

World Shakespeare Congress  
Prague - July 2011  
Seminar  
Shakespeare on the International Screen: *Macbeth*

Convenors  
Victoria Bladen (Queensland)  
Sarah Hatchuel (Le Havre)  
Nathalie Vienne-Guerrin (Montpellier)



*Home Sweet Home: Visual Representation of Domestic Spaces in Macbeth.*

Gayle ALLAN, Trinity College, University of Melbourne; La Trobe University

*Fleance/Macbeth: The Return of the Repressed*

William C. CARROLL, Boston University

*Instruments of Darkness: Witches and the Supernatural in four versions of Macbeth*

Warren CHERNAIK

“...[M]ethought/ The wood began to move” (5.5.33); Looking Towards Birnam or Whatever Happened to Witches, Daggers and Woods in Akira Kurosawa’s *Throne of Blood* (1957), Alexander Abela’s *Makibefo* (1999) and Mark Brozel’s *Macbeth* (2005): film style or the poetics of Displacement

Anne-Marie COSTANTINI-CORNEDE

*Macbeth on screen: a bibliography*

José Ramón DÍAZ FERNÁNDEZ

“Look how our partner’s rapt”: Externalizing Rapture in Orson Welles’s *Macbeth* (1948, 1950)

Pascale DROUET, University of Poitiers

“A Barren Sceptre”: Generation, Generations, and Destiny in *Maqbool*

Andrew FLECK, San Jose State University

Symbolic and thematic impoverishment in Polanski’s *Macbeth*

Charles R. FORKER

Phantom of the cinema: Macbeth’s ghosts in the flesh

Dominique GOY-BLANQUET, Université de Picardie

Plucking from memory a rooted sorrow : arts of healing and the sufi Qawalli in Vishal Bhardwaj’s *Maqbool*

Lalita HOGAN

Witches and Ghosts in modern times lost? How to negotiate the supernatural in modern adaptations of *Macbeth*

Pierre KAPITANIAK, Université Paris 8

*Macbeth*’s “Universality”: Approaching “Interculturalism” and Pedagogy

Dr. Manjushree S. KUMAR, Jodhpur, India

Happily Never After? Women Filmmakers and the Tragedy of *Macbeth*

Courtney LEHMANN

*Macbeth*’s Witches: Nurses, Waitresses, Feminists, Punk Gore Groupies?

Susan O’MALLEY, City University of New York

“I have no words ...”: Dancing *Macbeth*

Elinor PARSONS, De Montfort University, Leicester

Shakespeare on the International Screen: *Macbeth*

Adele SEEFF

Kurosawa’s *Throne of Blood*: An Interpretive Commentary

Robert N. WATSON, UCLA

