

Fiction on Film

Infos pratiques

- > ECTS : 4.5
- > Nombre d'heures : 24.0
- > Langue(s) d'enseignement : Anglais
- > Période de l'année : Semestre Impair
- > Méthodes d'enseignement : En présence
- > Forme d'enseignement : Cours magistral
- > Ouvert aux étudiants en échange : Oui
- > Composante : Langues et cultures étrangères
- > Code ELP : 4V7AFICP

Présentation

Shakespeare's early revenge tragedy *Titus Andronicus* (1594) belongs with the spectacular stage violence of the early 1590s, steeped in the plays of Seneca. As in its Roman source, Seneca's *Thyestes*, the representation of violence in *Titus Andronicus* crosses the line into taboo territory (cannibalism). Yet by catering to the taste of early modern audiences for violence for its own sake, the play disturbingly suggests acceptance of, and insensibility to it, disconnecting violence from any moral or cultural framework, as Julie Taymor suggested in her 1999 eponymous film version. Merging ancient and modern, she makes a powerful statement on Shakespeare's world and our own as a "wilderness of tigers".

&

Stephen King's 1977 horror bestseller *The Shining* has been notoriously adapted on screen by Stanley Kubrick in 1980. Kubrick chronicles the inscription of violence and abnormality using various narrative, aesthetic and formal strategies which depart from the conventions of the horror film. He tells the disturbing story of Jack's alcohol addiction and destructive madness which jars in a problematic way with the underlying tale of the supernatural and resident evil, causing a problematic generic tension. We'll see how these codes and conventions are rooted in a long history of representation

of violence harking back to Shakespeare's work and times.

Objectifs

- * Se familiariser avec les œuvres, courants et enjeux majeurs de l'adaptation de pièce et roman à l'écran ainsi que des modes de représentation de la violence et de l'horreur dans le cinéma américano-britannique contemporain : savoir décrypter les modes de transfert d'un médium à un autre.
- * Renforcer les outils de l'analyse du texte de théâtre, de roman et de film, tant dans une visée généraliste (être capable de décrypter un texte ainsi que l'image animée, d'en comprendre les codes sémiologiques et iconographiques et les usages, pouvoir en proposer une discussion en anglais), que dans l'optique de la préparation aux concours de l'enseignement.

Évaluation

Contrôle continu

1 exposé oral *pour chaque partie du séminaire* : 2 x 20% = 40% et 1 partiel en fin de semestre = 60%. Total = 100%

La participation orale sera également prise en compte.

Contrôle dérogatoire

Écrit de 3h = 100%

Pré-requis nécessaires

Anglais niveau C1 & bonne maîtrise du français.

Bibliographie

Selected Bibliography & Filmography:

A/ Taymor, Julie, *Titus*, with Anthony Hopkins and Jessica Lange.

Shakespeare, *Titus Andronicus*, ed. Alan Hughes, New Cambridge Shakespeare, 1994.

Artaud, Antonin : *Le Théâtre de la cruauté*, in *Le Théâtre et son double* (Paris : Gallimard, coll. Folio, 1964).

- Foucault, Michel. *Surveiller et Punir* (Paris : Gallimard, coll. Tel, 1975).
- Montaigne, "De la cruauté", *Essais*, II, chap. 11.
- Foakes, R.A., *Shakespeare and violence*, Cambridge, CUP, 2003.
- Lehmann, Courtney "Crouching Tiger, Hidden Agenda: How Shakespeare and the Renaissance Are Taking the Rage out of Feminism," *Shakespeare Quarterly* 53.2 Screen Shakespeare (Summer, 2002), pp. 260-79.
- McCandless, David "A Tale of Two Tituses: Julie Taymor's Vision on Stage and Screen" *Shakespeare Quarterly* 53.4 (Winter, 2002), pp. 487-511.
- Reese, Jack E., "The Formalization of Horror in *Titus Andronicus*," *Shakespeare Quarterly*, 21.1 (Winter, 1970), pp. 77-84
- Rowe, Katherine A, "Dismembering and Forgetting in *Titus Andronicus*," *Shakespeare Quarterly*, 45.3 (Autumn, 1994), pp. 279-303
- Smith, Molly E., "Spectacles of Torment in *Titus Andronicus*," *Studies in English Literature 1500-1900* 36 (1996): 315-31
- Willis, Deborah, "The Gnawing Vulture": Revenge, Trauma Theory, and "*Titus Andronicus*" *Shakespeare Quarterly* 53.1 (Spring, 2002), pp. 21-52.
- B/ Allen, Graham. "The Unempty Wasp's Nest: Kubrick's *The Shining*, Adaptation, Chance, Interpretation," *Adaptation*, Vol. 8, No. 3: 361-371.
- Barry, Robert. "The *Shining*'s Hauntological Score", *Electric Sheep*, 12/14/2010, <http://www.electricsheepmagazine.co.uk/2010/12/14/the-shining%E2%80%99s-hauntological-score/>
- Barthes, Roland. "The Rhetoric of the Image," reproduced in *Image, Music, Text*, trans. Stephen Heath. New York: Hill and Wang, 1977: 44.
- Bolt, Barbara. *Art Beyond Representation: The Performative Power of the Image*. New York: I.B. Tauris, 2004. https://www.academia.edu/939327/Art_beyond_representation_the_performative_power_of_the_image
- Falsetto, Mario. *Stanley Kubrick. A Narrative and Stylistic Analysis*. Westport, Conn. & London: Praeger, 1994.
- Flanagan, Mike. *Doctor Sleep*, with Ewan McGregor, Nov. 2019, <https://www.youtube.com/watch?v=RgxqJwd4ljQ>
- Holland-Toll, Linda J. "Bakhtin's Carnival Reversed: King's *The Shining* as Dark Carnival." *Journal of Popular Culture* 33, 2 (Fall 1999): 131-145.
- Jameson, Fredric. *Signatures of the Visible*. London: Routledge, 1990.
- Jaunas, Vincent et Jean-François Baillon. *Stanley Kubrick. Nouveaux Horizons. Essais. Revue interdisciplinaire d'Humanités*. Pessac: Ecole Doctorale Montaigne-Humanités / Université Bordeaux Montaigne, Hors série 2017.
- Johnson, Diane. "Talking about 'The Shining' with Diane Johnson." *Chicago Review* Vol. 33 N° 1 (Summer 1981): 75-79. <https://www.jstor.org/stable/25305098> .
- Kagan, Norman. *The Cinema of Stanley Kubrick*. 3rd Ed. New York: Continuum, 2000.
- Kilker, Robert. "All roads lead to the abject: the monstrous feminine and gender boundaries in Stanley Kubrick's *The Shining*", *Literature-Film Quarterly* 34.1 (Jan. 2006): 54-62.
- King, Stephen. *Danse Macabre*. New York: Berkley Books, 1983.
- *Doctor Sleep*. London: Hodder & Stoughton, 2013.
- *The Shining*. New York: Doubleday, 1977. <https://novels77.com/the-shining/part-one-prefatory-matters-chapter-1-job-interview-996250.html>
- Kubrick, Stanley. *Fear and Desire*, Kubrick Family, 1953.
- *The Shining*, Warner Brothers, 1980.
- Luckhurst, Roger. *The Shining*. London: BFI Film Classics, 2013. <https://www.salon.com/2018/07/08/the-6-stages-of-madness-in-the-shining/> .
- McAvoy, Catriona. "The Uncanny, the Gothic and the Loner: Intertextuality in the Adaptation Process of *The Shining*," *Adaptation* Vol. 8, No. 3 (2015): 345-360.
- McCaffery, Larry, and Diane Johnson. "Talking about 'The Shining' with Diane Johnson," *Chicago Review*, Vol. 33, N°. 1 (Summer 1981): 75-79.
- Migliozzi, Anna. "The Attraction of evil and the destruction of meaning", *The International Journal of Psychoanalysis* (2016) 97: 1019-1034.
- Naremore, James. "Stanley Kubrick and the Aesthetics of the Grotesque", *Film Quarterly*, 60, 1 (Fall 2006): 4-14.
- Nelson, Thomas Allen. *Kubrick. Inside a Film Artist's Maze*. Bloomington & Indianapolis: Indiana UP, 2000.
- Norden, Eric. Playboy Interview: *Stephen King*, Title Record # 1361800, *Playboy*, June 1983. <https://scrapsfromtheloft.com/2018/03/08/stephen-king-playboy-interview-1983/>
- Open Culture*, <http://www.openculture.com/2014/01/stanley-kubricks-annotated-copy-of-stephen-kings-the-shining.html>

Rasmussen, Randy. *Stanley Kubrick. Seven Films Analyzed*.

Jefferson, North Carolina & London: McFarland, 2001.

Walker & al. *Stanley Kubrick, Director. A Visual Analysis*.

New York & London: Norton, 1999.

Wang, Ya-huei. "Archetypal Anxieties in Stanley Kubrick's

The Shining. *K@ta: A Biannual Publication on the Study of Language and Literature* Vol. 13, N° 1 (1 Jan. 2011): 112-122.

World Heritage Encyclopedia, [http://self.gutenberg.org/articles/eng/The_Shining_\(novel\)](http://self.gutenberg.org/articles/eng/The_Shining_(novel))

Contact(s)

> Anne-marie Paquet-deyris

Responsable pédagogique

apaquet-deyris@parisnanterre.fr