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ENGL 110-083

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Annotated Bibliography

Smith, Kay H. "'Hamlet, Part Eight, The Revenge' or, Sampling Shakespeare in a Postmodern World." College Literature 31.4 Fall 2004. Apr. 2006 <http://muse.jhu.edu/journals/college_literature/v031/31.4smith.pdf>.

This article will be used to prove that *Strange Brew* is regarded as an adaptation of *Hamlet*, however loose it may be. This gives me a foundation on which to base my paper.

Starks, Lisa S. "'Remember me': Psychoanalysis, Cinema, and the Crisis of Modernity." Shakespeare Quarterly 2002. Apr. 2006 <http://muse.jhu.edu/journals/shakespeare_quarterly/v053/53.2starks.pdf>.

This article provides the paper with how the audience's reacted to the film of Asta Nielsen. It is one of the few articles that discusses Nielsen's motivations, contents of the films, and the public's reaction to it. This source is essential to my paper because it provides so much insight on Nielsen's film.

Seidl, Monika. "Room for Asta: Gender roles and melodrama in Asta Nielsen's filmic version of Hamlet (1920.)" Literature Film Quarterly 2002. Apr. 2006 <http://www.findarticles.com/p/articles/mi_qa3768/is_200201/ai_n9057293>.

This article also discusses Asta's motivations in creating this *Hamlet* adaptation. It also provides an in depth discussion of the romance that is created by the change in gender and the visual devices used in the film, which provides me with another solid foundation to make arguments about Hamlet as a woman.

Donaldson, Peter. "Olivier, Hamlet, and Freud." Cinema Journal Summer 1987. Apr. 2006 <<http://www.jstor.org/view/00097101/ap040052/04a00040/0>>.

This article gives an in depth discussion on the influence of Freud on Olivier when creating his *Hamlet* adaptation. It also gives a shadow of how the story of *Hamlet* parallels the story of Olivier, which finally gives insight on the psychological characteristics of all the other characters.

Holland, Norman N. "Freud on Shakespeare." PMLA Jun. 1960. Apr. 2006 <<http://www.jstor.org/view/00308129/ap020352/02a00020/0>>.

Holland provides an interesting look at Freud's actual thoughts about *Hamlet* by Shakespeare and the complexities in provides in regards to the Oedipal complex. He discusses how Hamlet's hesitation, and thus the driving force of the play, is explained by the Oedipal complex.

Pilkington, Ace G. "Shakespeare Survey 45." The Review of English Studies Nov. 1995. Apr. 2006 <<http://www.jstor.org/view/00346551/ap020287/02a00270/0>>.

This review provides a definition of "Hamletism" and provides an opinion on the rational of Hamlet. Also cites Nielsen's adaptation.

Babcock, R. W. "George Lyman Kittredge, Olivier, and the Historical Hamlet." College English Feb. 1950. Apr. 2006 <<http://www.jstor.org/view/00100994/ap020486/02a00030/0>>.

This article provides an in depth look at "Hamletism" and the ideas of how Olivier removed Rosencrantz and Guildenstern from his adaptation. He also discusses the ghost's portrayal in Olivier, which adds to the "Hamletism" in his film.

Johnston, Ian. Introductory Lecture on Shakespeare's Hamlet. 2001. Apr. 2006 <<http://www.malaspina.edu/~johnstoi/eng366/lectures/hamlet.htm>>.

Provides an account of the dying scene of Nielsen's adaptation in which Horatio realizes Hamlet is a woman. This can be used to aid the statement being made by Nielsen.

Massachusetts Institute of Technology. Hamlet a Woman?. <<http://shea.mit.edu/ramparts/commentaryguides/index.htm>>.

This website provides a listing of previous female Hamlets, quotes from Vining's theory of Hamlet (which Asta draws some of her theory from), and screenshots of the text of the movie. This provides actual textual references to the movie, as it was a silent movie.

Hamlet. Sir Laurence Olivier. Sir Laurence Olivier, John Laurie, Esmond Knight. Two Cities Films Ltd., 1948.

Shakespeare, William. *Hamlet. Shakespeare: Script, Stage, Screen*. David Bevington, Anne Marie Welsh, and Michael L. Greenwald. 1st ed. New York: Pearson Longman. 2006. 571-623.

Strange Brew. Rick Moranis and Dave Thomas. Rick Moranis and Dave Thomas. Warner Home Video., 1983.