bond of patriotism and reinforcement of social more by presenting the blockbuster hits *Black Hawk Down* (Scott, 2001) and *We Were Soldiers* (Wallace, 2002) as prime examples. Here, with the world still dazed after the events of 9/11, audiences sought a place of safety and re-equilibrium after experiencing an attack which left cultural and national identities vulnerable and confused.

violence, the violence of warfare, and viewing cinematic entertainment that draws attention to the affective response to these remediated Shakespeare texts as genre constructs. Whether drawn from fact, fiction or the grey areas of myth and legend, there is something immersive about war on screen, 'the gratifications of narrative and of form' (Grønstad, 2008: 188) blended into a fictive means of accessing the harsh martial realities of our human condition. It seems that the narrativity of modern war films are intent on providing viewers with an experience through cinematographic proximity to the violence, the spectacle, of warfare narrative action. This chapter will examine these narrative experiences as presented in the Shakespeare war film, and more specifically within three genre film adaptations. Close analysis of specific scenes from each film will be set against the concept of narrative proximity, by which I mean the atmosphere of Shakespeare's dramatic warfare narrative (the experience of Shakespeare's war). I will consider to what extent they offer a versatile audio-visual 'language' that can speak the violence imagined in Shakespearean texts. In exploring these mediated conventions of narrativity, this chapter will combine close textual analysis of the films themselves with considerations of genre, style-informed aesthetics and acousmatics, performance, and corporeality. How is Shakespeare's warfare transformatively experienced through the genre narrativity of the war film? Within the close analysis of the cinematographic narrativity of re-presentation, issues of form, style and the frameworks through which they are examined, address the theme of research question one. Pugliatti states that the thematic or narrative incorporation of warfare is 'ubiquitous in Shakespeare' (Pugliatti, 2010: 1): this centrality of dramatic entertainment explains the reason for examining the Shakespeare war film. My research question, "Why Shakespeare in this Form?", is answered according to multiple strands of interpretation. For example: the recognisability of Shakespeare's "themes" amidst the hyper physicality of warfare onscreen; the sociocultural contexts of these representations underpin; and pivotally, the presentation of playtext action described and depicted through the enhanced genre physicality of the war film.

Description into Depiction: Remediating Shakespeare's Words as Action

At first reading, Shakespeare's verse does not seem ideal for the violence of the battlefield: the textual descriptions are often long, poetically delivered, expansive. The beauty of the dialogues mellifluous lyricism is discordant rhythm of dying men and gunfire. However, contrary as it is, the beauty of Shakespeare's verse marries the viscerality of confrontation with contrapuntal spectacle. Therefore, it would be remiss to examine the Shakespeare war

film's immersive qualities without analysing the rhetoric of Shakespeare's playtexts. The verbal imagery of his texts conjures kingdoms (*Henry V*, Prologue: 20), evokes bravery in the hearts of the cowed (*C.* I.vii.64-75), or raises clashing armies out of verbal smoke (*M.* I.ii.7-23). Swords clang, men cry out, cities are sacked: the spoken word reaches into the very heart of audience imagination, and we see the chaos and smell the copper tang of blood through the rhetoric. But how does this concept translate in the primarily visual performance of narrative in the Shakespeare film? Moreover, what place does this iconic dialogue hold in performed battle?

Perhaps it is the discordant nature of lyrical dialogue juxtaposed with the spectacle of martial action that accentuates the poetical rhythm of passive dialogue and aggressive action in the Shakespeare war film. With the computerised technology of cinematic entertainment capable of manipulating audience experience of narrative action, the question then becomes one of examining how the artistry of Shakespeare's verbal imagery may be adapted within the language of the filmic form. To adopt Oliver Grau's own address to the expressive capabilities of modern visual technologies, '[w]hat new possibilities of expression are open to the artist working with computer-aided, interactive, real time images' (2003: 9)? Kurzel's *Macbeth* (2015) acknowledged the power of combined visual and verbal imagery, and uses the chronotopic convention of the cut-away device to ensure the audience perceives the raw energy of the establishing sequence. As the Captain recounts his report (*M*.I.ii.15-22), so the audience is given the visual counterpart to his tale: the audience sees exactly Macbeth's martial prowess in battle, how he mercilessly cuts down soldier after soldier with his dagger and his sword to reach the traitorous Macdonald. Audience members familiar with the text will be aware of the bloody methods Macbeth uses to dispatch Macdonald, but to see the action of a man opened from his navel to just below the jawline is an uncomfortable sight. The act itself, elongated by the use of slow motion photography to exaggerate both the epic proportion of the battle sequence and the task itself of cleaving a body in two, is unremitting in its gruesome nature. In imagining the act, the audience is able to self-censor the visions, creating an image which they find personally acceptable; in realising the dialogic action, Kurzel removes this filter of protection, and projects the horrific nature of the acts which the bloodied Captain praises to the highest degree in the sourcetext. This gesture is as bloody as it is eloquent. This is the filmic experience of watching a war film: the events unfolding onscreen are reprehensible, violent and often inhumane. Moreover, the cinematic warfare tableau, the frisson of violently dynamic panoramas of the extremes of the human condition, is the epitome of Katherine Maurer's statement of scenes of modern combat as a form of 'total

spectacle' constructed for reflection and entertainment (Maurer in Engberg-Pedersen and Maurer, 2018: 78).

The potential for sequences of spectacular imagery continues in the interpretation and presentation of Shakespeare's stage directions: both spoken and dramaturgic, the actions insinuated in these choreographed movements or sound effects possess the tendency for violence. However, in the staged productions, those characters with the most gruesome ends typically exit the stage before death itself occurs. For example, in *Macbeth* (*M*.V.viii), both Macduff and Macbeth declare onstage that they shall fight to the death: Macbeth is faced with his fated mortality and flees, pursued offstage by a victorious Macduff. Macduff then reenters the stage holding the bloody head of his decapitated opponent aloft, thus proving Macbeth's demise.[115] Cinematic interpretations re-present these sourcetext events, combining exaggerated visuals with palimpsestic sourcetext rhetoric to bring the sourcetext events "to life". The film brings the experience of combative action through the fourth wall of the screen to the popcorn strewn floors at the feet of the audience: rhetoric poetry and visual imagery combine to create a multi-sensory, immersive cinematic re-presentation of the sourcetext. This extended narrative proximity creates a sense of the immediate, a kind of narrative action transformed through cinematographic devices, such as footage speed, exaggerated sound effects, and character-informed camerawork. The reading of the Shakespeare war film in this chapter seeks to draw together dramatic concepts of narrative transposition of literal and spoken stage directions, depicted and described narrative action. Therefore, focus will unfold the remedial properties of performative eloquence when embodied through the action of narrativity, with microanalytical case studies examining the visualisation and transformation of the rhetorical into the spectacle of physicality in the war film.

In keeping with the narrative and gestural dynamism of the genre remediations examined in chapters two and three, it is the associated pre-eminence of action within the war film that presents this genre as the final remediative vehicle for the examination of my narrative action framework. The chapters thus far have established that it is the central premise of narrative action, or the eloquence of depicted and described allegorical performance, as a means of identifying of the remediation of Shakespeare's texts when interpreted as genre film

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[115] Though it is a gruesomely enticing thought that one of the many heads staked along the city gates of early modern London might have served the purpose in these plays, it is more likely that a prop would have been used. The transcription of Henslowe's theatrical diaries often cite entries relating to prop heads, male and female, within the company's inventory.

productions. This chapter will develop the semantic readings of the iconographic approach to screened violence and sensory narrativity as conventions of the war film interpret and represent Shakespeare's playtext elements. By this, I mean that the analyses centred around the modern cinematographic capture and presentation of the peril of warfare builds upon and embellishes the verbal imagery of Shakespeare's texts. In other words: the filmmaker visualises and enacts through the spectacular action of narrativity of a war film, what Shakespeare invited his audiences to imagine in their mind's eye through stage directions, sound effects, and rhetoric. I will build this analysis through the chapter in a series of discrete case studies, each incorporating a new reading of narrative remediation and immersion proximity. Therefore, proximity will be examined as the manifestation of approximation to physical immersion within the action as effected through cinematography, or the emotional and psychological proximity of audience-character alignment as the proximity of characterisation. Research into the depicted and described action of Shakespeare's playtexts made manifest as the action of narrativity will enable examination of the physicality and spectacle of the war film. Through case study readings of key immersive narrative conventions, this chapter will uncover why the spectacular and dynamic construction of the war genre presents an optimum dramatic vehicle for the transformative remediation of cross-media narratives.

Section One: Character Immersion

Analysis One: The Rhetoric of Conflict and Narrative Immersion

How do you create battlefield realism, the immediacy of audience immersion in-narrative, when you have little primary source evidence to turn to? Just as Shakespeare relied on the immersive rhetoric of poetic imagery to tell the story of Macbeth's battlefield narrative,[116] so Kurzel's War Film transposition turns to the cinematic context of medieval warfare epics for the aesthetic and cinematographic immersion of spectators. If Fiennes's close-quarter cinematography engaged the audience within the martial action of the late twentieth and early twenty-first century, and Branagh's slow motion photography realised fifteenth century battle conditions, how does Kurzel immerse spectators in an eleventh century battle?

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[116] Snippets of information about the real Macbeth of Scotland gleaned from the Holinshed Chronicles.

Kurzel demonstrates the contradictory nature of the intimacy of dramatic warfare in his transposition of the battlefield report in the earliest scenes of *Macbeth*. Palimpsestically juxtaposing the spoken poetry of Shakespeare's text with the grandiose performance of visceral warfare, Kurzel's establishing confrontation is the embodiment of the spectacle of violent action. The potency of the act of slaughter is enhanced by the steady tempo of the Shakespearean verse: in fact, as the Captain's dialogue continues as an audial palimpsest across the action, the scene takes on a visceral poetry similar to that of Snyder's *300* (2006). Combining heroic couplets with the eloquent nature of violent action, physicality becomes poetry—the performativity of violence becomes choreographed action as narrativity. The rhythm of the spoken word provides a beat for the thrusts and parries of those blades which 'smoked with bloody execution' (*M*.I.i.18). In a verbal example of hypermedial mediation, voice-overs embellish the multi-sensory experience of the two battles: the action is thereby enhanced, the epic atmosphere of period fighting whilst exaggeratedly globular blood spurts flings out towards the seated spectators (Fig. 1a-1b). In this, character and warfare immersion is thus approached in multiple ways. The literal performance of the Captain's report, and hence the translation of rhetoric to the eloquence of gesture—described to depicted action. The atmospheric proximity to cinematic releases within the same epic genre aesthetic situates and contextualises the visceral action onscreen, decoding it so that audiences may read the atmospheric and narrative significance of the moment. Finally, the proximity of affected physical closeness to the action: the blood spurting from slashed jugulars and hewn appendages flings towards the camera, and the audience has to steady themselves against flinching away from the impending bloodsplatter.

Fig. 1a   Fig. 1b

Fig. 1a-1b. Narrativity as a multifaceted entity. Described action set the pace for death, a martial navigation, focusing the violence and drawing the audience in with the spectacle of depicted action.

Establishing audience immersion in-narrative through an aesthetic representation of eleventh century battle, Kurzel's *Macbeth* echoes the war film camerawork demonstrated in Fiennes's *Coriolanus*, with highly visceral footage of the battle as cinematographic visualising of the war-like reputation of the central character. Manipulating Neale's belief that in the combat or war

film 'scenes of combat are a requisite ingredient' and that such sequences 'are dramatically central' (Neale, 2000: 3) to the narrative experience, both Fiennes and Kurzel manoeuvre this central ingredient to the narratively-establishing moments of the film. Kurzel's establishing confrontational action, the bloody realisation of the reported battle of act 1 scene 2, serves as both sourcetext transposition and cinematic genre homage to the epic war film. The audience is brought into the violence of Macbeth's feudal eleventh century Scotland, presented with a brutal representation of the 'multiplying villanies of nature' (*M*.I.ii.11) that Macbeth's forces fought against. Incorporating sourcetext embellishment within his narrative chronology, Kurzel's *Macbeth* introduces the eponymous character with his first line as a verbal overlay within this war film convention. Cinematically, it is not unusual for spectators to be informed about or introduced to a principal character visually before spoken dialogue occurs. In reflexive awareness of this genre convention, Kurzel's interpretation of the sourcetext serves to combine the silence of the visual establishment of character through the eloquence of extra-narrative action with the theatrically delayed introduction to Macbeth. Kurzel demonstrates that the act of transposing Shakespeare's playtext to the cinematic platform manipulates, remoulds and rewrites the sourcetext to suit the new medium. The result is that the action speaks loudly for the extant dialogue, and, crudely speaking 'make[s] words into pictures' (Zweman and Okun, 2010: 1).

Rhetoric inspired spectacle continues within the inclement atmosphere of the scene of Kurzel's establishing battle sequence. Macbeth's 'brandished steel Which smoked with bloody execution' (*M*.I.ii.16-17) is contextualised and realised through the steaming breaths of the soldiers. In a move that combines realism within the fictitious nature of the playtext, Kurzel viscerally enhances the verbal imagery of the Captain with corporeal understanding. Macbeth's blade steams because the atmosphere is cold, but the blood dripping from his sword is warm. Thus, Kurzel reinterprets the otherwise demonic symbolism of the Captain's description of the Macbeth's performance of spoken-imagery with a dynamic of cinematic and biological understanding, turning the violent but patriotic 'expressionism into a grim version of film realism' (Crowl in Guneratne, 2011: 194). Kurzel's accentuation of the realistic cinematographic devices, merged with the chronotopic convention of the voice-over and cut-away visuals, challenges within his transposed narrative embellishment audience perception of realistic-fiction through a drive to endow 'the effects of violence' upon the audience. Within this self-reflexive cinematic device of 'illusions created through the magic of make-up, tricks of photography and editing and, increasingly, special effects' (Rothman in Slocum, 2001: 40), Kurzel encourages audience spatial and narrative perception through multi-layered

cinematic devices, and expands the spectator's cinematic viewing into an affective film experience.

Immediately evident in Kurzel's introductory battle scene are the visual and stylistic accents of previous historical re-enactments of warfare. The desaturated colour scheme, exaggerated diegetic sound effects and "epic" camerawork (the sweeping panning shots and wide-angle frames punctuated with close-ups of key actions) are reminiscent of the feudal Japanese adaptation of Shakespeare's sourcetext, Kurosawa's noir-style *Throne of Blood* (1955), and the grotesque, viscerally-masculine medieval representation of William Wallace's patriotic struggles in Gibson's *Braveheart* (1995). To draw comparison between Gibson's 1995 interpretation of a Scottish epic, *Braveheart* (Fig. 2a-2c), and Kurzel's recent 2015 interpretation of Shakespeare's Scottish tragedy *Macbeth* (Fig. 3a-3c), might seem narratively clichéd, but in truth the comparators embodies and expands upon my research question, challenging the form as well as the reflexive influence of contextual genre films. In this particular instance, Kurzel clearly draws on the aestheticism and cinematographic capture of narrative warfare action used in Gibson's *Braveheart*.

Fig. 2a

Fig. 3a

Fig. 2b

Fig. 3b

Fig. 2c

Fig. 3c

Fig. 2a-2c. The Battle of Stirling in three key stages- preparation, the charge, and close-quarter combat.

Fig. 3a-3c. The visual re-presentation of the Captain's report as an example of embellished narrative through dialogueless action.

Kurzel employs the aesthetic device of genre typified colour palettes to present the action of Shakespeare's Macbeth as the action of war cinema. Colour becomes informative: cinematically and culturally reminiscent of filmic forebears, the saturation of colour in Kurzel's transposition is an immersive device. The pale palette used in cinematic affectation of the 'medieval experience and for authenticating features' (Woods in Driver and Ray, 2004: 41) in Gibson's *Braveheart* inspires Kurzel's own visualisation of medieval Scottish warfare. Roiling fog and smoke blend to create a blurred background for the fight, automatically desaturating the sequence of any positive colour: the vibrant flames of torches stand out in a chromatically-contrasting, visually arresting scene where the brightness of the flames stand out starkly against the murk of lowland mists. Stylistically, the muted colourization harks back to the affected narratives of period-authentic films such as *The Dam Busters* (1955), and thereby situates Kurzel's film with a genre stylisation harking back to a time where films had been made in 'black and white in order to appear more like wartime films and therefore more authentic' (Connelly, 2004: 7). There are further questions to be asked of this chronotopic scheme, especially when analysed against the merger of realistic costume and properties with the immersive quality of expressive cinematography: do the stylistic aesthetics of Kurzel's transposition of *Macbeth* brings about an artistic appeal to the viscerality of eleventh century warfare? There is a fine balance in the execution of the combat action sequences that plays on both realism and artistic dynamics: in combining conventions typically associated with spectacularly fantastic action films with the socio-cultural realism of the footage, the audience is immersed in sequences that are eerily reminiscent of publically dispersed images of modern warfare. Thus, Kurzel presents the grotesque nature of violent action, gesturally reinforcing the verbal communication of the horrors of martial combat, with the theatricality of a transposed playtext drama. Martial action, and chromatic homage to factual wartime reportage, becomes the remediated genre interpretation of narrative action in these Shakespeare war films (Fig. 4a-4b).

Fig. 4a   Fig. 4b

Fig. 4a-4b. The dull colourization of the footage from *Braveheart* (Fig. 12a, left), and *Macbeth* (Fig. 12b, right) enhances the atmosphere of pessimistic brutality, displaying the action of combat against a world-weary framework.

Both films feature battle scenes where the actions of the eponymous warrior rallying, leading and fighting amongst his fellow Scotsmen is captured through wide-angle and mid-shot cinematography. Crucially, these sequences establish that Macbeth and Wallace are soldiers before they are narratively-idolised leaders of men: the cinematography, sound effects, and chronotopic framing of the battlefield action combine to situate the spectator's experience of the size, scale and violence of the scenes. Both Gibson and Kurzel use depth of shot and camera angle to exaggerate the geographic and visceral depths of violence inherent in medieval warfare: to quote McArthur, the range of the frames, including a deep-focus depth of content, captures the brutality of the action, the battlefield saturated with 'gore, pierced eyes and genitals, cloven skulls, severed limbs and awful screams' (McArthur in Barta, 1998: 173). What is Kurzel's narrative purpose in presenting this carnage? How does the depicted action, the visceral performance of described action, further immerse audiences in this remediated experience?

Just as the action sequence provides realism through the illusion of visual immersion in narrative, so the slow motion photography enables a blend of escapist-fantasy with the realism of corporeal action: blood spurts globulously from the wounded, and the audience is given sufficient time with the slowed frame-rate to appreciate the sight. However, even within these instances of graphic special effects, the audience is continuously presented with the hyper-realism of this expressionistic cinematic action. As each fallen opponent is passed on for the next, their spilled blood 'reminds us of the physicality of the body' (Ayers in North, Rahek and Duffy, 2014: 101), of the mortality of mankind and of the inescapability of lives ended in battle. In his visualisation of the graphically immersive qualities of his warfare sequences, Kurzel clearly draws on the device of expressionistic viscera as demonstrated in Snyder's *300* (2006). The slow motion treatment of the spray of blood mid-battle in both *300* and in *Macbeth* demonstrates the similarities of exaggerated action conventions in the extraction and concentration of the visceral to the highest degree of digitised hyper-realism. However, what is seen heroically graphic in the digitised extension of a Greek myth in Snyder's *300*, underscores the cold-hearted realism of the brutality of combat action in *Macbeth* as cold, 'lifeless' and 'synthetic' (ibid: 101). It therefore could be noted that what exaggerated the mythological narrative of Snyder's Greek epic was a vivid reminder of cinematic homage in Kurzel's transposition, a 'distinctly reflexive form of cinematic spectacle' (Pierson, 2002: 107). In this, Kurzel's transformed battle embodies a key concept of this thesis research. Namely, Kurzel's film visually demonstrates the performativity of dramatic spectacle present in Shakespeare's verbal imagery, transforming described into spectacularly depicted action.

Perhaps it is the expectation of such scenes, an irresistible draw towards the schadenfreude of warfare and the contrapuntal feelings of fear and enjoyment. Viewing such war genre films as I have examined in this chapter, spectators cannot help but experience 'a wide range of emotions', and the juxtapositional sensation of 'excitement and fear' (Gjelsvik, 2009: 116) is the immersive narrative hook. In the fictionality of Shakespeare's transposed sourcetext, there is the safety of obvious removal from "reality", however, the immersive cinematography and aesthetic re-presentation of warfare combat, there is the very real horror of human brutality. Moreover, it is the contradictory experience of watching such films that maintains audience interest, keeping us entertained even as we subconsciously analyse our response. Therefore, I return to the concept of audiences desiring that frisson of adrenaline as an accent of truly immersive cinema: to feel the dangers of realism within the microcosm of the war film. Kurzel's *Macbeth*, therefore, is a dual form of cinematic re-presentation: of immersive warfare experience, and of the dramatic spectacle of Shakespeare's remediated narratives.

Analysis Two: Genre Iconography as Characterisation

In these adaptations where fact and fiction collide, we see created a genre hybrid: historical affectation and documentary realism merging within the hybridity and narrativity of war film genre tropes. Recognisable from the gesturally eloquent action and fantasy genres, the arc of masculinity situates the metaphoric and physical body of the warrior at the centre of the screen. In *Coriolanus* we see the inclusion of sequences which are reminiscent of the "lock'n'load" battle preparation sequence made famous in George Cosmatos's 1985 Vietnam combat film *Rambo: First Blood Part II*, in which Rambo sharpens a knife, loads a gun and readies his weaponry from a pick'n'mix of explosive arsenal. The lock'n'load sequence, or preparation montage, is a recognisable device in action-dominated film genres which highlights the capacity of literal movement to convey wider character or narrative information: the physicality of action as narrativity, and an immersive form of audience-character proximity. In focusing solely on the act of readying troops before the theatre of war, footage often relies on the eloquence of action for narrative understanding, intimate camerawork expanding the theme of preparatory action as a means of embellishing character profiles and exaggerating pivotal plot points pre-battle. Heavily featured in action films of the 1980s (throw a dart in a darkened room and you are likely to hit a poster-perfect example starring Stallone, Schwarzenegger or Van Damme) or in the warfare accented fantasy and

science-fiction epics of the 1990s and 2000s (Jackson's *Lord of the Rings* trilogy displaying ample sequences of fantastical martial activities, covering in extensive detail the preparation of intimate groups to entire armed forces), the preparation of soldiers for the action of warfare is a visual microcosm of the combat film in itself. The metaphoric physicality of the action man translated through the act of preparation: readying weapons, dressing in battlefield armour, readying the body for the strains of warfare.

In *Coriolanus*, though the key preparation scenes might appear far removed from the traditional scenes of arming soldiers, the action of preparation is covered loosely in two major sequences and one accent of the lock'n'load sequence. Fiennes begins with the introduction of Aufidius and removed introduction to the eponymous character; we then see the body of Coriolanus being tended to by his mother after the battle of Corioles and before his political battle with the plebians for their voices; and finally witness the archetypal sequence of physical preparation within the home of Aufidius. Over the course of examining these preparation sequences, it is intriguing to see that Fiennes not only engages with the spectators through the remediated imagery of Shakespeare's war gesturally transformed to a war film montage, but actively examines the thematic consideration of gender, identity, and pathetic fallacy. In this, we see another example of genre film hypermediacy in the Shakespeare genre film remediation: this is the association and re-presentation of sourcetext characterisation as devised through combination of Shakespeare's rhetoric and conventions drawn from the war film genre. As the case study progresses, I will highlight identifying moments as they appear.

i)   Enter Aufidius

The establishing sequence introduces the narrative through metaphoric action: with strong cinematic accents of the hyperbolic phallusy[117] of the 1980s *Rambo* films, the dialectical accents trace the scene's cinematic lineage within a wider language, situating the action of preparation as visual device within a stylistic genre "cosm". Iconic for the representation of muscular power honed by hyper-masculine pursuits, Stallone's physicality was central to the franchise's visualisation of, and narrative preoccupation with, the body-as-weapon. Scopophilic sequences focusing on the physical actions of Rambo's movements, musculature, and body parts, intercut with close-ups of arrays of weaponry suggested narrative without the need for explanatory dialogue. This was muscular form as physical eloquence. Acousmatics

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[117] The metaphoric imagery of swords, daggers, spears, and arrows is hard to misinterpret when each weapon is lovingly caressed by the muscular object of the camera's gaze.

introduces the audience to the sensation of preparation through the rasping sound of metal: readily identifiable as a blade being sharpened on a whetstone, subconscious cinematic lineage establishes the theme of violent action through the device of weapon preparation. The device of the unseen but audible action as sensory informant, expanded upon by Gormley, finds filmic baseline awareness through exposure within the socio-cultural environment of violent action cinema, the aural-stimulation that leaves the audience 'with the impression of being visually present' (Gormley, 2005: 7). Fiennes's sound effect homage to the lock'n'load conventions (as exampled by stills from the *Rambo* franchise below) in the establishing sequence of *Coriolanus* corresponds with the violence associated with action cinema further through audio introduction. The acousmatic device of a blade coming into repetitive contact with a dull surface creates an instant audial bridge with the iconic preparation montage within action and warfare films, and the broader action and adventure genre as a whole. Fiennes's scopophilic cinematography reinforces the genre-allusion, invasively focusing upon the representative weapon and tactile body through roaming close-ups on the smooth movement of a well-muscled arm stroking a dagger across a sharpening block. Immersion within this genre stylised action is not an option for the audience: forced voyeurism acquaints the spectators with the bulging, sheened muscles of the warriors onscreen, inescapably drawing focus upon the proffered corporeal and metal blades on show (Fig. 5a-5c, and 6a-6c). These preparation sequences play upon the variety of semantics drawn from the term proximity, and two in particular are immediately evident: literal nearness and the psychology of characterisation.
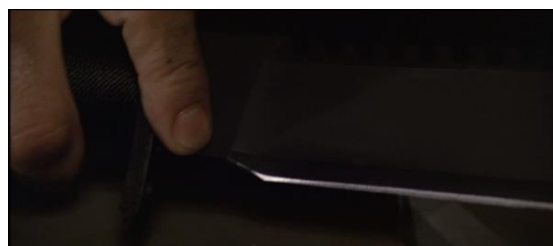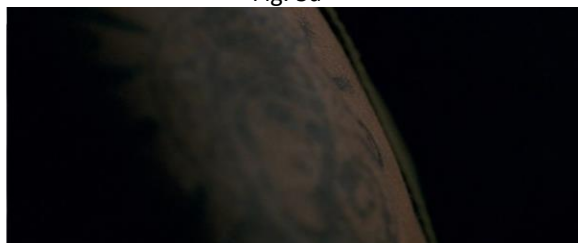

Fig. 5a

Fig. 6a

Fig. 5b

Fig. 6b

Fig. 5a-5c (left) Aufidius sharpens his dagger ahead of combat in Fiennes's *Coriolanus (2011)*. Fiennes's inspiration is evident within the parallel action of Stallone's Rambo. Rambo (Fig. 6a-6c, right) sharpens his dagger ahead of his mission in the Vietnamese jungle in *First Blood: Part II* (1985).

The similarities between the two cinematic stylisations are immediately evident. Tender, deliberate strokes of the blade across the whetstone, fetishistic close-up of potent masculinity embodied by bulging bicep muscles flexing and relaxing with each pass of the blade: both men are introduced through the extended metaphor of the sharpened masculine blade. The camera is never positioned from an eye-line point of view, enabling the affectation of manipulated over-the-shoulder shots, and enhancing the atmosphere of the intrusive gaze. Removed yet intimate, the view of the spectator thus adopts a very literal knife's edge balance between immersively-sexualised voyeurism and covert surveillance. In *Coriolanus*, noise is muted in scene, bringing the audience closer into the action through the personal nature of the two lone distinguishable sounds: rhythmic breathing corresponds with each stroke of the blade across the stone, creating an audial indicator of physical and mental proximity between audience and character. This is a personal moment—a bond formed between man and blade. Dialogue is not necessary in this sequence, though context is provided for the narrative establishment of Butler's[118] rebel-soldier Aufidius (Fig. 5a-5c) through televised reportage in the background. The symbolism inherent in the imagery and acoustemology narrates the purpose of the action with far greater eloquence than verbal narration can. The inclusion of dialogue would be misplaced in the establishing scene of *Coriolanus* due to the extra-narrative merger with segments of transposed dialogue from later in the sourcetext. However, as my work on the combination of described and depicted action in sequence would testify, I would argue that spoken explanation of the scene would not have desaturated the potent gestural performance of narrative and genre conventions. Drawing upon action and combat film narrative conventions of the intrinsic, symbiotic relationship between 'potency, masculinity and weaponry' (Tasker, 2000: 46-47), Fiennes introduces

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[118] Fiennes's casting plays on the socio-cultural knowledge of Butler's filmographic association with the action of war-films: previously known for his role as the muscle-bound warrior king Leonidas in the digitised hyper-violence of Snyder's *300* (2006), Butler's introductory sequence in the narrative through a preparation montage underpins the genre-belonging and accent of warfare in *Coriolanus* (2011).

Aufidius as a re-presentation of war film masculinity. As in the instance of Stallone's Rambo, Aufidius needs no narration: here, action speaks louder than dialogue, situating the establishing scene within the taxonomic traditions of combat and warfare films. When weapons and men combine, something mythical happens, and cinema audiences are afforded a glimpse of metaphoric reflection. Without the need for verbal definition, background diegetic sound effects and medium to close-up shots reveal the mind behind the metal, and the 'state of mind' and 'emotions' (Sheuhrer, 2008: 122) of the warrior are laid bare before the audience. Calm, collected, focused: Aufidius preparing his weapon for battle is the predator sharpening its claws. In this, Aufidius truly embodies the lion Coriolanus desires to hunt (*C*.I.i.235-236), and is projected cinematically as a genre icon: the man of action and a warrior.

Both Aufidius and Rambo project narrative intent through the steel manifestation of their weapons: silently acknowledging their readiness for 'beatings and gunfire' (Schubart in Slocum, 2001: 197) through the preparatory action of conflict, both warriors display their potent masculinity through unshaken concentration and grim-faced determination. In reflection of the lack of dialogue within the parallel sequence from *First Blood: Part II* (1985), conventions in Fiennes's verbally mute yet gesturally eloquent interpretation of the lock'n'load montage is at once an example of cinematic and textual symbiosis, and of the inherent performativity in any non-verbal sequence. This thereby demonstrates the communicative powers of the action-as-narrativity device. Figurative weapons enhance the corporeal, and the cinematography brings the audience into the action, immersing them psychologically within culturally familiar, potently laden visual stimuli.

ii) Female Influence in Preparation

When the corporeal characterisation represents the narrativity of figurative action, focus on the body is also central to the development of characterisation in *Coriolanus*. This has interesting implications for the film's exploration of gender, the warrior body and audience association of genre-typified characterisation. In answer to Aufidius's single preparation sequence, Coriolanus is afforded the heightened characterisation of three key preparation sequences, each embellishing the narrative of Shakespeare's sourcetext with emotionally and psychologically immersive character-audience scenes, and cinematically drawing from wider action genre conventions. In the first instance, Coriolanus is tended to by his mother:

Volumnia's ferocity is only equalled by her maternal instinct to protect and preserve her son. The tenderness with which she bathes her son's wounds, gentle and soothing, is oddly offset by the lack of squeamishness at the act of having to stitch her son's torn flesh back together (Fig. 7).

Fig. 7. Coriolanus's wounds are stitched and bound: hidden from sight and mind, Coriolanus prepares to give up his identity as a soldier.

The sequence is as much as an act of preparation as it is of reparation: Volumnia's aid is ultimately a means of ensuring her son is physically fit for duty as soon as his participation in battle is needed. Indeed, as Coppelia Kahn notes, there is a duality in Volumnia's stoicism of both metal and mettle: 'Shakespeare shows in Volumnia the awesome power of the mother, once she is complicit with the ideology of virtus, to mold her son into a sword' (1997: 19). The frank and unflinching nature, so commonly associated with masculinity (Jansz in Fischer, 2000: 166), and more so in the action and war genres (Tasker, 2015:5), is here wielded by a woman. The stoic passivity of Coriolanus under the scrutiny of his mother's needle is mirrored in the static nature of the camerawork, illuminating the action as a preparation montage in reverse, the lulling stillness of frame and familiarity of the characters drawing the audience into the scene. On the surface, this familial scene addresses the spectator's parental memories: mothers soothing broken skin, applying plasters, "kissing it better". The feeling of nostalgia is readily recognisable, and so experience brings feelings to the fore. This is not, seemingly, the war film experience one might at first pluck from a cast of thousands: I believe this sequence embodies the Shakespeare war film narrative. Far from readying himself for battle, or even divesting and seeing to his aftercare himself, Coriolanus is stripped of his warlike appearance and his masculinity through the care of his mother. In washing away blood and stitching his wounds, his marks of manhood and accomplishment which spoke loudly of his participation in violent action are silenced, metaphorically gagged in the action of gestural narrativity. This reversal of those preparation scenes iconic in combat films determine, silently, his future fall from grace. In submitting to his mother's authority, in acquiescing to her demands, he seals

his fate, and this is underpinned by the near beseeching tone Coriolanus adopts when he pleads with his mother:

> good mother,
> I had rather be their servant in my way
> Than sway them with theirs.   *C*.II.i.199-201

That Fiennes removes 'Know' from this dialogue is telling: in stating his case, pre-empting argument with 'Know, good mother' (*C*.II.i.199), Coriolanus is strong and unwielding. In removing this opening clause, Fiennes softens his warrior, making the address sound like placation and pleas rather than a soldier taking command. This is a manipulated and re-presented instance of narrative proximity: sourcetexts characterisations are psychologically rendered anew, and we delve deeper into the potentially murky waters of oedipal associations and mother/son relationships. As this chapter seeks to underpin, the combination of spoken rhetoric and performed narrativity provide a multi-layered viewing experience for audiences that goes beyond dumb show physicality. Acknowledging the potent action of war films as a predominantly patriarchal domain, that Fiennes incorporates the presence of women within these montages suggests the potential for femininity undermining masculine pursuits. In the removal of the physical signifiers of masculinity, the material symbolism of the soldier's uniform (see Brown, 2012: 19-21) and the covering up of his wounds, the feminine influence is the removal of the symbolic potency of masculinity[119] and emasculates the soldier of his professional and patriarchal pride. The second sequence, situated loosely between Coriolanus's arrival in the Volscian stronghold during act 4 scene 5 and the reports brought to Rome of his leadership of Aufidius's troops in act 4 scene 6, is an extra-narrative detail: this scene is used primarily for narrative embellishment and affirmation of the transposition adhering to iconic genre-taxonomies of the combat film.

Fiennes therefore presents the paradox of the divided male: Coriolanus is ultimately undermined by the influence of his mother's pleas in act 5 scene 3, as foreshadowed in the scene between the passive Coriolanus and dominant Volumnia. On the other hand, that a woman attends to his needs places him in the position of superiority. It could be argued that the submissive posture of Volumnia dictates her actions as purely positive, enabling her son to heal after battle: however, I would argue that in the covering of his wounds, and her

---

[119] The ability to defend and prepare himself ahead of battle, as demonstrated by Aufidius at the beginning of the film.

dominance over her son as underpinned by her possession of the piercing instrument, close analyses highlights the corrosive relationship this mother and son possess.

iii)   Aufidius prepares Coriolanus

The third preparation montage shows Coriolanus once again being tended to by a protective and nurturing hand, but in this instance, masculinity is partially reinstated through the guidance of a superior male officer. The shaving of his hair and subsequent psychological remoulding of Coriolanus's "self" is far closer to that of the soldier preparing himself than the soldier being prepared by another. Coriolanus himself has little input in the removal of his hair. Fiennes manipulates this sequence so that the cinematography removes any sense of "control" spectators may possess through first-person eyeline shots: the audience is visually immersed within the close-quarters intimacy of a scene in which a fighter is prepared for battle. As the audience sees through Coriolanus's eyes, so the psychological bond between spectator and character suggests that the preparation scene is a removed event the spectators are themselves experiencing (Fig. 8).

Fig. 8. Point-of-view shot of Aufidius removing Coriolanus's hair: seeing through Coriolanus's eyes immerses spectators in the character's experience.

Dialogue is once again unnecessary: the diligence with which Aufidius ensures that his former enemy's scalp and cheeks are shaven smooth is communicated purely through the tenderness of gesture, of touch, and through the attention to detail in every sweep of the razor. The time Fiennes assigns to this scene underpins the metaphoric power in the subtle communicativeness of the act of shaving another man's skin. Coriolanus is visibly softened with long hair and unkempt beard: a feminised shadow of his former self, his harsher outline blunted with a lack of purpose. Under Aufidius's care, he regains the warrior-silhouette the audience recognises as the martial Coriolanus (Fig. 9a-9d). This eloquence of passive action demonstrates through four key shots the requirement of a physical demonstration of the

internal willingness of the warrior: in removing the matted locks of hair, Coriolanus is literally groomed in readiness for waging war. It is through his identity, the physical appearance of a soldier, that the lock'n'load montage is visualised as a sculpture, an embodiment of performed masculinity. However, Coriolanus's reinstatement as masculine warrior is, as I shall explain, merely a masquerade, an inanimate metaphor of perceived manhood.

Fig. 9a

Fig. 9b

Fig. 9c
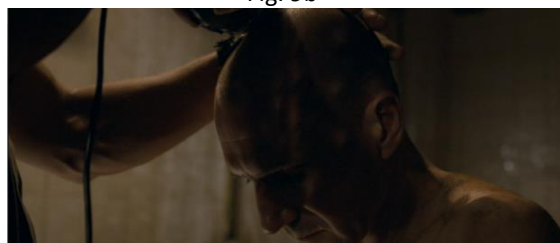
Fig. 9d

Fig. 9a-9d. Coriolanus is first roughly prepared by an anonymous female citizen, before being tended to with greater precision and attentive care by Aufidius.

I stated towards the beginning of this section that these preparation sequences are intriguing examples of cinematic construction and reverse gender representation: male and female influence hone not only the visual construction of Coriolanus, but also envelopes the spectators within the psychological action of human lock'n'load scenes.

When Volumnia soothes her son's wounds in the familial bathroom, we see the visual manifestation of a mother who sent her young son to war so that he would become a man:

> When yet he was but tender-
> bodied and the only son of my womb, when youth
> with comeliness plucked all gaze his way, when for a
> day of kings' entreaties a mother should not sell him
> an hour from her beholding, I, considering how honour
> would become such a person—that it was no better
> Than, picture-like, to hang by th' wall if renown made
> It not stir—was pleased to let him seek danger where
> He was like to find fame. To a cruel war I sent him,

> From whence he returned his brows bound with oak. I
>
> Tell thee, daughter, I sprang not more in joy at first
>
> Hearing he was a man-child than now in seeing
>
> He had proved himself a man.   *C.*I.iii.5-17

These are the actions of a mother determined to ensure that her son's fame, honour and manhood are publicly acknowledged. Though Volumnia may bathe, soothe and stitch his wounds, it is ultimately with the goal for his return to the battlefield. This is at once the most maternal that she could be, and yet conversely it is her force of will that undermines and cement her son's tragic fall from grace. The juxtapositional relationship between this mother and son embodies the gender debate of superiority, submissiveness, martial prowess and nurture. Even as Volumnia serves her son's needs, caring and healing him for the battles ahead, while her son sits stoically in the position of superiority above her, his impressive frame looming above her as a statue carved of marble, it is Volumnia's martial resolution that pierces her son's flesh with needle and thread. In Volumnia's pursuit the masculine device of stabbing (Calder in Barroll, 1996: 220), Coriolanus must sit and endure the action, absorbing the femininity of submitting to poisonous influences (ibid). The son may be the warrior, but he is kept in a subordinate, child-like, and feminised state of dependence through the influence of his mother.

The theme of masculine physicality and psychological emasculation is continued in the treatment of Coriolanus by Aufidius. In an extension of the earlier solo preparation sequence, the establishing scene which introduced Aufidius as the corporeal manifestation of a weapon, the Volscian rebel takes the Roman outcast and uses the whetstone of his ambitions to hone and sharpen the edges of his human instrument of warfare. Replacing the stone and dagger with the anger of Coriolanus, we see that the preparation of a human is as potent in its symbolism of masculinity and confrontational intent as the armament of weaponry and protective clothing. However, the virility of masculine prowess belongs to Aufidius alone: though Coriolanus regains the image of his former glory in his appearance, he is ultimately reduced once again to the tool of another's ambitions. Coriolanus is stripped of persona, of will, of individuality as he is shaved, bathed and oiled ahead of service within the Volscian army. He may lead the forces, he may gain the respect of the men in light of their success, but ultimately he is no more than the blade wielded by Aufidius in the establishing scene of the film (Fig. 10a-10b).
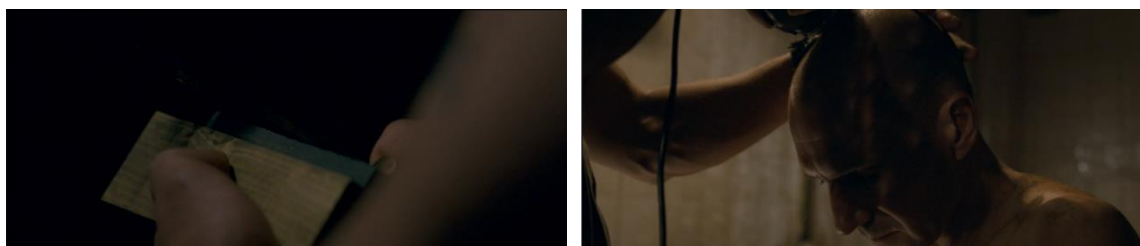
Fig. 10a-10b. The parallel action of preparation: Aufidius here prepares two weapons.

Analysis Three: Characterisation, Narrative Action, and Somatic Sound Effects

Earlier in the chapter the balance between realism and spectacle was identified as a characteristic of the remediated war in film: the action must at once engage the spectator with familiarity, images drawn from contemporary experience of warfare reportage, as well as provide sufficient psychological distance so as to prevent alienation through pessimism and fear. A similar tension between the seemingly naturalistic sound design of situational realism and cinematic exaggeration of grand action may be analysed through the structural device of sound effect narrativity. Therefore, this case study examination looks to the symbiotic relationship between acoustics, diegetic and extra-diegetic, and in doing so underpin the process of narrative proximity according to sonic transposition and reinterpretation. In other words, study of the synthetic placement of palimpsestic soundtracking, which correspond with emphatic co-ordination, towards the aural creation of 'three-dimensional, spatial perception' (Elsaesser and Magener, 2010: 130). Despite depth of focus shots and dynamic camera movement, footage and the physical action of narrativity is nonetheless presented on the two-dimensional plane of the screen. Sound brings the cinematic experience into something three dimensional: enveloping, multi-faceted, an aurally immersive sensory encounter. It is this exact sensory affectation of three dimensional realism in film that led Allan Casebier to highlight that phenomenological film theory underpins and enables such research questions as '[h]ow shall cinematic sound be conceptualised in relationship to images' (1991: 4).[120] The eloquence of physical action, the transformation and genre interpretation of depicted and described action, has been explored throughout this thesis. The remediations have found meaning as the manifestation of action in all senses as a visual focus

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[120] There are some thematic and research differences between my relationship with phenomenological analyses and those proposed by Caebier as the realist method of film examination. It is not my specific desire to create a realist approach to the affective influences of phenomenology as narrative convention in these films, but rather a divergent means of further establishing the mediated nature of remediations of both reality (sounds, warzones, senses) and fiction (the playtext *Coriolanus*, the fictitious Corioles).

for the war film, but this focus is magnified and emboldened by the extension of spatial perception through exaggerated narrative sound effects. Sonic effects communicate meaning through the narrative-fictional accent of orchestral and synthetic musical accompaniment, and the exacerbation of diegetic emotion through enhanced man-made noises onscreen. Furthermore, given the discussion of genre hybridity and action aesthetics introduced earlier in the chapter, it is necessary as part of this investigation to consider the ways in which the sound design in these films might be influenced by action film sound tropes. For example, the exaggerated sound effects of a fight sequence enhancing the acousmatics associated with masculine prowess and violence but rejecting those which put the status of the action into question. Lisa Purse expands upon this topic in her consideration of the acoustic meaning behind the 'vocal performances' and 'sound of action' (2011: 69; 70) in sequences of active combat, and more intimately made by the masculine body in action. Every grunt, punch, rustle of clothing, slap, communicates narrativity with a sensory voice to underpin the visual: one makes sense of the other, bringing the optical beyond the two-dimensional, into a multi-sensory experience.

So, how does this inform my investigation into the remediated Shakespeare war film? Transposing theatrical sourcetexts to the cinematic plane of staged warfare means transposing and transforming the acoustemology of the early modern sound effects, incorporating them into contemporary film narratives. Shakespeare's own use of sound effects in order to create the sensory perception of spatial depth was a convention to increase the immersive properties of his dramatic narrative. If the audience could not see the combat occurring offstage but could hear the 'alarums and shouts that make us believe an actual battle is being fought just beyond our field of vision' (Shirley, 1963: xii), then the sensory deception created dramatic immersion and investiture in the action onstage. The theatrical symbolism of pathetic fallacy situated in musical or sound effects, the stage directions calling for *thunder and lightning* for example, are replaced with the sound of gunfire, ricocheting bullets, explosions or the cocking of a hammer. Within the narrative experience of prior genre expectations, these effects in the combat film therefore preserve the atmospheric conditions of the sourcetext through the diegetic bridge of in-narrative violent action, but may produce additional or alternative connotations. This is an example the acousmatic thread of my proximity analyses: this vein of narrative proximity aligns with sourcetext cinematic presentation, highlighting those symmetrical and asymmetrical performance conventions. The modernized, revised and re-presented sound effects serve to illustrate the narrative as an immersive experience of narrative and visual remediation, and it is the interpretation of

Shakespeare's sourcetext sound effects in these film adaptations which underpins their narrative proximity.

In *Coriolanus*, for example, we can identify a pattern of expressive accentuation of the physical and psychological state of characters's minds through the aural exaggeration of naturalistic diegetic sound effects (such as gunfire, explosions). Though the sourcetext suggests that instrumental sound effects would have accompanied the verbalised action of the battle of Corioles, it is evident that the affectation of the man-made acousmatics of warfare were lacking beyond the martial use of trumpets, horns and drums:

They sound a parley	I.iv
Drum afar off	I.iv
Alarum far off	I.iv
Alarum	I.iv
Alarum, as in battle.	I.ix
A retreat is sounded. [Flourish.]	I.x
A long flourish.	I.x
Flourish. Trumpets sound, and drums.	I.x
A flourish of cornetts.	I.x

One notable exception of the direction for the players is given during Coriolanus's rousing speech during act 1 scene 7: Coriolanus rallies his troops with such stirring words that the sourcetext directs '*They all shout and wave their swords*'. The shouts of men have yet to be prompted in the playtext, and yet they are encouraged during a moment of patriotic bravado and potent masculinity: this optimism is strikingly absent from Fiennes's Corioles battle scenes, favouring instead the grittier sound effects of organically visceral warfare, such as screams of pain or the exaggerated sound of bullets and shrapnel piercing flesh. Within the attack on Corioles, Coriolanus verbalises the potential for the inclusion of warlike sound effects through the line 'Then shall we hear their 'larum, and they ours' (*C*.I.iv.9): the audience has already witnessed the entrance of trumpeters and drummers, but in this instance, the stage direction of an alarum is not enacted for another twenty lines, instead parleys and drums are sounded. In transposing the narrative to a modernized battlefield, the early modern alarums are replaced with the reports of gunfire and diegetically enhanced grenade explosions. This demonstrates narrative proximity through two channels: the proximity to warfare realism, in that the audience hears the sounds anticipated of in a modern theatre of

war, and the proximity of sourcetext re-presentation, in that Fiennes's film adopts and adapts Shakespeare's sound effects and stage directions. The film uses sound to convey a hyper-modern mode of warfare, the naturalistic sound effects lending a greater level of verisimilitude than could have been achieved with the sourcetext, out of situ blast of a stilted instrumental sound effect. These effects also sonically reference other contexts in which an audience might hear such sounds, such as televised or radio-broadcast news reports of contemporary wars and conflict zones. Sound effects thereby create an acoustically immersive soundscape, surrounding the audience with a wall of sound, giving some sense of what it might be like to experience those conflict zones. An exaggerated state of awareness and narrative appreciation, from a personal and theatrical bent. Sound is therefore weaponised, bombarding the audience with noise so as to engross them within the virtual world of the Shakespearean combat sequence, depicted action therefore complemented with the aural potentcy of described action as sound effect.

From the epic sound of weapon based action, to the epic scale of historical siege warfare, the musical soundtracks of Branagh's *Henry V* and Kurzel's *Macbeth* feature atmospheric, orchestral scores redolent of war films of the twentieth century (the mid-twentieth century *Ben-Hur* (1959) and *Lawrence of Arabia* (1962) are two prime examples). These musical devices further intensify the way in which sound accentuates the visceral physicality of war. This directly speaks to what Eberwein was referring to when he wrote on the topic of what an audience "hears" when they experience a war film (Eberwein in Cunningham and Nelson, 2016: 6). Music, sound effects, exaggerated sonics: all embellish the aural experience of the visuals onscreen. Grand scores evoke nostalgic cultural memories of sweeping, romanticised narratives, while the screaming of men places us in the dark realism of the here and now. The grandeur of such orchestral scores provides a musical echo for the camerawork and framework editing. At once the presentation of realism and the exaggeration of cinematic fictionality, the swell of music in Branagh's interpretation or the quieter, poignant scores of Kurzel's transposition, provide tonal accompaniment for the action onscreen while at the same time over-scoring the realism of in-narrative sound effects. Analysis of the aural element of key battle sequences from *Coriolanus*, in comparison, presents the violent physicality of modernized warfare set against harsher, contemporary scores that underline the visceral nature of martial confrontation. The enhanced aural stimulus of a post-production soundtrack, the diegetic sound effects (such as the sound of weaponry being loaded or fired, and the animalistic cries of wounded men), and finally the scripted sound effects of authentic sourcetext rhetoric, all work to underscore the emphatic nature re-presenting the action of

Shakespeare's tragic conflicts. Each acoustic element of the film serves to extend the sensory impact of the narrative. Whether orchestrally expansive or realistically corporeal, sound effects enable audiences to experience more than the purely visual entertainment of fictional narratives. It is this that Tan noted as the 'simulation of the senses' which invoked in the beholders of the artefact 'real emotion' (in Lewis et.al, 2000: 127), a sense of oneness with the artwork and, therefore, the audience with the characters onscreen in Fiennes's Corioles. Music, diegetic sound effects and post-production exaggerations bring the experience above the disjointed visual, immersing the audience within the sadistically scopophilic action, rending the hearts of empathy and emoted pain as sound reaches beyond the screen and speaks to cognitive associations.

If some of these strategies move close to a spectacular mode of sound design, this is in the service of addressing the audience's senses directly, thus creating an immersive soundscape in which the audience can better appreciate the bodily exertions onscreen. Fiennes's *Coriolanus* exaggerates the brutality of action in the Corioles conflict sequence not through the musicality of orchestral soundtracking, but with the magnified clarity of enhanced diegetic acoustic effects. The orchestration of accentuated gunfire becomes the composition of skirmish action, the somatic sound effects accomplished by overlaying the authentic action and accompanying sourcetext sounds with the aural signature of a higher-calibre weapon (Purse, 2011: 70). Sound effects are used to create sensory-acoustic bridges between sequences: as Aufidius promises bloody confrontation should he and Coriolanus meet in battle (*C*.I.ii.30-36), the sound of mortar shells bridges the interior scene of the Volscian war room, sonically exploding the action to an exterior shot of a battle-scarred street in Corioles. Irrespective of the historical or presentist locale of the transpositions, the narrative understanding of these extra-narrative scenes, partially in reflection of the gestural eloquence within non-scripted sequences, incorporate sound effects to aurally enhance 'the visuals to create an immersive sensory experience for the spectator' (Ramsay, 2015: 91). The narrative sound effects of period-authenticated battle and modernized warfare provides the sequences with synthetic realism through enhanced, naturally occurring diegetic sound effects. In consideration of the explosive nature of the typified action-adventure film, and the complementary diegetic and extra-diegetic noises which accentuate the plot, Hammond noted that the underlining similarity in soundtracking an action film is that they are 'loud in your face' pieces of 'aural spectacle' (Hammond in Tasker, 2004: 153). However, in specific relation to the Corioles scene, the hyper-realism of translated playtext diegetics, these 'in your face' sound

exaggerations, explode the in-frame space to a three-dimensional platform for the mimesis of narrative experience. The sensory illusion of realism in Fiennes's *Coriolanus* of enhanced aural suggestion of modern warfare is further accentuated by the instance of aural-affectation of character-audience empathetic bonds through the high-pitched noises suggesting post-explosion tinnitus. The enhanced narrative frame-space as created through the incorporation of meta-cinematic sound effects (Fisher in Rogowski, 2010: 273-274) is ably demonstrated through a subtle, intermittent whining and stifled volume after the Volscian bomb explosion. In an affectation of the aftershock symptom of tinnitus and muffled hearing, Fiennes uses the sensory stimulation of aural effects to expand the cinematic frames of the narrative to the inclusive level of audience immersion and the psychosomatic bridge with the characters onscreen. What Coriolanus experiences, so the audience experiences, switching the "third person" perspective of the film to the enveloping situation of the 'intensely subjective point of view' (Ramsey, 2015: 92), sensorially placing the audience within the conflict itself. As Brown states, sound and music effects are not two-dimensional, they are something that the listener 'can feel in the pit of [their] stomach' (Brown, 2010: 207).

Sound, therefore, isn't merely what an audience hears within the diegetic microcosm, it is a device to aurally establish a deeper cognitive understanding for what they experience on emotional and physical planes. Those genres associated with the Action hypernym are key manipulators of this device for narrative impact and phenomenological immersion. In the cinematic sense, surround sound technology expands this experience to encompass the kinaesthetics of music and sound effects. Bassline scores, when played at the correct volume, send tremors through the captive spectators, so that they share in the sensation of the vibrations of a bomb blast, or the highest pitch screeches into the sensory perception, throwing the balancing biomechanisms of the audience's inner ear off-piste so that they suffer from the discomfort of compromised hearing. Thus, by creating the illusion of audience-character alignment through the in-narrative manipulation of special effects, though the tinnitus is only a form of cinematic-realism, 'the effect of the [sound] on the body remains real and produces real effects' (Ayers in North, Rehak and Duffy, 2015: 101). In combination with the cinematic realism of the blurred visual and aural sensory perception of Coriolanus, dazed and shell-shocked from the blast, the sound acts to further disorientate the viewer by accentuating the disjointed visuals through the secondary stimulation of sound. In sharing one of the after effects of Coriolanus's battle experience, the immersive nature of the narrative acoustics links 'the private space' of the film with the 'public space' (Fisher in Rogowski, 2010: 273) of the cinema. This is possibly one of the best examples of genuine audience filmic

experience—a truly immersive re-presentation of Shakespeare's theatre of war through the convention of shared sensory experience.

Section Two: Combat Immersion

<u>Analysis Four: Immersion and Visual Iconography</u>

So far the chapter has explored the cinematic and convention-based hybridity variously evident in these films' visual language. I have analysed spectator relationships with the contextualisation of war representation, the visual and narrative focus on the body and the psychological conventions these evoke, and an exploratory glance at some of the narratively immersive qualities these conventions possess upon audience experience. In this, we have seen how immersion and narrative proximity have corresponded through audio-visual performative conventions throughout the examinations: immersion brings the audience into the adaptation, and narrative proximity and the culturally and emotionally immersive conventions of the genre film warfare explains how and why audiences experience the transposed playtext as we do.

When debating the responses of audiences to artistic stimuli, E. Tan noted that there are three distinct emotional reactions: A-emotions, F-emotions and R-emotions. A-emotions, respecting the '[e]motions related to the artifact' and R-emotions, relating to those emotional or psychological responses 'resulting from appraisals involving elements of the represented world' (quoted in Lewis et. al, 2000: 116-134). F-emotions pertain to the response to a fictional artefact, or artwork, which when analysed according to its component elements resemble a world, and so can be argued to act as a form of theoretical hypernym for the A- and R-emotions. I stated earlier in the chapter the contemporary film adaptations under discussion were to be examined as vehicles of immersive spectacle and dramatic entertainment, striving to present a form of graphic and emotional verisimilitude of hypermediacy as remediation. This verisimilitude and narrative immersion brings the violence of warfare to the screen, pitching the audience into the thick of the action. Many of the actions analysed in this case study may be broadly examined against the semiotic concept of violence: by this, I mean that beyond the physical action of violence (shootings, stabbings, maimings, loppings), I address the violence of emotive response to the narrative through

immersive cinematographic conventions. Therefore, acknowledging the existence of each filmic narrative as resembling the remediated world of Shakespeare's texts according to the constructed devices of the genre world, the analyses will discuss the potential for layers of A-emotions and R-emotions experienced as a result of the immersive techniques and genre iconographies performed onscreen. Furthermore, I take into consideration Kendrick's statement that any screened examples of violence is, for all of its cinematic associations with the sensationally violent narrativity of action, an 'elastic, sliding, flexible term, one that shifts and changes' (Kendrick, 2009: 13) according to the presentation of dramatic action. Therefore violence as a spectacle of action and as an attack on the emotional response of those within and without the constructed world is taken into consideration as the case study progresses, and will be continued into later examinations in the chapter.

In Fiennes' *Coriolanus* specific decisions around camera movements, angles and distance, alongside sound and editing, are significant in accenting certain aspects of the narrative action. The queasy nature of the camerawork in the battle of Corioles disconcerts the audience through visual disjunction of material and *to and fro* switches between first person shots and third person observatory framing. The swaying motion of the wide-angle and long shots punctuated with point of view shots from the cross-hair lens of a sniper rifle, a subtle but pertinent cinematic acknowledgement of the 'intimate and mutually dependent relationship between the camera and the gun' (Lebow in, Brink and Oppenheimer, 2012: 41), cinematically accents the dazed state of the soldiers. The constant cross-cutting between Coriolanus and his fallen men never allows the audience's gaze to settle and adjust to the footage onscreen, optically situating the spectators within the action. Similarly, the continual shifts between medium shots of groups of men to close up and extreme close ups of Coriolanus increase the cinematic accentuation of in-narrative intimacy whilst distancing the audience through the continuous cross-cutting between different formats of cinematography. This jarring camerawork, where the myriad of contrapuntal shots visualise the atmosphere of dizzying chaos expected of such high-stakes skirmishes, demonstrates Fiennes's psychologically-immersive qualities of fictional warfare using the camera as a sensory informant. Referring to Kendrick, here is the violence of narrative cinematography: this cinematographic violence transforms from the visual to the emotional, becoming the violence of empathetic audience response to the action onscreen. These perversely absorbing images exploit audience tastes for the macabre onscreen, something Hallam and Marshment hypothesise to be the cinematic ballast between the safety of 'mediated images' constructed

for dramatic impact, and 'actual violence' (Hallam and Marshment, 2000: 251), which speaks to spectatorial desire for realism in their cinematic entertainment.

Ralph Fiennes's *Coriolanus* removes the action from the Roman past to a universally recognised yet geographically amorphous present, bringing the Shakespearean drama to the modern battlefields of technological information and potently violent warfare. In this 'distinctly contemporary' (Flaherty, 2015: 229) twenty-frst century revisioning of Corioles, Fiennes's cinematography captures the claustrophobic nature of urban fighting, bringing the audience within striking distance of ricocheting bullets and shrapnel, and thereby visually demonstrates narrative proximity through cinematographic techniques. Just as the characters must experience the chaos and confusion of encountering battle amidst highrise buildings and sight disrupting blockages, so Fiennes's camerawork plays on the concept of sensory accessibility to the narrative, thereby encouraging a feeling of physical proximity to the action. The naturally restrictive environment of urbanised warfare necessitates a close-quarters method of confrontation: buildings, vehicles, and debris force the units of Roman and Volscian soldiers to cluster together (Fig. 11a-11d).

Fig. 11a
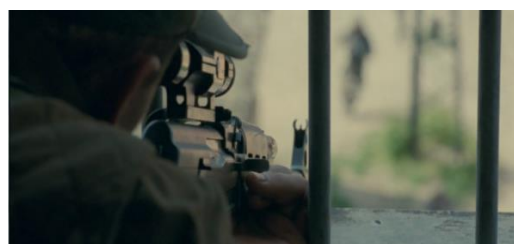
Fig. 11b
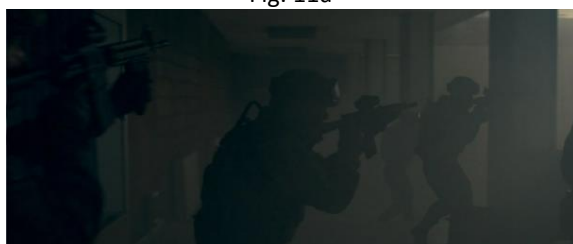
Fig. 11c

Fig. 11d

Fig. 11a-11d. Fiennes's Corioles. Intimacy and combat: unnaturally comfortable partners in confrontational action.

Whilst technology enables the creation of worlds within worlds, the nature of modern warfare does not always allow for the replication of sprawling scenes of some iconic warfare action in feature films (Jaramillo in Cunningham et. al, 2016: 307): for example, close-quarter urban fighting denies the ability of cameras to freely track across ranks of soldiers in sweeping landscapes. The immersive cinematography must therefore mimic the restricted movements and static positions of the troops as they navigate the constricting routes forced upon them by

the placement of buildings if the Roman and Volscian's urban skirmishes are to be "believed". The camera shots, and thus the audience's response to the action, are dictated by the scenery. In the first visualisation of Corioles, the audience is presented with the realities of conflict conducted in an area without clear sightlines: as Coriolanus leads his men forward, a bullet grazes the corner of the building behind which the unit stands. Coriolanus could remain behind the cover provided by the wall, but he must emerge from the protective barrier to return fire: the camera, as the non-corporeal witness to these events, is able to move freely capture the full extent of the shootout and the tactical dilemma this obstruction presents. The characters are constrained by their environment, and the use of medium-shots and long shots visualise the transposed action in such a way that the audience is visually immersed amidst the violent reality of the restrictive fighting conditions. Therefore, the lack of freedom of camera movement is replicative of the actualities of documentary warfare technology used by troops in modern combat situations (McSorley, 2012: pp. 50), and is used to communicate the danger of claustrophobic warfare. Writing on the hazards of shooting documentary footage of the earlier theatres of war, Bottomore notes that due to rapid progression in the technologies of war, 'filming of combat became almost impossible: the enemy were further away, spread out and hidden' (in Dibbets and Hogenkamp, 1995: 30). Factually, Bottomore is correct, but film, though shot with the intention of atmospheric verisimilitude, allows audiences to see, hear and be privy to anything. Fiennes's camerawork, following the Roman and Volscian troops manoeuvring about the streets of Corioles, allows the cinematic re-presentation of warfare to transgress the boundaries of distance, location and scale of the combat.

| Fig. 12a. | Fig. 12b |

| Fig. 12c | Fig. 12d |

Fig. 12a-12d. The fractured nature of Fiennes's camerawork informs as it disorientates, bringing the spectators into the chaos of combat.

The combination of rapid action sequences with the dominant stylistic representation of action through the close-up and extreme close-up shots underline the atmosphere of intimate chaos achieved within Fiennes's representation of a modern, urbanised Corioles skirmish (Fig. 12a-12d). Furthering the audience's sensory disorientation through the unsettling combination of juxtaposed shots, Fiennes turns to such immersive cinematographic conventions as exaggerated visuals (the increased reliance upon the point of view shot for character alignment). His stylistic interpretation conveys the intimate dangers of warfare in close confines through the experiential bonds of emotive character-spectator relationship. These conventions find factual basis outside of the cinematic forum: advances in field technology allow modern servicemen to take the part of hybrid photographer and soldier cameraman, attaching 'cameras on their helmets or in their Humvees and [going] directly into combat' (Peebles in LaRocca, 2014: 134), thereby sharing their boots on the ground experience with the viewers from the perspective of first hand presence. Thus, Fiennes's manipulation of the cinematography in his transposition alludes to factual instances of live-action footage, representing the playtext action as sister action to historical moments from the worldwide theatre of war. Though no body cameras are used in Fiennes's film, the essence of this cinematographic device is mimicked through exaggerating and embellishing point-of-view footage in scene to encapsulate the corporeality of the eloquence of violent action, or aesthetically stylised genre action, as an example of mediation of cinematic and technological visual remediation. The various visually immersive point of view shots provided by the first-person cross-hair rifle or grenade launcher sights, immersing the audience within the perspective of Coriolanus, providing first-hand visuals of his 'limited perception of the value of life as centred in war' (Foakes, 2003: 157). In this, Fiennes's camerawork cinematically and psychologically contributes to what McSorley terms the 'militarization of audience perception' (McSorley, 2012: 48). This creation of intimate visually-informed audience narrative cognition of the brutality of conflict exaggerates individual perception of Fiennes's military action through this contemporary iteration of cinematic realism and Shakespeare's playtext narrative (Fig. 13a-13b). It looks real, it sounds real, the reactions onscreen seem real, and so audience emotive responses to these narrative devices evoke a real reaction to the action. This cinematic immersion in-narrative makes for greater inclusive saturation of audience sensory experiences of the film. Fiennes's cinematography creates a visual bridge between weaponry and camera, re-presenting the 'visual and dramatic narrative' (Hutcheon, 2013: 53), saturating the claustrophobic action with the vivid nature of violent, martial action.

What becomes evident in the study of the technologically immersive qualities of the modern war film is the balance between the mediation of narrative (plot) and the remediation of acknowledged realism and warfare iconography (technologies, imaging, reportage etc.) demonstrated in Fiennes's film. The fictional world of the Shakespearean playtext (Coriolanus) and fictional modern warzone (the remediation) are counterbalanced by the desired realism and drive for authenticity in the presentation of the Corioles theatre of action. Thus fiction is mediated by realistic devices, which in turn are mediated through the spectator's prior awareness of genre narrativity and factual reportage. Remediation is thereby revealed as multifaceted in the depiction of warfare action, and the technological conventions manipulated in the construction of the Shakespeare war film.

Fig. 13a-13b. The audience perceives the action of war through point of view shots (3a, left) and hyper-exaggerated perspective (3b, right) as if present at the scene.

Coriolanus is thus indicative of a wider trend in cinema, and more specifically in the war films of our contemporary period, which prioritise the sensory, the bodily, and the narratively proximate in a bid to convey immediacy. In the cinematic representation of the viscerality of combat, the sonic and spatial cinematic cognitive communicators of visual and sound effects provide structural and sensorial narrative signifiers for spectator accessibility and psychological alignment with character focal points. Phenomenological manipulation of sensory spectacle, a staple of war genre entertainment, thereby immerses audiences within the familiarity of genre and narrative action. Examining the aesthetic and socio-cultural development of Hollywood's war films, Eberwein noted audiences prefer that war films attempt to convey events or moments of conflict with as much verisimilitude as possible, with marketing materials emphasising the veracity of a film's reference points, '[appealing] to the patriotic and imaginative spectators. Watching these films will permit them to experience it as if they were actually there' (Eberwein, 2010: 56). I home in specifically on this concept of realistic experiences, and the premise of immersing audience members within the narrative: the actualities of war are not to be desired, and yet the sensory inclusion within the

excitement of action directly addresses the thrill of violent, scopophilic entertainment.[121] This is why Fiennes's manipulation of point of view shots and sympathetic acousmatics is pertinent to this examination: audiences are able to be a participant in the adrenaline of violent skirmish action, without the dangers of physical participation. In this, Fiennes's dramatic, martial transposition of Shakespeare's text provides an experience beyond the cinematic: this is explained as the immersive properties of genre conventions, and in this instance, the spectacle of warfare, as examples of remediation. By this, I mean those sourcetext and real-world warfare iconographies which have transpired as visually or stylistically alternate readings of the playtext events, as well as the narrative proximity of realism. In making the action seem realistic in execution, the audience is brought into the action through cognitive accessibility and acknowledgement of factual events, merging the realm of the fictional (Shakespeare's *Coriolanus*) with the viscerality of the theatre of war. It is somewhat apt, darkly so, that we describe these events as a theatre: spectacular action and violence walk hand in hand, and provide material for our entertainment even as it should feed our socio-political desires for peace.

The aesthetic viscerality of battlefield action as material for cinematic entertainment has evolved throughout the years, developing from the ultimately optimistic martial valour associated with the patriotic escapades of Errol Flynn in such martial adventures as *The Dawn Patrol* (1938) or the later *Objective, Burma!* (1945); to Olivier's anaesthetised 1944 transposition of the horrors of Harfleur and Agincourt in *Henry V*; to the hyper-digitized violence of graphic novel adaptations such as Snyder's *300* (2006). Indeed, immersion within the visual and psychological virtual reality of warzones and the environment of scenes of combat bleed from the entertainment industry into the industry of actual warfare, with the manipulation of the U.S Army rendering images so as to create 'virtual reality environments for tens of thousands of participants with simulations that are highly realistic' (Grau, 2003: 172). According to target spectator groups and developing audience taste, whether influenced by current events (such as Olivier's patriotic response to the warfare mentality of World War Two), or simply the thirst for aesthetic realism in the act of remembrance (such as Nolan's *Dunkirk*): the battlefield is technologically, stylistically or aesthetically presented for the purpose of audience satisfaction. Famous for the stark, bleak realism of its battlefield sequences is Spielberg's late twentieth century epic *Saving Private Ryan* (1998). Widely

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[121] The growing market for immersive gameplay in traditional console and virtual reality gaming experiences is testament to this. This theme was even picked up on in the HBO sensation *Westworld* (2016) and later in the Spielberg spectacle *Ready Player One* (2018), where immersive experiences and violence collided in a simulation platform.

renowned for his cinematographic efforts in 'bringing a heightened level of realism to the representation of war' (Haggith in Paris, 2007: 177), Spielberg's interpretation of the Omaha beach-landing scene demonstrated such awesome moments of unadulterated horror that spectators were inescapably drawn into the brutal immersion of live-action combat. Dialogue was kept to a bare minimum: snippets of tortured screams or terrified cries for parental protection served an acousmatic turn as sound effects more than narrative material.[122] The genuine horror of the nearly ten-minute sequence was the eloquence of the action, the narrative of 'horror and brutality' (Haggith, 2002: 333) visually, graphically and sonically translated as a sensory bombardment. No verbal narration was needed when the visual representation of close-quarter death was screened in such a way that veterans of the D-day beach landings were reported to have relived their own experiences through the sounds and sights of Spielberg's translated action. The realism of the film was such that audience members, veterans or no, experience some of the nightmarish qualities of the landings. As Spielberg's embellished narrative screened a gruesome re-presentation of the Omaha landings, so Fiennes's transpositional screening of *Coriolanus* drew upon the theatre of modern warfare as the performative platform for the narrative action of Shakespeare's sourcetext. Fact and fiction blur in the scenes of military action in the slaughter of Spielberg's D-day beach landing, and Fiennes's directorial debut demonstrates similar narrative cinematography through camerawork, exaggerated diegetics and manipulation of colour saturation levels in the footage.

A broad overview of frame-by-frame comparison shows the stylistic similarities between the Spielberg representation of a sequence from the performed war, and Fiennes's representation of Shakespeare's playtext against a fictional, but realistic, visualisation of modernized urban warfare in the city of Corioles (Fig. 14a-14b).

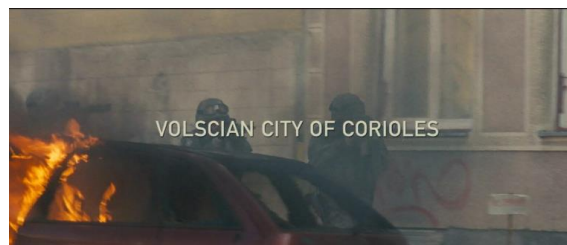Fig. 14a. Desaturated images with text overlaid as an establishing intertitle.

Fig. 14b. Grim images of urban warfare with textual overlays as the establishing shot for violent action.

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[122] See Weber, 2006: 40, for an expansion on the realism of battlefield death and the differentiation between the Hollywood war death and the unrepentant realism of actual martial death in action.

Immediately evident are the supertitles used in both instances: fleeting intertitles provide a momentary lull before the violence of combat, and enable formative understanding for the spectator before the chaotic action ensues. The text in evidence in the Spielberg frame (Fig. 4a) underlines the factual: statements relating to, for example, the troops about to storm the beach, or the geographical location of the scene, serve to underline the historical precedents of the visuals onscreen. Fiennes's own establishing intertitles (Fig. 4b) echo this device, but through this genre- film accent, there arises an intriguing instance of device-friction between combat authenticity and preservation of action-as-narrativity sourcetext entertainment. Fiennes's Corioles sequence encompasses both the realism dynamics of war films (as represented here by the quasi-factual *Saving Private Ryan* (1998)), and the hyper-dramatic mode of theatricality of Shakespeare's sourcetext. In this remediated hypermediacy,[123] the audience experiences a reflexive symptom of remediated mediation. I posit that combat films such as Fiennes's *Coriolanus* problematises an analysis of all of the following: the approximation of the cinematic convention of film as 'truth twenty-four times a second' (Heath in Eaton and Neale, 1981: 99); the balancing act of narrative remediation versus sourcetext authenticity (Leitch, 2009; Stam and Raengo, 2004/2005; Jackson, 2007); the moral and historical implications of representation and misrepresentation of martial action through physical eloquence and verbally-associative dialogue; and finally, the cinematographic task of projecting sequences of violence within the remit of cinematic realist-escapism.[124] In drawing parallels between Spielberg and Fiennes's films, one becomes conscious of how visceral action is frequently presented through a combination of realistic and expressionistic means, an example being the desaturated colour scheme, which echoes the chromatic hues of factual and fictional combat footage, and the expressionistic manipulation of diegetic action and aural effects. Further considerations, such as the presentation of narrative and historical action, must balance the cinematic representation of factual footage with the moral implications of such cinematic exploitation. Analysis of the transposition of the sourcetext material, specifically the narrative and genre convention translation in the Corioles sequences, must also be examined. Fiennes's feature is not drawn from factual events, but does rely upon established conventions for the affectation of cinematic realism in order to fully immerse the spectators in the violent action onscreen. This is the premise of the experience of the

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[123] This transmedial convention was of interest when the remediation of plot examined in the previous chapter, and addresses many of the issues at stake when addressing the transformation and transportation of narrative elements across theatrical and filmic boundaries.

[124] Isenberg touches on this briefly in his discussion of the 'international language' (1981: 17) of cinema, expanding upon the historical use of film in representation of warfare both as entertainment and as reportage.

remediated Shakespeare film: the narrative ability to draw the audience into the world of the action through transmedial conventions, making the experience all-encompassing.

In his study on the relationship between violence and audience understanding in the dramatisation of Shakespeare's playtexts, Foakes notes that the narratives of *Coriolanus*, *Macbeth* and *Henry V* hold up a mirror to the interconnected themes of 'manliness and violence' (2003: 155). Indeed, it is evident that in any film representing the literal and psychological violence of warfare action, regardless of whether or not the narrative is one transposed from a particular sourcetext, the cognitive and physical relationship between masculinity and violent action underscores the entire feature. Where spectators are presented with images of the soldier's self as the characterisation of hardened masculinity, palpable embodiments of the heroic traits of courage, strength and stamina (Jeffords, 2004: 24; Kahn, 1997: 152), the viscerality of injured bodies and violent deaths pinpoints the paradoxical nature of the super-man fighting against impossible odds within the confines of the soft tissue of human mortality. Questions, therefore, must be raised about this relationship between masculinity and the action of violence: the greater the spectacle, the greater the probability of violent encounters as tests of masculinity. Does potent violence therefore equate with potent masculinity? If so, does the level of censored violence (or unseen, implied violence) effect the virility of the man? I have already mentioned that Volumnia sent her son to a 'cruel war' (*C*.I.iii.13) so that he may, in facing peril and hardships, become a man: if the transposition does not detail the violence of warfare, visually or through reportage, does this mean that the characters onscreen are any less manly? Does censored violence inhibit the psychological experience of The Warrior? Furthermore, how does this effect an audience's experience of the film? Can spectators immerse themselves in anesthetised scene, or does blood make the sequence and the man authentic?

Let us break this consideration into sections with examinations of two examples: Fiennes's *Coriolanus* and Branagh's *Henry V*.

i)   Corioles versus Omaha

 Fiennes's attempt at warfare realism throughout *Coriolanus* is an example of immersive cinematic transposition and psychologically abhorrent narrative projection. Balancing precariously between documentary-style footage and action genre explosiveness, the viscerality of the battle of Corioles is at once gruesome yet restrained in the level of bloodshed visible onscreen. Rated 15 in the UK, and with warnings of bloody violence by the

MPAA, the balance between the narrative expressionism of overt violence and battlefield realism within the transposition of the early modern tragedy needed to strike home the brutality of warfare through taxonomic cinematic devices whilst maintaining the canonical narrative of Shakespeare's dramatic text. The audience, moreover, were left in no doubt of Coriolanus's masculinity during his combat scenes: that question was laid bare at the fallibility of the soldier weakened by the influence of his mother. Whilst Kurzel's *Macbeth* matched the viscerality of *Coriolanus* with the inherent brutality a 15 rating would indicate, in contrast Branagh's interpretation of *Henry V* only merited a UK PG rating, despite the violent potential of the underscoring themes of warfare action, death and mass slaughter. Far removed from the era of recreating the action of battle using 'traveling mattes, rear projections, and whole fleets of miniatures' (Robbins in Drate and Salavetz, 2010: xiv), Fiennes, Kurzel and Branagh manipulate the interior spaces of the mise-en-scène: thus, through cinematographic stylisation, each director could expose the intimacy of the eloquence of violent action through close-up framework, a film convention that defies the bewildering scale of world warfare to focus upon the details of battlefield action.

The scenes of visceral brutality underscore the semiotic irony of the military phrase "theatre of war" and "combative action": the literal movement of action is grossly exaggerated and warped by the gore and emotional horror presented to the audience in the slaughter of Spielberg's beach landing (Fig. 15a) and the ruthless, close-quarter gunfights of Fiennes's Corioles (Fig. 15b).

Fig. 15a. The chaos of mass-slaughter captured through close-ups for close-quarter alignment with the characters onscreen.

Fig. 15b. The contradictions of urban fighting demonstrated through tight-knit unit formations, armed with long-range sniper rifles.

Discussing the reliance of the film industry upon special effects, Peebles notes that the war film in particular has 'always relied on special effects for verisimilitude' (in LaRocca, 2014: 133): if cinematic action wished to faithfully communicate the horrors of battlefield action, special effects are key to the visualisation of narrative realism, providing authentic substance to the action onscreen. As warfare developed and honed its capacity for destruction through the 'increasingly technological and mechanized forms' (Winkler, 2009: 159) of humanised

brutality, so filmmakers of contemporary and modern feature-length motion pictures exaggerated the escapism-realist dynamic of their works by echoing the mechanised horrors of combat action in battle sequences. Though it might be argued that the popular trend of current action sequences in modern cinema pivot upon the 'numerous opportunities for filmic spectacle' (Neale in Tasker, 2004: 74) proffered by the scramble of inter-human violence, in the instances of Spielberg's and Fiennes's presentation of combat the action is ironically made more potent by a lack of explosively visceral spectacle. In narratively contradictive moments of battlefield stillness, where static framing focuses attention on the wounded or stationary soldier amidst the chaos of high-impact visuals of gunfire and frantic action, both Fiennes and Spielberg demonstrate the inherent contrariness of tactical combat action, that 'human violence is inescapable in peace as well as in war' (Foakes, 2003: 10). When the fallen or dying are trampled upon by the living, there is no such thing as a dignified death. Both directors exploit this: Spielberg focuses on the crying or pleading soldier, whilst Fiennes audibly exaggerates the sound of a fallen soldier's boots scraping across tarmac as he is dragged unceremoniously out of shot. Under Spielberg's direction, the production presented death as an inescapable, immersive reality of the Omaha strip. The sheer number of deaths shown in the Omaha beach sequence is said to have depicted 'the horror and brutality of war as truthfully as possible' (Haggith in Paris, 2007: 178), demonstrating the cruelty of mass slaughter, leaving audience members reeling with a form of cinematic shellshock at the expendable nature of soldier's lives. The sequences represent the facts of warfare narratively, through the expressive filter of exaggerated diegetics and sensational cinematography. Muffled gunfire is drowned out by the screams of the dying, and the camera chops and changes between close up and long shots with disorientating contrariness. However, despite this, Spielberg's Omaha scene immerses the audience within an air of 'realism, even the truth of the battle scenes' (ibid) through the manipulation of involved camerawork (the bloody seawater splashing the lens, or the camera itself being shaken by bomb blast impacts) and acousmatics. Spielberg's beach sequence presents the cinematic poetry of representing immersive cinematic warfare. The rhythmic nature of mid and long shots of the dead and dying bodies littering the beach was punctuated by the undercurrent of realistic and expressive diegetics: in this, cinematic expressionism at once involved the spectators and provided a form of protective barrier from the narrative events unfolding onscreen.[125]

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[125] The fictitious Private Ryan narrative also served to provide audiences with a means of determining fact from fiction: though based on the historic events of the visceral D-Day landings, the cognitive association of these events with an imagined characterisation drew audiences in to the plot without psychologically traumatising the spectators with unrepentant truisms.

In many ways, Fiennes's Corioles echoes this immersive form of action as narrativity through affected physical proximity and psychosomatic cinematography. The mixed usage of long distance, medium and close-up shooting styles visualises the jarring scenes of spectacular action from contrapuntally intimate and disjointed distances, and the sound effects of grenade explosions, fervent rustling of uniforms, and the dull thud of bullets puncturing bodies brings the audience into the experience of realistic warfare representation. Thus, Fiennes's transposition of *Coriolanus* is a conjoined cognitive and visual interpretation of violence: the action onscreen is the violence of martial action, whilst spectator response to the film is the violence of immersed empathy.

Fiennes's transposition provides an entertainment based hybrid, incorporating conventions associated with warfare reportage and the spectacle of exaggerated cinematic realism. This juxtapositional approach to the intimacy of warfare is not purely the result of close-up framing: the environment of the action, the martial mise-en-locale of Corioles provides the physical platform of battlefield intimacy through the accentuation of the claustrophobic fighting conditions in urban locales. Far from falling into the trap of the entertainment of Hollywood war films, something Beaumont argues tends 'to dramatize tactics' (Beaumont, 1971: 6) to suit the spectatorial dimensions of war film entertainment, Fiennes concentrates the action through the intimacy of the urban locale and close-quarter alignment with the soldiers.

ii) Agincourt, Struggle, and the Everyman in Combat

Fiennes's Corioles sequence was stylistically dominated by the intimate close-ups of the faces and hands of the Roman and Volscian soldiers, thereby visually constructing a cognitive alignment, or psychological proximity, between audience and characters through cinematographic affectation of narrative intimacy. In contrast, Branagh's *Henry V* provides cinematic and spectator disengagement through the literal distancing of the viewing audience from his depiction of the fifteenth century combat. This is achieved through the manipulation of slow motion photography and frame expanding use of the long shot. The Agincourt sequence exudes a level of narrative realism through "authentic" location shooting: 'the battle was realised in outside locations in more or less convincing ways' (Hindle, 2007: 9). Sometimes less convincing applies than "more convincing". The presence of mud in the French battle sequences, with its 'overwhelming use on the battlefield, on the troops, and on the King himself (Hedrick in Boose and Burt, 1997: 47), seems determinedly over-applied to the effect of a war film pastiche, rather than the achievement of battlefield authenticity. However, the

unappealing nature of the locale, complete with daub-it-yourself mud, provides the audience with a greater sense of immersive narrativity: the ability to see the locale in detail translates the muddy field into a cinematically immersive example of performance space mise-en-scène. That the audience can see mud being churned under the horses' hooves, or hear the unrelenting rain deluge as it soaks into the already sodden clothes of the weary English army, extends the boundaries of theatrical performance into the duality of spectator entertainment and effected cinematic naturalism.

The device of slow motion photography serves a dual purpose in Branagh's re-presentation of Shakespeare's sourcetext: the audience is at once faced with cinematic fictionality through the exaggerated nature of the drawn out action, as well as with genuinely horrific acts of medieval warfare slowed for clarity of action. The incorporation of this convention within the performance of combat film devices presents *Henry V* as a reconstructed narrative, drawing the viewer into 'a spectatorial time warp' (Doherty in Eberwein, 2005: 214) through these stylized action sequences. The graphic nature of the warped, drawn out action forces the audience to act as witness to the violent nature of combat: in direct contrast to the rapidity of the editing in the confrontation sequences in Fiennes's *Coriolanus*, the magnitude of Branagh's action has unmistakable clarity. As a result of the reduced frame rate, the action is presented with lingering coherence, thereby enabling greater audience accessibility to the viscerality of cinematic, spectatorial warfare action experiences. In contrast to the cognitively distancing effect of the rapid speed of Fiennes's conflict scenes, Branagh's transposition presents the action of combat as an anti-war spectacle through the viscerally distended nature of the footage. Far from displaying the necessity of brutality through the optimism of patriotic warfare, Branagh's Agincourt scene distils the essence of war, 'terrible' and undermining the justified glamour of combative action as the 'supposed guarantor of peace' (Winkler, 2009: 154). Amidst the turmoil suggested through the deep-focus long shot presenting the various forms of action (mounted or on foot), the camera breaks away from the frames of mounted and heavily armed soldiers to two figures struggling in the mud (Fig. 16a-16b).

Fig. 16a-16b. The brutality of hand to hand combat in medieval warfare, using raw force of strength to

overpower opponents.

Amidst the predominance of long and medium shots, the close-up and extreme close-up is preserved for the capture of the emotive responses of Henry's troops to the confrontational action. As is evident in the stills above, close-up framing enables a dialogue-less sequence to communicate the atmosphere and content of the narrative through the eloquence of action. The violent intentions in-shot are gesturally embodied, substituting verbose dialogue which would dilute the physical eloquence of the sequence with the pithier physicality of raw grunts and heavy, ragged breathing. This is far removed from the patriotic, romanticised, 'heroic convention of single combat' (Holderness, 2014: 108). For masculine characterisation, for dramatic action, for brutal force, dialogue would have softened the primal nature of the brawl. In the pure physicality of the grapple, the bestial struggle for supremacy enables the action of narrativity to gesturally communicate what Wells describes as the 'qualities' of masculinity: 'courage, physical strength, prowess in battle, manly honour, defiance of fortune' (Wells, 2000: 2). This is the experience of the soldier: to demonstrate courage in the face of adversity, to defeat his enemies with superior strength, to above all embody the chivalric code of honour even amidst the vile happenstances of battle. Branagh's men represent the ordinary, humane side of the Everyman in combat: they brawl, they struggle, they are overpowered, they overcome through whatever means are at their disposal. However, this is not a patriotic re-presentation of Shakespeare's 'happy few' (*H.V.*IV.iii.60): this is a desperate battle for survival against the odds. Indeed, as Fuchs notes in an expansion on the topic of potent masculinity of the "cut and thrust" of hand to hand combat, it is the proximity of close-quarter fighting that at once underpins and challenges the force of psychological and sexual masculinity. The parallels between the violent and sexual 'thrusting and grunting' (Fuchs in Bibby, 1999: 82, n.9) underpins the gender device of the aggressively virulent warrior with sensory representation of potent masculine fighting in cinematic warfare. It is evermore pertinent, therefore, to examine the Shakespeare war film narrative through the sensorially immersive qualities of cinematic genre experiences.

What these two analyses have demonstrated is the link between audience expectation of war film narratives and the immersive transmediality of dramatic devices: the primary vehicle for the remediation was the depicted violence of the soldiers and the ways in which the violence was presented. The result is the immersion of the viewers amidst the gunfire, brawling and chaotic conditions of combat. Irrespective of the level of viscerality onscreen, the spectators

understand the perils of the action before them and share the experience of the characters onscreen.

Analysis Five: Described Action, and Televisual Reportage as Chorus

There is a long history of documentary or found battlefield footage being used in war films, with a resultant tension emerging between the real and the fictional (Hallam and Marshment, 2000: 34-35). One of the earliest examples of recorded fictional cinema as the medium of confrontation is the 1898 short-reel *Tearing Down the Spanish Flag*. A piece of propaganda work, Vitagraph's contemporary visualisation of the Spanish-American war found factual context amongst the early battlefield footage. Action captured during the late nineteenth century Greco-Turkish conflicts and Boer War by pioneering war correspondents and cameramen such as Frederic Villiers and John Bennett-Stanford (Bottomore in Dibbets and Hogenkamp, 1995: 28-29) situated the narrative. Fiennes's *Coriolanus* (2011) continues this tradition, but, in contrast to the propaganda purposes of the example given above, seems more interested in critically reflecting on such mediated framings of war. For the sake of modernization, Fiennes's transposition updates the rival armed factions of the Roman and Volscian armies, to the societal imbalance of Roman martial police and Volscian guerrilla fighters in what appears to be a 1990s East European war zone. During the opening sequence of the film, the audience is immediately presented with screened visuals of the in-narrative presentation of the "realities" of war: a knife is sharpened in a dark room, a television showing news reports of war visible in the background. In the next few minutes, narrative action is intercut with images from the fictional television news channel, Fidelis (Fig. 17a-17b).
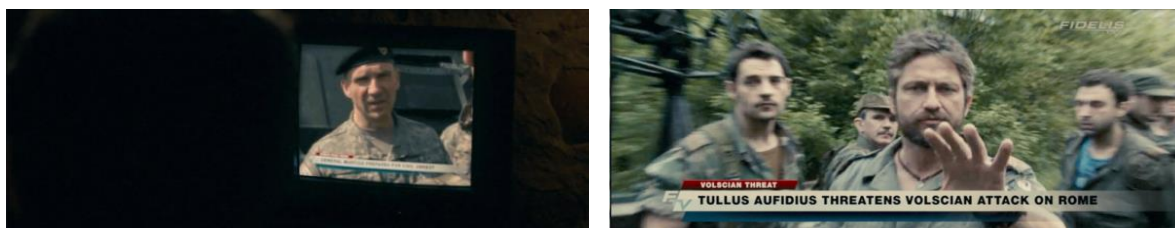
Fig. 17a-17b. The metacinematographic platform of the television as an extended performance space for the narration of the playtext material.

Fiennes's mimetic images of broadcast warfare, images underpinning the cinematic affectation of 'realistic "documentary" and new-mediated' (Holderness, 2014: 90) visualisation of screened combat, are evident in the televised narration of sourcetext contextualisation. Through the metanarrative platform of television broadcasts, the audience

is presented with reportage re-presenting Shakespeare's texts through images as genre signifiers of the war film through the 'iconography of the military—guns, helmets, uniforms' (Basinger in Eberwein, 2005: 38). Reports of freedom fighters and rebel forces and organized combat units percolate our media on a daily basis, and conflicts like the Bosnian war were televised in some detail in contemporary news reports and documentaries, like *Sarajevo: A Street Under Siege* (1993, BBC2), and the ongoing Syrian crisis as documented in the BBC feature *Syrian Voices* (2012). This invitation to contemplate the similarity of the film's depiction to real events (and the biased mediation of televised news reporting) lends an impression of both historical realism and documentary realism to the film, which is echoed in the constructed battlefield of the Volscian rebel bases. The television images are marked with a shaky, handheld camera style redolent of real world news reportage. The extra-narrative footage enhances the immersive qualities of Fiennes's transposition through the convention of blurring the spatial boundaries between fact (televisual reports of actual events) and fiction (Fiennes's interpretation of the immediate and filmed actions of the Roman and Volscian armed forces). The seeming openness of the news footage screened in the coverage of Fidelis, the quiet of the soldiers and seeming orderly nature of the men onscreen, is in direct contrast to the chaos and frantic activity of the Corioles battle experienced shortly after.[126] Incorporation of such devices encourage the spectator to reflect on the relevance of Shakespeare's text to other more contemporaneous conflicts through visual association, and the blurring of boundaries distinguishing reality from fiction: Fiennes's reflexive awareness of constructed metanarrativity. When the images onscreen replicate genuine conflict (Fig. 18a-18b), the taxonomic lines dividing entertainment from actualities of human conflict are rendered indistinguishable: audience cultural experience becomes audience cinematic immersion.

Fig. 18a   Fig. 18b

Fig. 18a-18b. A still from Fiennes's interpretative device Fidelis news footage (Fig. 8a) finds striking

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[126] On the topic of the construction of warfare onscreen versus the criticism of actual skirmish action in the real world, Kris Fallon noted that 'highly visible news coverage' creates both fictitious and factual counterparts to the constructed theatre of war, reality remediated with an 'alternative visual aesthetic' (in Cunningham, 2016: 378). It is this ability for viewers to at once experience the action from the safety of the fourth wall whilst criticising the world events occurring in neighbouring countries that marks the war film as a genre which plays on the phenomenology of realism and fiction.

resemblance to actual images of KLA fighters from a BBC news report from 2001 (Fig. 8b).

This cinematic two way mirror, where the characters engage in silent conversation with the audience, situates Fiennes's transposition within the realms of recognisable broadcasting traditions (camera angles, choreographed shots, the characters in shot, etc.) and thereby engages audience empathy with the action onscreen.

What purpose does the replication of contemporary, factual reportage possess in Fiennes's interpretation? How does the incorporation of this genre device identify the action as affective, or indicate spectator narrative immersion? A combination of audience experience and the acknowledgement of the device of Prologue, or Chorus, and reported action. First: audience experience. The setting feels familiar: a seat before a television set, the television broadcasting the latest updates, read by news anchors or reported by field correspondents. This is commonplace, this is normalised exposure to reports of violence: this is the Everyman experience of warfare. Audiences will easily recognise the setting and medium-based conventions of reportage from their own day to day lives: television sets broadcast what our smartphones, computers and radios alert us to twenty four hours a day. This touches on the realism and societal phenomenology of objective definitions of experience. Moreover, the Chorus-like device of verbal reportage prevalent throughout Shakespeare's playtexts is re-presented as the muted broadcast montage of footage acting as a snapshot of information provided by Breaking News interludes (or regular slots) are common features of the war movie. It is this device of characters contextualising the playtext narrative through conversation, notably the conversation between Menenius and Volumnia, and the senators discretely. The ability to recap the combat context in the brevity of news headlines provides narrative situation through the shorthand of updates. By incorporating this convention within his film, and re-presenting the news broadcast as a dumb-show Chorus or puff page[127] to his transposition, Fiennes thus situates the action of his *Coriolanus* re-presentation with the device of visually immersive warfare correspondence and narrative immersion through factual proximity to socio-cultural commentary.

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[127] I could expand upon the cinematic device of the moving puff page as transmedial remediation, but now is not the time. I will, however, briefly elucidate my presentation of this concept. Fiennes introduces the titular character, Coriolanus, through a muted series of documentary style visuals, focussing particularly on a drawn out close-up shot of his name tag emblazoned on his camo khakis. In this, the audience is presented with a hybrid of cinematic transposition in the combination of rolling titles, cinematographic framing, and a titular puff page.

Analysis Six: Depicted and Described Action, Time, and Chronotopic Confrontation

From 'noises off' to the dramatization of temporal affect as immersive action. This case study explores how the subjective disorientation and horror of combat sequences so ably demonstrated in Shakespeare's playtexts is achieved through cinematic chronotopic devices. To do this, I reinterpret Bakhtin's 'chronotope' (Holquist, 1981: 84) according to temporal remediation of depicted and described action and time in-narrative. Shakespeare verbally painted scenes of moral and actual unease, pillage and dischord through reportage and described action:[128] Henry V unburden his soul's turmoil in a soliloquy, unclasping his darkest doubts of emotional and moral right in bringing his countrymen to an uncertain war (*H.V*.IV.i.248-281); and Ross and the Old Man both described with shock and awe the heralds of murder and villainy the night of Duncan's murder (*M*.II.iv.1-18). As emotive and thought provoking as the verbal conjurations are, so in cinema filmmakers find visual methods to demonstrate a character's disquiet and unsettle an audience. Therefore, chaos communicating rapid cutting and the nightmarish qualities of slow motion photography combine to underpin through manipulated visuals the immersive terrors of Corioles in Fiennes's *Coriolanus*, Branagh's slogging Agincourt, and the skirmishes of Kurzel's *Macbeth.* This is the narrative proximity of atmosphere, and the immersion of the audience within the realm of the sourcetext transposition through emotional and psychosomatic feelings.

Slow motion photography, as expanded upon in Flanagan's exploratory chapter on the influential aestheticism of action movies (Flanagan in Tasker: 2004), has already been ably documented with relation to the cinematic gravitas it provides sequences of high drama in any warfare or combat scenes. The exposure to the action of combat is enhanced by the drawn out nature of the footage, thereby increasing 'its drama and significance' (Kosmidou, 2013: 61). There is precious little cinematographic barrier to buffer the tortuous experience of hewn limbs, bloody combat, or distorted screams when the scene lasts, and lasts, and lasts. In some instances, blink and you miss the violence: however, in the case of slow motion footage, no such mercy is afforded the audience. There is little to argue against this statement, but what must be analysed to enforce this premise is the significance of the combination of

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[128] A topic I discussed over Chapters One and Two: depicted action, including the action of inaction and quiet, often describes or is in response to physical drama, and performed through verbal imagery or as stoic and passive action. This was the relationship between the instances of remediated depicted and described action touched upon in the earlier chapters of the thesis.

narratively contrapuntal music and sound effects when teamed with such footage. In the instance of the tinnitus in *Coriolanus*, the kinaesthetic, exaggerated sourcetext sound effects instil immersive responses within spectators. It is this that manipulation of technological stimuli that Mayer broached as a means of successful immersive and affective responses for audiences of virtual drama: '[t]o elicit emotions and create affective states we should not rely only on the power of the narrative itself but also use every other possibility provided by technology, such as visual effects, colouring, lighting, camera angles, sound effects, and music among others' (2014: 84). Thus, the combination of diegtic sound effects, exaggerated through slowed tempo or through filtered layers to effect empathetic immersion within the narrative, are recognised within particular sequences of violent action as 'valuable exegetical tools' (French, 2006: 10) in the narrative structures of combat or action film genres. Creating sensationally contrapuntal sequences through mergers of contrasting visual and aural effects, where visual and aural stimuli work to create disjointed but narratively-enhancing action devices: the slowed tempo of extra-diegetic musical scores and in-diegetic sound effects, when combined with the slowed footage rate, accentuates the alien sensation of an out-of-body experience. Thus, aural accents exaggerate the jarring nature of the relation between the 'time-image and movement-image' (Rushton, 2011: 127) of violent action as sequential narrative.

Common in sequences of confrontation, or exaggeratedly violent action, the contrast achieved when one isolated instance of real-time action is captured against slow motion footage creates the cinematic allusion to the eye of a storm: in the midst of the contrasting slowed footage and sound effects, the spectators' attention will focus on the regular amongst the irregular, and thus the cognitive axes of audience-character alignment are reinforced. Kurzel's *Macbeth* also makes use of the exaggerated nature of distorted sound effects and elongated scenes of combat in the establishing battle sequence. As in Fiennes's *Coriolanus*, the viscerally immersive slow motion photography is aesthetically warped and mutated when paired with exaggerated diegetics: the cries of soldiers as their bodies are stabbed or hacked apart are muffled, elongated and distorted through protracted visual and aural rhythms, presenting the audience with an 'unsettling and alien image' (Abbott in North, Rehak and Duffy, 2015: 150) of the human body through the lens of exaggerated chronotopic effects.

Fig. 19a

Fig. 19a. Muted, drawn out sound effects in the midst of a chaotic battle sequence forces audience members to focus on the onscreen action.

Fig. 19b

Fig. 19b. Lower volume sound effects extend audience-character alignment as the spectators become immersed in the character's mindset.

In the midst of chaotic action, acoustemology enables spectator understanding: the aural channelling of focus by means of the contrapuntal nature of muffled sound effects within the environment of excessive violent action (as highlighted in Fig. 19a and 19b) expands and directs the experience of character-audience intuitive responses. This marriage of visual communication of narrative through the eloquence of exaggerated combative action and contrapuntal sound effects combines to create what Kinder terms as 'narrative orchestration of violence', playing on the semiotic etymology of orchestration as the controlled manipulation of events as well as the instrumental association of the orchestrated musical entertainment, it speaks to the 'varied rhythms, dramatic pauses, and cathartic climax' (Kinder in Slocum, 2001: 65) of the contrapuntal audio-visual effects, throwing into greater relief the eventual return of real-time sound and visuals.

In this, we see the war film device re-presenting Shakespeare's own chronotopic and audio conventions: though he may have lacked cinematic editing, Shakespeare played with the concept of perceived action with the breadth of his scenes. Longer and shorter acts and scenes, when combined with sound effects complementing narration of events, were the early modern chronotopic sequences. The remediation of Shakespeare's war film facilitates audience cognitive and sensory immersion within the narrative through audience familiarity with the conventions of warfare cinema and the actualities of warfare reportage.

Chapter Conclusion

I stated at the beginning of this chapter that my intention was to examine the Shakespeare war film, and the immersive experiences encouraged by the elements identified and analysed

as part of the narrative action framework. Case studies contemplated a variety of conventions, from the objective system of semantic and cinematographic examinations of the theory of narrative proximity and the immersive qualities that particular cinematic conventions bring to the colourful and epically dramatic action of Shakespeare's transposed war films.[129] I do not know if Westwell realised at the time of writing his work on the Hollywood war film that his summation of the conventions of a war film described so aptly the thematic pivots of Shakespeare's playtexts, but the mimetic nature of the quote when placed against both cinematic and theatrical vehicles of entertainment is uncannily symmetrical. It was precisely this concept that provoked my interest in examining how the phenomenological language of the war film interpreted Shakespeare's texts, and the diverse nature of the remediations which dictated the necessity to draw together all four elements of my narrative action framework in order to unfold the processes and results of the Shakespeare genre film mediation.

As Westwell noted, the presentation and interpretation of the theatre of war is a complexity of narrative and mediation: '[t]he cultural imagination of war is complex, the sum of an array of characters, scenarios, vignettes, points of view and narrative structures' (Westwell, 2006: 5). To depict the theatre of war in any artistic medium is a matter of balancing the spectacular with the mortal, morally and dramatically, and these quandaries shaped the aestheticism of grand spectacular images and immersive emotional and psychological qualities of remediated warfare. One of the key questions upon which this chapter pivoted was the expression of Shakespeare's dramatic imagery of warfare across the mediums as re-presentations of both aesthetically stylised martial action and sourcetext imagery. In one of his finest metatheatrical moments, Shakespeare's Chorus to *Henry V* addresses the problems of the playhouse performance space for the presentation of military warfare:

> But pardon, and gentles all,

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[129] I feel it is pertinent to note here that, as I have drawn upon all of those elements which enable examination of these case studies, that there are certain likenesses between the immersive and mediating qualities of the gestural spectacle of conflict and the hybridised depicted and described action of my first chapter. The dramatic nature of the gestural eloquence of performance, manifested as the strategic incorporation of spectacle for the sake of narrative communication and dramatic immersion. The physicality of the narrative action made the dumb-show gesture tangible through gesture, marrying silent performance with transposed verbal rhetoric. In this final chapter, I examined the transposition of Shakespeare's text within the genre performance of the Hollywood war film. One particular theme which was of interest was the transformation of Shakespeare's text through the conventions of spectacular action and the war genre, and how this brought the audience into the realm of the narrative.

> The flat unraised spirits that have dared
>
> On this unworthy scaffold to bring forth
>
> So great an object: can this cockpit hold
>
> The vasty fields of France? or may we cram
>
> Within this wooden O the very casques
>
> That did affright the air at Agincourt?   *H.V.*Prologue: 8-14

In spite of the contemporaneous trend for blood sports and duelling contests which regularly entertained audiences on the stage with scenes of martial and visceral spectacle (Hedrick in Kanelos and Kozusko, 2010; Tribble in Turner, 2013: 180-181), Shakespeare himself acknowledged that verbal imagery might seem insufficient for the representation of the visceral dynamism of combat action. The symbiotic nature of early modern theatricality dictated that both players and audience alike must converse through the verbal imagery of dialogue and the theatrical device of the suspension of disbelief in order to visualise the courts of Henry V or the water-logged battlefields of Harfleur and Agincourt. On the topic of expressing Shakespeare's dramatic imagery outside of playhouse restrictions, Hindle quite aptly presented that 'the Shakespeare screenplay is liberated from the confines of the theatre's acting space by cinema's photographic technology' (Hindle, 2007: 9). In many ways, Hindle's appreciation for the enhanced capabilities of cinematic remediation is the echo of Grau's appreciation of the immersive qualities of filmic entertainment, and Simon Mayr's own accession that any remediated narrative possesses immersive qualities because they perform 'an interesting story that is close to what the initial author had in mind' (2014: 59). When regarding the remediated Shakespeare war film, and the physicalities and possibilities allowed by the abilities of cinematic and sensorially-enhanced tableaus, he is right. The technological affordances of cinema replace the physically detached format of poetic performativity with the filmic illusion of actual martially combative action, creating through affective conventions the qualities of immersive narrativity. In this, we begin to see the paths of examination moving towards the concept of playtext suggestion physically embodied through the eloquence of gestural dynamism. Yet, even as the Chorus's rhetoric might be tarred as an apology for the impediments of early modern theatrical capability, so it also presented a series of verbal directions addressed to the audience's imagination. There is evidence for this in Branagh's transposition. Just as Kurzel re-presented the bloody Captain's report in a palimpsestic overlay of juxtapositionally soothing rhetoric with viscerally realistic action, so Branagh takes the impetus of Shakespeare's *Henry V* Chorus to draw the spectators into the

re-presented action through the spoken direction 'And let us, ciphers to this great account, On your imaginary forces work' (*H.V*.I.i.17-18). In these two lines, delivered by Jacobi's metatheatrical characterisation, Shakespeare and Branagh speak as one: this is the moment to suspend disbelief, and enter the realm of the cinematic narrative.

This final chapter has sought to examine the Shakespeare war film viewing experience, highlighting the immersive qualities of narrative remediation through analyses of the viewing semantics of proximity and atmospheric immersion. It was my intention to examine those devices which communicate the performed, psychological and emotional action of conflict present in both the sourcetext and those adaptations that re-present themselves through the genre mise-en-locale and cinematographic aestheticism of the war film. In the introduction to the chapter, I sketched out the traditions of engaging listeners with socially and culturally familiar patterns and the meanings they evoked. On the topic of the representation cinematic warfare, Winter noted that there were two key aesthetic and narrative approaches: indirection, and spectacle. Indirection, the distraction from the inability to create realism within fictitious scenes of action and violence, and spectacle, the construction of realism within the staged theatre of war (2011: 102). Intriguingly, it seems that Winter suggests that spectacular action and effects creates a greater sense of immersion within the reality of screened war, whilst indirection is suggestive or allusive techniques to distract from the non-realism of unsophisticated action. I suggested that the means by which the Shakespeare war film would be approached in this chapter was the nuances of immersion, and those scenes of spectacacular imagery and action which enabled spectator accessability to the narrative. The bias of analyses settled on the immersive properties of the technological, character and gestural conventions, through which the remediation of Shakespeare's texts was translated as the lexicon of the war genre. From this, as the chapter progressed, the multiple approaches to narrative immersion and remediation was influenced by the theory of cinematic "realism",[130] how the re-presentation of war film narratives evolved into the sensorial and emotional examination of audience cognitive of narrative experience. I drew upon the reading of physical proximity and the cinematographic immersion within the narrative through the framing and capture of the action. *Coriolanus* and *Henry V*, in particular, were focused upon to demonstrate the impression of physical proximity to the narrative through a combination of camerawork and playtext interpretation of dramatic intent. Literal proximity, or closeness to the action as afforded through particular camerawork, contrasted against the psychological

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[130] Acknowledging and negotiating the balance of realism and narrative fiction present in the films examined: the images screened sought the realism of graphic, violent and mortal imagery of warfare, whilst the epic narratives both softened and accentuated the nature of the remediations.

envelopment within Shakespeare's text: the profiling of genre-accented remediated characterisation with close reading of Fiennes's *Coriolanus* demonstrated the emotional and psychological proximity of the audience to the introspective and genre-revealing conventions of gender and the War Film. Speaking to the tendency for the intimately immersive properties of the remediations, moving away from the distancing trends of vast dioramas associated with the epic spectacles (Neale, 2000: 85), the physical gave way to the psychological, and this in turn made me question the notion of proximity to the narrative in analyses of the imitation, translation and interpretation of the sourcetext events. All three playtexts provided ample material for this, but I find myself returning to the example of Kurzel's *Macbeth* and the remediated interpretation of the bloodied Captain's report: here was a perfect example of the variety of readings possible to be drawn from examining the proximity of the Shakespeare war film. The scene incorporated the verbal imagery of the rhetoric twofold- through visualisation of the action, and through the performance of the report itself. This is the proximity of sourcetext representation. The cinematographic capture of the action, immersing the audience within the chaos of the battlefield through its diverse camerawork, and the chronotopic devices that presented the action with expressionistic temporal aestheticism, demonstrated the narrative proximity of psychological immersion. The action often called on the audience's suspension of disbelief: very rarely did the camera settle in a position to suggest static documentation of the confrontation, or the footage speed would chop and change to disorientate and unsettle the viewing audience.

The main thrust of this chapter has been, in summary, the effect of sensory and dramatic immersion in war film adaptations of Shakespeare's *Coriolanus*, modernised by the creative vision of Ralph Fiennes, and the accompanying analyses of *Macbeth* and *Henry V*. Key devices and synaesthetic conventions have enabled me to critically examine the ways and means of communicating the experience of watching these playtexts as War Films: issues such as genre context, iconic tropes, and the subtleties of colour have combined to create the multi-sensory platform for projecting how the Shakespeare war film draws audiences into their narrative microcosms. Though not merging into the field of proprioception, specifically the manipulative insinuation of movement and placement within the motion of the world itself, visual and aural stimuli within these transpositions have given cause to examine the immersive nature of cinematic techniques in re-presenting dramatic, action-based storylines beyond the physical or verbal. In this, I hope to have uncovered in these case studies what Beugnet summarises as

a form of audience-film splicing, those 'multi-sensory experiences'[131] which engage the spectator in such a way that they 'transform' (Beugnet, 2007: 74) from the passive viewer to the active participant. This is not to say that the films have physically transported the audience into the action, but certainly the recognisability of both Shakespeare's narratives and the genre conventions which aesthetically perform them has immersed the viewers. Immersion occurs through the nostalgic recognition of iconic genre conventions, engaging the audience in a cognitive dialogue of the transmedial hybridisation of both cinematic conventions and Shakespeare's sourcetext themes. The psychosomatic properties of muffled hearing and tinnitus, the visual homage to archetypal characterisations, the chronotopic engagement of footage speed: all address the audience in a cinematic roundtable considering the theme of transposition, thereby immersing spectators within the rhetoric of remediated depicted (physical spectacle) and described (phenomenological devices) narrative action. Objectivity and subjectivity: the depth to which spectators respond pivots on the academic or emotional resonance encountered in viewing the Shakespeare war film according to cultural and aesthetic (informants).

So how does one conclude a chapter on the experience of watching a Shakespeare war film? By asking one final question: did the war film communicate the textual spirit of Shakespeare's playtexts? Yes. In terms of dramatic atmosphere, the gravitas of the genre vehicle told the sourcetext narratives with sympathetic sincerity. The very literal transposition of the action of combat from one medium to another certainly presented idyllic transmedial partnership, engaging audience consciences about the exploitation of warfare as entertainment, whilst tapping into the phenomenological acknowledgment of 'our conscious experience of those things and events' (Hanaway, 2017: 1) which so defines the remediated narratives examined in this chapter. The characterisations and associated conventions are a psychological match in many ways, critiquing the playtext material as much as embellishing it within the sociocultural contexts of iconic genre tropes. Finally, the match on action of Shakespeare's verse, with its iambic explosiveness, finds fitting visual conceptualisation in the moments of action as narrativity in the battle sequences of each of the three films examined. The Shakespeare war film establishes, communicates, embellishes the narrative, drawing the spectator into the remediation through the multiple approaches of technological, emotional and sensorial immersion.

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[131] The perception of narrative through sensory informants such as sound, psychosomatic cognitive experiences, and the re-presentation of visualisation.

Conclusion

The title of this thesis quotes [in]directly from Hamlet: suit the word to the action, the action to the word. When I began analysing the narrative and action of the Shakespeare genre film remediation, I was first guided by the query of what resulted when an early modern playtext was revisited through the audiovisual language of the popular filmic form. As the research progressed, it became increasingly clear that the case study texts examined in each chapter were a combination, or hybrid, of multiple layers of narrative and schematic creation. Every mediation of filmic genre elements and Shakespearean narrative was a balancing act of mutual performative embellishment: the gravity associated with Shakespeare's texts, characters and plots was reflected upon and elevated the popularity, accessibility and dynamic immediacy of the cinematic hypertexts (Neale, 2000; Selbo: 2015). At the same time, the vibrant nuances of dramatic immediacy granted by the filmic forms brought about a modern thrill and haste to the sixteenth and seventeenth century theatrical texts which grab and hold on to spectatorial attention.

To recap the main points this thesis has explored, a short summary of the chapters gives an overview of the findings. Across four key case study chapters, the elements of my narrative action framework presented a platform for the examination of the Shakespeare genre film as the product of transmedial remediation. The first chapter explored the concept of communicating transmedial narrative performance through the gestural embodiment of spoken and enacted action, focusing on formative examples of early screened Shakespeare remediations. The second chapter read the various manifestations of narrative and aesthetic remediation through the vehicle of genre film themes, analysing key transmedial icons from the Western genre. The third chapter developed the intuitive analyses further, pitching the structural symbolism of plots as the source and platform for narrative remediation across and within genre convention taxonomies. Finally the fourth chapter, diverting from the singular focus of the previous chapters, combined analyses of all four narrative action elements into a single, synergistic examination of the Shakespeare genre film through the immersive properties of war film narrativity.

The purpose of this conclusion is to provide an overview summary of the examinations and case studies which have made up this thesis research. Answers were sought to the pivotal

research question "Why Shakespeare in this Form?", and to whichever subsequent queries or areas of analytical interest arose as the thesis developed, will follow a brief outline of the theoretical contexts and methodological approaches analyses took across the four chapters. Therefore, areas of adaptation, interpretation and remediation will be revisited in reflection of material raised in the introduction to the thesis as a final confirmation of the theses which enabled my work. To this end, the affirmation of avenues of research which were suggested as a result of this theoretical context will conclude the review. So as to prevent the risk of gross repetition of the work, a section dedicated to the reflection on those areas of research interest which both directed and resulted from the case study examinations of each of my four chapters. These reminders will present the principal findings gleaned from the analyses, and will in combination then be concluded with a final synopsis of the research.

Thesis Goals

The thesis introduction stated that the goal of this research was to examine Shakespeare film adaptations according to the codes and precepts of popular film genre forms, the most common manifestation of the Bard's cinematic interpretations on the market today. I theorised that any adaptation is in fact a result of artistic and structural re-interpretation of narrative patterns according to the technology and aesthetic presentation of the time (Rose, 2011: 2), working to show how each film examined in the thesis was both the process and result of such interpretation. I noted that Bolter and Grusin's thematic approach to adaptation was structured according to their outlining of the action and invention of remediation (1999). Reflecting on their work in a later edition on the dual logic of remediation and premediation, Richard Grusin noted that remediation was a paradox of media seeking to simultaneously 'erase themselves and to proliferate multiple forms and practices of remediation' (2010: 1). This dual form of narrative expression, both reflexive and transparent, is the analytical basis of my work: examining the Shakespeare genre film is an acknowledgement of artifice and creation, new narratives based upon existing forms, narratives at once both hidden beneath the layers of older and newer forms.

To discuss any changes made when the parent mediums of Shakespearean theatre and popular modern cinema merge into a singular entity is to acknowledge the reflexivity of narrative forms, of traditions and inherited conventions for entertainment and conversation

of theme. The work in this thesis has been as much an examination of the ways in which cinema transforms Shakespeare, as much as how Shakespeare has influenced the narratives of popular cinema genres. When considering the merger of two or more parent mediums, the overlapping of narrative elements, the nuances of transparent immediacy and hypermediacy spoke to the branches of analysis that would inform my own research. One question focused my research: 'Why Shakespeare in this Form?", form here referring to the rhythms and visual stylings of a cinematic text rather than that of a stage play or a literary text. The answer, or answers, would be drawn down over four chapters, the first looking at the earlier filmic experimentations with transposing Shakespeare's playtexts onto the screen, and three more looking at the established cinematic rendering of text to cinema as popular genre forms. To execute these studies, I developed a 'narrative action' framework, which approached examinations according to four key component parts of storytelling: depicted action, described action, themes, and plot. Discussions of the thematic icons and leitmotifs which signified the choreography of genre film forms were thereby approached according to the presentation and representation of both cinematic and Shakespearean narrative identifiers. Such ideas were examined by Maurice Hindle, extrapolating on the transmedial capabilities of Shakespeare's narrative themes: '[t]he status of "theme" as a potential genre convention to be drawn on in the Shakespeare adaptation is similar to that of a "plot element"' (2015: 117). Looking at the building block elements of, for example, the tragedy of *Macbeth* and the tragic actions of the characters of the criminal genre in Chapter Three, what emerged from an initial comparison of narrative was a remarkable series of parallel traits and elements. The narrative taxonomies and traditions inherited by Shakespeare's theatrical contemporaries were found reflected in the taxonomies and traditions of the genre form.

In a simultaneous acknowledgement of both starting and concluding points for examining media forms, Bolter and Grusin noted the following: '[t]he amazement of wonder requires the awareness of the medium' (Bolter and Grusin, 1999: 758). Amazement, here, I interpret to be the emotional and academic enjoyment of the myriad network avenues of related media conventions and devices which shape and structure our artistic and narrative entertainments. Each medium possesses particular means of expressing their aesthetic or symbolic messages through particular codes and icons of meaning.[132] I therefore examined the case study films

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[132] Moreover, as Buchanan notes, in the consideration of the patterns of narrative and textual authorship, the cultural imprint and percolation of Shakespeare's dramatic influence 'is never far from view' (Buchanan, 2013: 6). Shakespeare's narrative and artistic lexicon was both the vehicle and the

with this mindset: Shakespeare texts presented through the vehicle of genre films are interpretations of narrative and dramatic communication. The patterns and movements of the transformed plots shapeshifting and realigning in accordance with the culturally associated visual and allegorical conventions, the converging elements which identify the mythos of the popular genre film manifesting as interpreters of a dual narrative language. Language, here, is the metaphoric assimilation of the symbolic and schematic idiolects and lexicons of the two mediums directly concerned with in this research: whilst the syntax and presentation might differ, there is thematic parlance between the two narrative grammars. The purpose of media is to communicate messages and meanings to the spectators, and it was the identification of these points of transmission that provided the material for examination. Initial research directions for the content of this thesis are largely influenced by the four main groups of elements outlined by the narrative action framework: depicted action, the physical manifestation of narrative, described action, the trans-corporeal means of transmitting meaning to the spectators, themes, and plot. If the research question asked "Why Shakespeare in this Form?", the answers needed to be sought after in the form and iconographies of the remediated mediums.

Theoretical Contexts: Adaptation, Interpretation, and Remediation

Paraphrasing Bolter and Grusin, to understand the amazement and wonder of a remediated narrative is to have an awareness of the media which create it. For this, an awareness of the artifice, the creation, and construction of the various layers of adaptation is necessary. As referenced in my thesis introduction, three strands of adaptation theory have informed my research, and of these Bolter and Grusin's hypermediacy and transparency stood out as the best means of accessing the Shakespeare genre film. The following material examines the three avenues which have informed my research: the transmedial nuances of adaptation, interpretation, and remediation.

Shakespeare, Genre and Adaptation

Unpacking the cultural and performative semiotics of "Shakespeare", I recognise that the label addresses the patterns of events, characterisations and sociocultural issues which form the playtext plotlines. Similar distinctions are evident in the field of genre studies, in which the

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object of transmedial remediation, providing the inspiration and the template for a number of the mediations examined in this thesis.

word "genre" stands in for the identifying and combining of aesthetic devices for the optimum expression of a narrative. Analysis of narrative conventions, cinematic and theatrical, has enabled my examination of the selected genre film transpositions. It is the transmedial nature of the Shakespeare genre film interpretation that makes for an even broader series of contextual analyses in terms of adaptation theory: literature, theatre, and film all converge within one form. Adaptation was therefore approached as the process and result of the adoption and transformation of several identifying elements of a text, object or thought process into a new image, item or philosophy.[133] How did acknowledging these films as adaptations (a process and a theoretical methodology) enable my work? Filmmakers adapting a play for the screen may choose to cut or restructure parts of that text to make the movie more accessible to the audience. But if the translation of the film is to be a Shakespearean adaptation of the play, then the film must communicate the atmospheric and performative plot elements of Shakespeare's texts. This does not mean to say, however, that such "fixed" plot elements cannot be conveyed in ways that may draw on modern genre conventions to increase audience accessibility, appeal and involvement (ibid: 6). Indeed, the translation and stylised communication of the narrative is as malleable to performative re-presentation as to acknowledgement of heritage. Inevitably, there is a transformative process when Shakespeare's sourcetexts are communicated through filmic language of visuals, action and cinematography. Jorgens himself stated that 'Shakespeare films are interesting as films because they stretch the capabilities and challenge the inhibitions of the art.' (1977: 6), and in this thesis I have engaged with precisely this concept of cinematic capabilities and narrative explorations.

Neale's research on the systematic, sensual and aesthetic construction of cinematic genres outlines one of the key arguments of my thesis when examining Shakespeare's texts transformed through film. In his outline of the systematic communication between spectator and film, Neale suggests that genre narratives may be analysed as 'systems of expectation and hypothesis': as he argues that spectators are already culturally familiar with these set "texts" and their patterns, this cultural and narrative awareness 'interact[s] with films themselves during the course of the viewing process' (2000: 31). This acknowledgement of cinematographic intertextuality, or cross-pollination of narrative devices, has served as a theoretical parallel for the examination of narrative iconography and hybrid text identification

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[133] This does of course, according to Linda Hutcheon, account for a lot of everyday events and items that spectators experience in varying degrees of awareness: 'art is derived from other art; stories are born from other stories' (2012: 2). To look at any medium, therefore, is to look at a network of previously constructed artforms, stories, and texts.

in the case-study adaptations featured in this thesis. This is part of the influence behind my research question, 'Why Shakespeare in this Form?': namely, how audiences recognise Shakespeare's translated playtext within the narratively and aesthetically stylised genre film. Over the course of the four chapters of this thesis, each case study of the examined films has considered and unpacked the aesthetic and structural influences of genre and transmedial narrativity. The transformative properties of re-presenting Shakespeare as a Western, a crime film, or a war film expanded upon these narrative devices or conventions which are iconographic to the genre.

I approached the analysis of conventions as the visual and aural identifiers of narrative, characterisation and locale: when combined within a specific pattern, these conventions, devices or tropes create cinematic categories which are in turn assigned an identifying label. This is precisely what Moine was referring to in stipulating that a genre "label" was theoretical shorthand for an acknowledged system of narrative and aesthetic devices: that by 'assigning a film to a genre, we give it an identity' (2008: 2-3), and that identity is part and parcel of an ever revolving system of narrative influence, replication and re-presentation. The resultant genres are, in turn, shaped by these conventions and in turn become references for future productions. Just as certain patterns are created in film, so some patterns are recognisable in theatre. These conventions, repeated over time, have become visual and performative parlance. Recognising that there is both colloquial and textual understanding based upon the structuralism of conventions, it is therefore reasonable to suggest that there is a certain level of semiotic and performative familiarity associated with these themes. By this, I mean that the performance of the familiar, even when re-presenting a text not associated with the artform, translates and transforms the narrative through convention-based communication. For example: a monologue from one of Shakespeare's texts is as dramatically communicated through the visualisation of atmosphere through close-up shots and "emotive" camerawork in the cinematic language as it is on stage through verbal imagery. The four main genres used to define, or structure, Shakespeare's playtexts (Comedy, History, Tragedy, Romance) both formalise our readings of the texts and narratively project our anticipation upon a performance. From this, for example, both audiences and academics may draw upon our awareness of how these plays are formed, their typical patterns and associated or stylised characters. We can therefore find surprise when a particular aspect is twisted outside of our normal expectations, or we find comforting familiarity when the narrative flows according to performance "norms" is rejected. In reflection of these considerations, this thesis examined how Shakespeare's

texts were re-presented through culturally familiar textual influences (cinematic and theatrical), drawn together within the vehicle of film as a platform for the performance of his sourcetext narrative. Moreover, the contents of the four chapters challenged what happens when the "familiar" devices associated with the presentation of Shakespeare's texts are rejected in favour of a transnarratively alternative, though no less potent, performative device.

Shakespeare, Interpretation, and Layers of Textuality

In the introduction to this thesis, I noted that adaptation honed the process and result of interpretation, of subjective reading and reimagining of scenes sketched by dialogue and action,[134] a dichotomous pairing in cinematic narrativity which has provided extensive debate (Marcus in Buchanan, 2013: 35). In this, and in the combination of dramatic text and cinematic spectacle, the act of interpretation and remediation combine. This is the result of storytelling, and the evolution of storytelling form. What followed was that the interpretative ends of remediation, the mediation of mediations, was of interest when analysing the Shakespeare genre film case studies.

Reflecting on works inspired by and interpreting Shakespeare's texts, Cohn puts forward that authors across the centuries have 'updated his stories, others his themes, still others his language' (1976: ix). What Cohn further refers to as 'points of departure' (ibid) reflects the work of several intertextuality and adaptation theorists who examine the degrees of fidelity, or narrative differentiations, between the sourcetext and the new Shakespeare film. There is also room for conjecture on the intermedial relationship between originating text and resultant text, and this is reflected in the theoretical writing on intermediality put forward by Pethő in her 2011 work *Cinema and Intermediality*. Examining the semiotic influence on the term through the prefix "inter", Pethő theorised that examinations of the similarities and differences between intermedium texts should place greater focus on 'relationships, rather than structures, on something that "happens" in-between media' (2011: 1). Pethő's work on the interrelationship of related or discrete texts brings to light the potential removal of taxonomic boundaries when examining the links between distinct cinematic productions: relationships, more so than distinctions or separations, create a methodological framework

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[134] Something that was at once challenged and transformed with gestural enthusiasm in the formative years of Shakespeare film experimentation, as my first chapter explored with focus pinpointing the convergence of depicted and described action of the mediated playtext.

that looks to the performance of narrativity, identifying the convention-situated bonds which run through the analyses of my chosen films. By this, I do not consider every narrative link across all cinema per se, but the conventions, devices and threads which resonate within each transposed Shakespeare production I have examined (and have yet to examine in future research). Furthermore, Pethő suggests that this is already an inherent part of cinematic narrativity, each work calling on prior productions for aesthetic or structural performance (ibid: 59), thereby echoing previous works on the intrinsic relationship between narratives.

The theoretical leanings of Gerard Genette's seminal work on the multifaceted nature of textual intertextuality (1997) presents a literary mirror for the development of my research in this thesis. His explanation of the process of textual re-presentation, or intertextuality, echoes the direction and analytical undertones outlined by numerous critics in the field of interpreting and representing extant narratives within the framework of other textual mediums. There is merit in acknowledging the literary cousin of my research field, not to mention Bluestone's rejection of presenting the superiority of one text over another (1957: 5), as this mirrors the mannerisms of Bolter and Grusin's remediation, the combination and layering of multiple artforms and "texts" to reflexively acknowledge and evolve the form of narrative/artistic experience. Of key importance to this thesis is his examination of hypertextuality as the palimpsestic overlay of textual threads of direct and indirect transformation, dubbed imitation (1997: 7). By this, he refers to the overlapping of a new text (the hypertext) over the narrative and aesthetic platform of an "original" (the hypotext) (1997: 395): Genette suggests all genre films can be referenced as examples of hypertextuality through imitation because of their ready referencing, acknowledged or dumb, of extant genre devices and stylistic structures. Thomas Leitch addresses this textual conversation in examining the experience of viewing textual adaptations in the cinema. In watching an adaptation, he argued, the film is treated as 'an intertext designed to be looked through, like a window on the sourcetext' and that while adaptations are by their very nature a form of replication or retelling of a sourcetext, 'thinking of them exclusively in these terms impoverishes them because it reduces them to a single function of replicating (or, worse, failing to replicate) the details of that single sourcetext' (2009: 17). This merger of narrative performance and the re-presentation adapted playtext themes, and therefore a theoretical merger and expansion of Leitch and Genette's critical examinations of textual adaptation and intertextuality, speaks to my examination of the Shakespeare genre films as remediations. Neither distancing nor exactly replicating the dramatic sourcetext from its genre film adaptation, remediations present the transformed sourcetext within the language or mode of

another medium. This was my particular interest when reading the Shakespeare texts through the genre iconic aesthetic and narrative conventions in the chapters which examined the established genre remediations, the western, the crime film, and the war film.

Hindle has speculated on the transformative properties and functions of Shakespeare transpositions: namely, the experience of the plays through what might be referred to as interpretative cinematic veins of performative action, or depicted action as narrativity. For example, he considers at length the comparators between the performance of Shakespeare on the stage and on the screen: through the performative concepts of depicted action, 'scale', 'bodily gesture', and the contrasting described action of 'verbal communication' (2015: 13). As a result of these processes of transformation, change is inevitable: as Hindle notes, there is always the matter of the transposed weight in communication of narrative, in this example physical and verbal expression. However, the change in medium does not necessitate alteration in the plays' sensorial and narrative expressiveness. When there is overlap in the narrative action of the parent media (theatre and cinema) and transposed vehicle mediums (genre films), the decision on how best to adapt the sourcetext becomes a question of aesthetic and performative re-presentation through performance.

Shakespeare, Remediation, and Film

Herein is the theoretical root and precedence for my preference for Bolter and Grusin's remediation hypothesis. Their proposals state that remediation as a form of adaptation and media preservation has been experimented with as long as artists and creative practitioners have sought to expand and extend existing media forms through updated technological formats. Applying their theories to the work of this thesis, their address of the logic of transparency (the seeming "removal" of the identifying artifice of the cinematic form) and the artistry of hypermediacy (the combination of techniques and texts to create a new medium) seemed a ready key for the engagement with and analysis of the theatre/cinema hybrid of the Shakespeare genre film mediation. Therefore, the so called 'double logic of remediation' is the duality of transparency and hypermediacy in the remediated form: in the instance of this thesis, it is the dual presence of Shakespeare's theatricality and the variety of the cinematic taxonomies of genre. The scope for examining artforms as remediations held numerous potential avenues, as exampled by the oil painting photographed for digital preservation in online databases, or the trend for digital animation drawing on older illustration styles and

techniques to encourage a sense of narrative and aesthetic nostalgia within audiences (2000: 15). Furthermore, the overarching term and practice of adaptation is refined to the notion of interpretation, which includes aesthetic preferences and sociocultural filters of narrative expression.

This approach spoke fluently to the analysis of genre films, expanding upon the trend for recycled codes and conventions of popular narratives that engage two cycles of spectator appeal: the memory of those popular texts which have come before, and thereby created the fanbase (nostalgia and process), and the creation of something new which continues the artforms of previous eras for future generations to enjoy using modern technological platforms (updating and result). In the case of my research, the interpretation of Shakespeare's narratives as genre film texts, there are layers of remediation: audiences recognise the Shakespearean themes (confusion of identity, hubristic ascension and descent, monarchical struggle), binaries (life and death, marriage and separation, masculinity and femininity), and plot (story events and structure) represented within the extant codes and conventions of popular film genres, whose themes, structures and templates resound and magnify the early modern counterparts. Because remediation was the basis for reading the process and result of these interpretations, the transformation of the early modern playtext manifested through sometimes artistically discrete and sometimes transparently transmedial narrative elements. For example, the situation of the fight sequence translates readily from playtext to cinematic form, thereby regarding this convention as transmedial, whereas in contrast, the physical manifestation of the urban sprawl and social politics of the twenty-first century field of combat (as evidenced in Fiennes's *Coriolanus*, 2011) demanded a greater level of narrative artistry of the war film devices and conventions to interpret the atmosphere of Shakespeare's early modern dramatic approximation of earlier civilisations. From this stance, I have engaged with the case studies across my four chapters according to the principles of remediations as the merger of nostalgic preservation of existing texts and the removal and transformation of codes, conventions and iconographic themes within new and modernized media forms. Thus the essence of remediation has benefited my research: the theory and practice of remediation as both process and result has influenced and frequently occurs simultaneously within my chosen field of research, Shakespeare genre films.

The guiding motivation of this thesis was to answer the question "Why Shakespeare in this Form?" Why are so many of Shakespeare's cinematic re-presentations produced under the aegis of popular film genres? At the conclusion of this research, I can state that the simplest

answer to both of these questions is also the most open to further examination and nuance: the answer is both expectation and result. Audiences know what to expect of a Shakespeare play due to personal or cultural exposure to the precepts of the hypernym "Shakespeare": rich verbal imagery, grand philosophical monologues conjuring up the intricacies and flaws of the human condition, and the narrative hallmarks of comedy, history and tragedy upon the events and structure of the play. As much may be said of the expectations and anticipations of a genre film, so much may be acknowledged as the rhythm of the Shakespearean playtext, experienced as a series of converging patterns of narrativity and theatrical iconographies. Thus, the known and unknown of the Shakespeare genre film is how the filmmaker navigates these paths of cultural anticipation when combining these two parental mediums into a singular remediated text. The process and result is the creation of a self-reflexive text that celebrates how the events, characters and genrescapes of the sourcetexts both complement and challenge the narrativity of each medium.

It is the inherent potential of transmedial narrativity and remediation demonstrated in the Shakespeare gene film that Regan identified as the universal actions and performances of cinema: '[f]ilms circulate across national, language, and community boundaries reaching deep into social space. ... It is cinema's nature to cross cultural borders within and between nations, to circulate across heterogeneous linguistic and social formations' (Regan in Miller and Stam, 2004: 262). If we interchanged "cinema" for "Shakespeare", I posit that Regan's cross-boundary hypothesis on the multilingual nature of cinema speaks directly to the thematic centre of this chapter. The narratives, dramatic action and characterisations of Shakespeare's playtexts speak to audiences irrespective of language, costume or geographical context. In Chapter One, spectators of early cinema spoke the language of performance as gestural eloquence. In Chapter Two, it was within the remediated iconography of the sprawling landscape of the American Old West that analysis pinpointed "Shakespeare" situated within the narrative action of the Western. In Chapter Three, the action of the crime genre film transports the *Macbeth* narrative within Australasian and American locales, inner cities remediating feudal Scotland into vast concrete kingdoms, where skyscrapers replace castles and back alleys bring the heath into the modern world. Finally, Chapter Four engaged with the primary case study text of *Coriolanus* (flanked by two complementary case study films) as the modern war film remediation of Shakespeare's Roman play, translating the Tragedy of the dramatic stage interpretation of hubris and the human condition into the technologically-hyperbolic field of twenty first century warfare.

If Bolter and Grusin determined that remediation is the mediation of mediation (1999: 55-62), then the films examined in this thesis have proven to fall into this category of remediation and hypermediacy, or the layering and retelling of older media devices and conventions through newer forms of media. In this instance, this is the combination of Shakespearean or early modern dramatic conventions and the medium of film, and more particularly the stylised construction of genre film narrativity and symbolism. Taking the dramatic device of a Chorus or character recounting action offstage for the audience to imagine, this described action was transformed through the editing capabilities of cinema to visualise the rhetoric and immerse spectators in the scene through depicted action. Hypermediacy, here, thus plays on the process and communication of combining different mediators (the elements or conventions which communicate narrative to the intended audience) and reflexively plays on the existing awareness of how these mediators possess particular messages audiences have been trained to recognise through cultural exposure. What can be gleaned from this is that the Shakespeare genre film interpretations are accessible according to their inherent messages or meanings, which are in turn created through the combination of visuals and sound effects, editing styles and performance of narrative. In this, the visual and sonic iconographies of the hybrid texts are stylistically and narratively reminiscent of Barthes's denotative and connotative hypotheses: in his essays "The Photographic Message" and "The Rhetoric of the Image",[135] Barthes's primary vein of analysis pivots upon the central idea of the projected message inherent within photographic images. The 'denotative' message refers directly to the instances or object captured by the photography, whilst the 'connotative' message is a form of subjective and, or, cultural reflection projected upon the contents framed within the boundaries of the photographic frame (1975: 17). Referring to the inherent messages contained, projected or subconsciously read in life-reflective imagery, Barthes noted that 'all these "imitative" arts comprise two messages: a *denoted* message which is the analogon itself, and a *conoted* message, which is the manner in which the society to a certain extent communicates what it thinks of it' (1977: 17). There are, it seems, both genre and reflexive messages contained in the body of the Shakespeare genre film: the double meanings in both the visual and metaphoric objects onscreen, both Shakespearean and genre film narrative imagery, are the transmedial elements which identify the title sequence as the audiovisual connotation of remediation. The denoted message would be the humans, the clothes, the locale, all objects onscreen—this relates to the iconographic lexicons of the film genre texts and Shakespearean playtexts; the connoted message is the reflected meaning, the

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[135] For greater detail of the analysis of internal and external messages in photographic imaging, see the collated work *Image, Music, Text* (1977), tans: Heath

combination of these elements, and the intention or atmosphere projected for audiences to read within the narrative.

What emerged was the following: each chapter was motivated by the primary consideration of interpretative depicted action as the means of initial remediation. A film, or "movie", will automatically assume such a narrative format, pivoting upon interlinked sequences of action and stillness which best communicate the screened scenario meaning to the spectator. As such, sequences of gestural eloquence which translated both genre and Shakespearean character, plot and schema formed the foundational basis of chapter examinations.

Examining the Shakespeare Genre Film

Across the four chapters, guided in principle by the main devices of my narrative action framework, the means by which spectators engage with and experience the cinematic interpretation of Shakespeare's texts were examined as a system of aesthetics, structure and narrative form. By this, I mean that the thesis explored the following: the physical mediation of dialogue, stage direction and plot were examined through the physicality of performance (Chapter One); the thematic metaphor of narrative signification manifested as the transmedial identities of cross text remediation (Chapter Two); and the dynamic variety of inter-genre expression and evolution of plot and story as a means of analysing and expanding the presentation of narrative (Chapter Three). Once all elements of the framework had been examined as the primary prompter in the three earlier chapters, all four elements would be drawn together to work in synergy through the examinations of a final popular film mediation of Shakespeare's texts (Chapter Four).

Chapter One, examining the early Shakespeare remediations, tackled neither genre nor each of the individual elements outright, but was instead primarily motivated by the discussion of gestural articulation of the Bard's work. What was immediately evident was that it was the process and result of the merger of depicted and described action combined into one performative hybrid manifestation: the vehicle and inspiration of formative remediation. This developed to realising the cinematic manifestation of Shakespeare's plot and thematic iconography whilst contextualising the early years of filmic entertainment, and the naissance of genre forms as evidenced in the gestural interpretation of key Shakespearean scenes according to the action tropes of the gesturally dynamic shorts evolved from the so-called 'cinema of attractions'. Chapter One was therefore a merger of transparent immediacy, the

gestural and aesthetic translation of the texts onto celluloid according to the mise-en-locale and action of the remediations, and hypermediacy through the capture of dramatic performance as a staged and screened presentation.

Chapter Two, exploring the iconographic lexicon of the Western genre, drew upon those motifs and devices which demonstrated the malleability of narrative expression of transmedial remediation of plot, character and action. Drawing on the iconology of the historic and mythological West, the chapter consisted of a series of case studies merging together in thematic contemplation of how remediation occurs when manifested through the iconographies of the Western genre, the transmedial narrativity of human binary forms (inspired by Kitses's hypotheses drawn from *Horizons West*, 1969) and the dramatic presentation of the Shakespearean Westerner according to the iconography of a quasi-fictional American legend. One such example which demonstrated this thematic mediation of mediated imagery was the consideration of the importance of the ownership and division of land in Edel's *King of Texas* (2002). This interpretation of the division of a sprawling cattleranch played upon the thematic interests of the creation of the modern United States of America with the disbanding of the sweeps of land owned by the cattlebarons, patrons of the Old Frontier, and thereby retelling the tale of struggles for power, position and identity in a politically and geographically changing landscape which was the narrative catalyst for Shakespeare's *King Lear*.

The plotted narrativity of the criminal character's rise and fall provided the platform for analysis of Chapter Three. Moving away from the multiple text approach of the previous chapters, this third instalment drew upon the acknowledged variety and reflexivity of the subgenres of the crime film genre taxonomy. It is the rich diversity of aesthetic and rhythmic approaches to the presentation of the same story, the successes and ultimate failures of an immoral and corrupt example of debauched societal mores, which made for the sympathetic mediation and in-depth examination of a singular playtext: a case study of the story and character experiences of Macbeth manifested as a gangster. For example, the interest in the parallel journeys of the gangster and Macbeth were marked by a distinctive cyclical motion of social verticality, where the progression of the corrupt central anti-protagonist is traced from his or her ascension from a point of social inferiority, to the heights of their hierarchical venture, before plummeting in a fatal descent in a marked condemnation of illegal and corrupt hubris. Such shared narrative iconography was the vehicle for literally plotting the movement of the characters within the remediated Tragedy.

The fourth and final chapter, focused by the modern remediation of Shakespeare's *Coriolanus* as the primary case study text, represents the point at which all points of the narrative action framework elements converged into one concentrated analytical effort. Just as Chanan stated that no medium is without the inspiration (1990: 10), influence and history of other media, so this fourth chapter worked to engage all four elements of the narrative action framework to decipher how elements of depicted and described mediated action immersed the audience within the genre form of the war film, its thematic identity and structural plot examined as a transmedial vehicle for Shakespearean and popular genre narrative devices. I have approached the examinations of this thesis with the same attention to detail as Frank Rose's deconstruction of storytelling: just as narratives are made up of 'recognizable patterns' (2011: ibid), so the method of analysing these Shakespeare genre films is to identify and pinpoint the remediation in the merger of cinematic and early modern theatrical patterns. A prime example of such work was the examination of the immersive properties of the cinematography engaged in bringing the martial proximity of fighting soldiers to the audience in *Coriolanus*: the cinematic amalgamation of both genre text and depicted action drew the spectator into the action, mediating the Chorus-device of described action with the reportage of twenty first century reconnaissance technologies together in a remediation of theatrical and somatic warfare conventions. Chapter Four therefore was the chapter which brought all of the narrative action framework elements together as one synergistic whole, examining the whole experience of the remediated Shakespeare genre film.

Final Thoughts and Further Research

Just as no text is created without transmedial inspiration, so no remediation can be examined with the intention of pursuing a singular answer or result. As Neale and Selbo, and numerous earlier theorists, have speculated, the process of examining genres is one of acceptance of transmediality and porous boundaries, of quasi-taxonomies which aid the distinction or description of a narrative or plot so long as exact definitions are not sought after. So much can be said for the process and research of this thesis. The manifestation of the four elements of my narrative action framework, described action, depicted action, themes, and plot, are as distinguishing and symbolic of specific narrative material identity as they can encompass the broader and amorphous outlines of remediated media forms. The depicted and described action which manifest the themes and plot of a tragedy of the Shakespearean stage are as relatable in *King Lear* or *Romeo and Juliet* as they are in the hypermedial experience of the Western or crime genre film.

In the wake of this research, the possibility of examining other genre remediations of Shakespeare's texts could be explored, ranging across the iconographies of other mediums which challenge and rearrange spectatorial appreciation and access to both Shakespearean and cinematic narrative forms. Musicals, rom-coms, teen films, horror—all of these films possess iconographic taxonomic identifiers, but just as the "action" genres of this thesis have demonstrated, the varied analytical approaches provided by the narrative action elements enabled in-depth examination of multiple genre forms. If future research were to consider the remediation of Shakespeare's texts as the form and presentation of a cinematic musical, for example, the four elements of the narrative action framework (depicted and described action, thematic indicators and plot) would provide a quick key to reading the transposed Shakespeare and film narratives.

Let us suppose that Kenneth Branagh's *Love's Labour's Lost* (2000) was the case study text in question. The role and execution of the iconic song and dance numbers of the genre text vehicle would be a fitting place to begin analysis. The expressive nature of the lyrics, accompanied by music whose rhythm and instrumentality gave cues to the tone and purpose of the number, is an evident place of departure for analyses into the transmedial remediation of Shakespearean and "Hollywood" musical narrativity. A '"mongrel" format' (Herzog, 2010: 2), the musical genre film already lays claim to a mediated lineage, combining theatrical performance and suspension of disbelief, imbued with the tonal connotations of the styles of music and song incorporated into the narrative for diegetic emphasis of state. In comparison, the Shakespearean manipulation of existing theatre and performance codes (including the overarching genre forms of Comedy, History and Tragedy which naturally influence the tonal approach to the content staged) with the incorporation of musical interludes and sonic stage directions (Karim-Cooper and Stern, 2015; van Kampen, 2017: 43), echoes the insertion of lyrical and instrumental numbers as sonic cues for shifts in the plot. The musical numbers in Branagh's remediation, such as the brass-band and choreographed extravaganza "I Won't Dance", combines popular song with dancing reminiscent of the Astaire and Rogers golden age of Hollywood musicals: the dance, lyrics, costume and setting is far removed from the pastoral romance of Shakespeare's stage text, but the interpretative playfulness of the mediation translates the comedically romantic cat-and-mouse chase sequence encountered by the parties of the King of Navarre and Princess of France. The depicted action of the choreography and described action of the lyrics would be examined as the vehicles for the thematic material of the play (comedy and romance combined in the swaying and playing

gestures of the characters onscreen) as well as recounting the plot of the text through the movement and actions of the ensemble.

Further considerations would be the conscious artifice of the entire film: the mise-en-abyme of the set, the costume, the layout of the film and the open manipulation of non-Shakespearean musical numbers would be a ready foil for the consideration of transparent immediacy and hypermediacy in the construction of the remediation. The layers of constructed narrative, the playful acknowledgment of the fictional function of the characters and their actions through the adapted material and actions: all speaks to the seductive pull and immersion within the spectator/filmmaker roles of paratextual recognition and removal of disbelief for the length of a feature length film. In this, all four elements of the narrative action framework would front a deeper consideration of the artificial contexts of social and narrative creation of entertainment media, drawing on reflections of genre theory and socio-cultural histories of cultural entertainment styles and preferences. This would once again raise the question of why Branagh chose to mediate the romantic comedy through the palimpsest of the postmodern musical film, continuing the examination of form and narrative content of the two (or more) mediated media.

What has become apparent is that there is no one concrete answer to my original point of analytical departure, "Why Shakespeare in this Form"? I say this because, in Bolter and Grusin's own words, to ask this of any narrative medium is convoluted because '[any] medium in our culture can never operate in isolation, because it must enter into relationships of respect and rivalry with other media' (Bolter and Grusin, 1999: 65). To ask why one hypernym of narrative elements, dramatic traditions and iconographic conventions appears in another hypernym of similar heritage is to pre-emptively answer with a variety of culturally mediated remarks, spanning subjective and objective comments from the common denominator of mass cultural entertainment taxonomies, to the pinpoint reasoning of transmedial thematic and dramatic action codes and schema. "Why Shakespeare in this Form", in reflection of the work of this thesis, has thereby been interpreted and translated into "What does the Genre Film vehicle bring to the narrative experience of Shakespeare, and vice versa". The iconographies of the genre film entertainment, the visual and sonic styles, the characters and plot make-up, question our understanding not only of how and why genre film action attracts us as spectators, but also questions our understanding of Shakespeare and our acceptance of his playtexts as socially relevant entertainment nearly five hundred years after the plays were staged.

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