

SCORING FOR THE SPECTER: DUALITIES IN THE MUSIC OF THE
GHOST SCENE IN FOUR FILM ADAPTATIONS OF *HAMLET*

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This document's purpose is to analyze dualities found in different films of Shakespeare's *Hamlet*. Each director's version brings different ideas to the play. By analyzing each version and focusing on the Ghost Scene, comparisons of the scene's symbolism are made among the musical scores.

The beginning chapters provide a history of film, film music, the play, and events up to the ghost scene. After these chapters come analyses of the scene itself. Each version uses different parts of the play for its own purposes, but there are many commonalities between them. The score for each version of the Ghost Scene is analyzed independently of the others.

This work will contribute to film music research and Shakespeare studies.

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PART ONE
CHAPTER ONE
INTRODUCTION

**"Thou comest in such a questionable shape that I will speak
to thee." (I.4, 43-44)¹**

In an interview with Laurence Olivier about his forthcoming movie, *Hamlet*, the question was asked of the writer/producer/star why he was taking on so many roles in this film. Olivier responded that originally he did not want to play Hamlet, but would have preferred another actor "of sufficient standing to carry the role, or one upon whom I could have imposed my interpretation without resenting it." He continued by stating that his own gifts were for the "stronger character roles."² In an attempt to bring authenticity to the role, Olivier went one step further than usual by dying his hair blond. In this black and white film of 1948, this feature is very striking. Olivier explained that he wanted to distance himself from the role

¹ Hereafter, references to lines in *Hamlet* will be represented by the Act, scene and line numbers in parentheses immediately following the text. Thus, Hamlet's first soliloquy is (I.2, 129-158).

² Peter S. Donaldson, "Olivier, Hamlet, and Freud," in *Shakespeare on Film*, edited by Robert Shaughnessy (New York: St. Martin's Press, 1998), 105.

as much as possible, a rather uncommon attitude of most film actors of the time.

One of the most highly acclaimed literary creations, *Hamlet* is considered to be among theater's greatest challenges (indeed, many actors' careers have been ruined by their failure to play Hamlet successfully).³ The role of Hamlet is also regarded as an intimate character study. Well-respected actors such as Laurence Olivier and Kenneth Branagh have dramatically altered their appearance to divorce themselves from the role they are playing.

There have been many screen adaptations of *Hamlet*, four of which are generally given the most attention by scholars. The versions by Laurence Olivier (1948), Grigori Kozintsev (1964), Franco Zeffirelli (1990), and Kenneth Branagh (1996) were generally well received as artistic achievements. Film directors who attempt *Hamlet* face the daunting task of taking one of Shakespeare's longest texts and making necessary abridgements without losing the essence of the story (an exception is Branagh's version, which is the whole play, and the second longest film in history).⁴

³ Douglas Brode, *Shakespeare in the Movies: From the Silent Era to Shakespeare in Love* (Oxford: Oxford University Press, 2000), 114.

Each of the four films accomplishes its artistic goals by using Shakespeare's text as one element of a larger aesthetic whole. Scenery, costumes, casting, lighting, and other non-textual devices are emphasized in these productions. These four directors also pay much attention to the music, although this aspect of each film may be less immediately evident to most audiences. The music in these productions, however, plays a vital role in portraying the prince's feelings and inner turmoil.

Shakespeare's *Hamlet* has been steeped in symbolism and myth ever since its inception. One important focus of the play is Shakespeare's emphasis on the number "two," particularly in regard to the nature of the Ghost—why did the Ghost visit the previous two nights before finally being seen by Hamlet? Is the Ghost really a spirit of a dead person, or only a demon in disguise (Catholic or Protestant viewpoints, discussed below)? Is the Ghost from heaven or hell? Aside from killing Claudius, which of the Ghost's commands is important (usurpation or incest)?

Shakespeare has also included a number of other dualities in *Hamlet*, aside from the Ghost, that should be considered in evaluating the various filmic treatments of

⁴ Brode, 140. The longest film in history is Mankiewicz's 1963 *Cleopatra*, starring Elizabeth Taylor and Richard Burton, running at 243 minutes. Branagh's *Hamlet* runs about a minute less.

the work: Hamlet has a father-son relationship with two men; both Hamlet and Ophelia go mad (from the point of view of the other characters); Hamlet kills Claudius twice; Hamlet has two friends from Wittenberg who come and scheme with Claudius; Hamlet has essentially two personalities: pre-funeral and post-funeral; and Hamlet's character has two foils, Fortinbras and Laertes.

Because of the importance of the Ghost Scene within the play, it is considered pivotal in most film interpretations of *Hamlet*. The music in this scene is of particular importance, in characterizing the Ghost (discussed in chapter 3). The treatment of the Ghost Scene by the film composers William Walton (for Olivier), Dmitri Shostakovich (for Kozintsev), Ennio Morricone (for Zeffirelli), and Patrick Doyle (for Branagh) and their interpretations of Shakespeare's dualities serve as the focus of this paper.

Before we examine the film scores, however, it is necessary to discuss film and its processes in general. Chapter 2 discusses general film theory, criticism and aesthetics, and Shakespeare in film. Shakespeare's works pose special difficulties for film directors. Although Shakespeare did, of course, intend for his plays to be performed on the stage, we can also read, understand, and

appreciate them solely as works of literature. On the other hand, performance is a necessary element of film. Implicit suggestions only hinted at in the texts can be made explicit by a particular style of presentation. There are also devices that can be used in film that are not available to stage directors, such as voice-overs, aspects of nature (running water, a sunset, etc.), specific angles, and advanced aspects of setting and lighting.

Chapter 3 examines the nature and role of music in film and discusses the many misconceptions about film music: lack of respect by composers of art music who feel that film music is uninspired, movie-goers who do not concentrate on the music because they are enthralled by the visuals, and non-musical directors and producers who try to use music either to "save" a bad scene or simply as background music.

The action leading up to the Ghost Scene is described in chapter 4. It is important to get inside the story as quickly as possible, and how Shakespeare accomplishes this is explained. Also significant are the relationships between various characters, with Claudius and Hamlet's rapport being central to the story. The Ghost Scene is one of the most important scenes in the play. The many interpretive possibilities in the Ghost Scene are analyzed.

Chapter 5 starts the discussion of the films themselves. The entire film is discussed in general, followed by the Ghost Scene's salient and distinguishing points, the music as a whole, and the music of the Ghost Scene. The films are discussed chronologically, as stated above, with each successive chapter focusing on one film.

These four films were chosen not only for their artistic merits, but also because they are widely available (an exception is Kozintsev's *Hamlet*, which is difficult to find). All four movies were viewed in VHS format, and their soundtracks studied aurally from recordings on compact disc. I transcribed music examples in this paper from the films; key signatures, melodic, and harmonic examples are based on these transcriptions because of the unavailability of scores (except for the Shostakovich, for which a suite version of the score is found in the edition of his complete works).

CHAPTER TWO
CINEMA: THE SIDES OF SHAKESPEARE

"The play's the thing, wherein I'll catch the conscience of
the King." (II.2, 602-603)

Film, by its nature, is a medium that takes advantage of our senses. The purpose of most film is to place the audience psychologically in the unfolding story. Making the audience feel as if it were physically a part of the movie can be accomplished through sensory input, particularly the eyes and ears.¹ A few genres, such as musicals and theatrical cinema, do not fit this general description of being participatory due to their nature—these genres require the audience to suspend disbelief of reality. Aside from these few exceptions, a good film accomplishes the sensual and the psychological.

Film is an expansion of Wagner's *Gesamtkunstwerk* concept. However, instead of the auditory playing the most important role, as music does in Wagner's operas, sound in film is less dominant. It is the visual combination with

¹ Miriam Bratu Hansen, "Introduction" to *Theory of Film: The Redemption of Physical Reality* by Siegfried Kracauer, (Princeton: Princeton University Press, 1960), vii.

the aural that provides the balance necessary for film. Whereas Wagner's philosophy was not fully realized in his works (music plays a necessarily dominant role), film has taken one step closer to achieving the ideal of the *Geamtkunstwerk* (at least in theory).²

Film has stereotypically been reduced to a visual art, even though the ear also has much sensory input to digest—dialogue, a multitude of differing sound-effects, and music are all to be taken in, usually all at the same time. Filmmakers strive therefore to balance the visual and the auditory.

As much as filmmakers may seek this balance, more emphasis is inevitably placed on the visual side of film. Film advances photography by putting a series of still representations to motion. According to Siegfried Kracauer, photography is not a representation of real life.³ People are posed, frozen in a stiff, unnatural position until their image is engrained on paper. The still image is then preserved as long as the paper on which it is printed lasts. There is no indication of personality or deep emotion (we can tell by an expression if someone is

² Royal S. Brown, *Overtones and Undertones: Reading Film Music*, (Berkeley: University of California Press, 1994), 134, 137.

³ Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (Princeton: Princeton University Press, 1960), 91.

"happy" or "sad," but not why). When motion pictures appeared at the end of the nineteenth century, filmmakers realized almost immediately the wide range of options available: people could move across the scene, characters could interact, and motivations could be suggested.

Audiences were somewhat skeptical at first, claiming that if they wanted to see people move, they could go to the theater and watch a play. The theater is decidedly uncinematic, however. Theater focuses on the people on the stage; it is through the actors that much of the play's world is revealed. Film, on the other hand, shows an audience its world. Actors are not as central for film as they are for staged plays.

Often conditions of theatrical auditoriums are not ideal for portraying to the audience the many, hardly noticeable, details in what is ultimately a physical interpretation (the play does not begin until the lights go down and the actor walks out on the stage). It is necessary then for theatrical actors to impart to the audience mental images of their characters. They accomplish this by means of the theatrical tools at their disposal—appropriate make-up, gestures, and voice inflections. Gestures and facial expressions have to be seen in the back corners of the house, even though actors

are the same size as members of the audience. These actions must therefore be necessarily larger than normal, in order for them to be seen by all. The theatrical actor is "acting" toward reality, but reality is not quite achieved because of the need for exaggeration.

Screen actors, however, are concerned with a natural, realistic portrayal of a character. As Kracauer states, "the film actor must act as if he did not act at all but were a real-life person caught in the act by the camera. He must seem to be his character. He is in a sense a photographer's model."⁴ Film acting thus emphasizes a simulation in reality, as well as subtlety. Actors avoid a sense of achievement; to the audience, they are not portraying their character, they are their character.

Also less apparent on screen is the sense of physicality. In theatrical performances, the entire body is usually seen all the time, whereas in film, the camera can focus on only the upper body, or only the face. Just because a character in a film is speaking does not necessarily mean that the camera is filming the actor; a voice-over could be used instead. These considerations are important distinctions between stage and film.

⁴ Kracauer, 93-94.

There are also differences in the functions of stage and film. The function of actors in the theater is a little more simplified. The action of the play flows through the actors. In film, however, the action is less exclusively dependent on the actor.⁵ Because scenes are most frequently shot out of sequence, the actor is not necessarily the carrier of the story's narrative.⁶ A stage actor starts at the beginning and finishes at the end of a story, whereas a film actor is not always given that opportunity. For example, a director could decide to film all the night sequences at once, or film all of a specific actor's scenes at once. This results in what Kracauer calls a "decomposition of the actor's wholeness."⁷ This wholeness, or organic connection, is not meant for the actor at the moment of filming. It is meant for the audience at a later point after the film has gone through the editing process.

The differences between cinema and theater are not just limited to the treatment of actors, however. Sound is also a very large factor. In film's infancy, before sound,

⁵ Two examples of this statement can be found in Welles's *Citizen Kane*, in which a mystery is begun over a word uttered at a man's deathbed, later revealed to be a sled from his boyhood, and *The Usual Suspects*, where the story comes from a series of images and names on a bulletin board.

⁶ Kracauer, 97.

⁷ Ibid.

music provided the sole auditory experience. After the first use of the spoken word in film, in *The Jazz Singer* of 1927, music was accompanied by dialogue and sound effects.⁸ As recording technology improved, so too did the use of natural sounds on screen. A car crash could now also be heard, the crunching of metal exploding on impact, the police sirens approaching, etc.

In the centuries since Shakespeare wrote *Hamlet* in 1604, many interpretations have come in and out of vogue concerning the contemplative prince. Different aspects of Hamlet's character have been emphasized or de-emphasized, depending on the time period (this "Hamletism" is discussed in chapter 6). As more audiences became familiar with Shakespeare, more interpretations developed.

Because of its excessive length, *Hamlet* is often a test of stamina both for actors and audiences. As a result, most film adaptations of *Hamlet* are abridged, giving directors and screenwriters a number of options in deciding what to cut. With ingenuity and creative editing, new and sometimes surprising interpretations can therefore

⁸ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: The University of Wisconsin Press, 1992), 69.

be offered. Cutting scenes also presents the possibility of criticism.⁹

A number of differences are also apparent from watching a film version of *Hamlet* as opposed to merely reading it. As mentioned in the previous chapter, Shakespeare's works can be appreciated both as theater and literature. The artistic aspects stem from the rhythm of the dialogue and the development of the characters. Most people can gain a better understanding of the language of the play by hearing it rather than simply reading it. Film is primarily a visual medium, however. It is far more effective to see King Fortinbras and King Hamlet fight and Hamlet win in a flashback than merely to listen to Horatio talk about the battle (I.1, 59-64). More options are available to a film director than to a stage director.

Another consideration is the difference between today's audiences and those of Shakespeare's time. Shakespeare included in his story certain contemporaneous attitudes and superstitions, no longer held by audiences of today. Perspectives on the work have changed over time.

Finally, certain aspects of the play can be enhanced in a filmed as opposed to a staged production. Successful

⁹ An example of this is found in the 2001 version of *Hamlet*, starring Ethan Hawke, in which Claudius's admission of guilt is removed, thereby making him innocent of King Hamlet's death.

stage productions call for highly trained actors. The actor must therefore be a professional to achieve the intricacies and subtleties of the play. Film productions require a combination of elements in order to be successful. The set, the actors, the costumes, the location, and the music each play an important part in the total effect.

Film directors have at their disposal a number of techniques, such as montage, voice-overs, flashbacks, and fading, not available in other media. These devices are used for a number of reasons, often to give alternative meanings to what is being said on the screen. For example, in Kozintsev's version of *Hamlet* during Hamlet's first soliloquy, "O that this too too sullied flesh would melt . . ." (I.2, 129-158), an image of waves crashing against the cliffs of Elsinore gives a visual representation to accompany the words describing Hamlet's inner turmoil. In his *Hamlet*, Kenneth Branagh uses flashback sequences to introduce Fortinbras and the death of the King. Soliloquies can be given as voice-overs to increase dramatic tension.¹⁰ These options are not available to people who are just reading the play or to stage directors.

¹⁰ Characters are sent to watch over Hamlet; he could be sitting there silently thinking, but the audience would be hearing his inner thoughts: the "To be or not to be . . ." soliloquy.

Another argument deals with the definition of art itself. People associate works of art with the creative process, particularly with literature, music, and the visual arts. There is less acceptance of films as works of art in the traditional sense, however. Many films focus on explorations of nature, or a realistic portrayal of a world.¹¹ Early films especially, many of which captured the daily goings-on of ordinary people, are not always considered works of art. There is an inclination to define as works of art those that combine the obligatory artistic genesis (that is, designing a project with an "artistic statement" in mind) with a significant subject matter. Film adaptations of plays and other literary works are noted examples of this combination. Indeed, many people regard even the less successful adaptations of *Hamlet* more seriously as works of art because of the play's status.

No aesthetic criteria have yet been established for determining a film's artistic value. Films are made for different reasons. Some are purely for entertainment or for commercial success, while others are conceived more as artworks. Even those films with little overt artistic value may make advances in areas such as special effects, cinematography, or editing. As Kracauer states,

¹¹ Kracauer, 39.

If the term "art" is reserved for productions like HAMLET or DEATH OF A SALESMAN, one will find it difficult indeed to appreciate properly the large amount of creativity that goes into many a documentary capturing material phenomena for their own sake.¹²

To confuse the issue further, the film industry often values commercial over artistic successes. Directors often try to blend elements of special-effects extravaganzas and art films (or film adaptations of such stage masterworks as *Hamlet* or *Death of a Salesman*) in order to appeal to a larger audience.

One further distinction between the literary and theatrical works is that of collaboration. Although Shakespeare used a number of sources as inspiration for *Hamlet*, he was the only one involved in the creation of the story of his play. Reading the work is also a singular process. Staging or filming *Hamlet*, however, is a collaborative effort. At the head of the collaboration is the director, who is ultimately in charge. Underneath him or her is a wide assortment of people, each with a job vital to the completion of the finished project (the producer, cinematographer, editor, composer, screenwriter, costume designer, production designer, and special effects

¹² Ibid.

supervisor among many others).¹³ All bring their own individual experience and expertise to the project; this pool of ideas helps to shape the final product as it is to be viewed on screen.

Much has been stated above about the differences between theater and cinema, and between film and literature. These differences give a general indication of what film is not and also imply that an unconventional mode of thinking is required in evaluating a film's artistic merit. When dealing with a film such as *Hamlet* in particular, a special set of considerations has to be contemplated.

Hamlet is based on a play, so that it fits the criteria of an art film as stated above. It is important to remember that not all of the versions of *Hamlet* discussed here were done solely for artistic purposes. The success of most movies is measured by how much money they make. Directors often try to achieve a balance between financial and critical success—Zeffirelli's and Branagh's versions are examples of this approach. Both add scenes in order to make *Hamlet* more accessible and understandable to modern audiences.

¹³ Donald Chase, *Filmmaking: The Collaborative Art* (Boston: Little, Brown and Company, 1975), ix.

In order for *Hamlet* to be successful on screen, it must be filmed cinematically. Plays filmed theatrically are usually limited to a single location and employ a fixed camera as the primary point of view, thus giving the sense of watching a play.¹⁴ Although *Hamlet* is essentially a one-set play, a creative director can use the camera effectively to present his or her vision of the play (dark and brooding for Olivier, vibrant and full of nature for Kozintsev, opulent for Branagh).¹⁵ Because of the creative ways it has been filmed, *Hamlet* may be considered cinematic rather than strictly theatrical in most film versions. All of these aspects considered above influence a director's interpretation of *Hamlet* as it is finally presented on the screen.

¹⁴ For examples, see *Into the Woods*, starring Bernadette Peters, Joanna Gleason, Tom Aldredge, and Chip Zien, or *Noises Off*, starring Christopher Reeve, John Ritter, Carol Burnett, Julie Hagerty, Michael Caine, and Denholm Elliott.

¹⁵ Another example of another a one-set movie is Alfred Hitchcock's *Rear Window*, which demonstrates how cinematic one-set movies can be.

CHAPTER THREE MUSIC IN FILM

"Good gentlemen, give him a further edge and drive his purpose into these delights" (III.1, 27-28)

Music for motion pictures poses an interesting dilemma for serious enthusiasts and scholars. It is difficult to approach as a genre because it is interdisciplinary. Musicology has traditionally focused on the Western art-music canon. Likewise, most film scholarship also focuses on a prescribed canon. Writings about film music are often conflicting because of the wide array of methodologies available due to film music's interdisciplinary nature.¹

Most film music studies deal not with *why* music is in film, but *how* it is used. Many explanations are offered on this latter point, and this is where the conflicts arise. Film music is hard to classify because of its nature. Often through the course of a single movie, many different

¹ James Buhler, Caryl Flinn and David Neumeyer, eds., *Music and Cinema* (London: Wesleyan University Press, 2000), 3.

kinds of music are heard: classical, jazz, popular music, pre-existing music, etc.²

The reasons for the multiplicity of musical styles are not necessarily artistic ones, however. Once filmmakers realized the profitability of commercially issued soundtracks, the choice of music began to be based on economic considerations. This phenomenon is itself interesting and worthy of study.

Although individual films may maintain one style of music, genres of film do not necessarily do so. Not all science fiction films possess the same type of music; neither do all horror films. Attempts to classify film music have therefore been restricted to general terminology, usually consisting of two or three categories, discussed below.

Many people separate films and film music into two general categories—silent film and “talkies.” Before the days of sound in film, music was used to interpret the action on screen. This was done for a number of reasons. Silent film was a type of theatrical presentation, and there was a long tradition of music used to accompany stage productions. On a practical level, music covered the noises

² *Ocean's 11*, directed by Steven Soderberg, and *A.I. Artificial Intelligence* are examples of films that use more than one genre of music.

the projector made, which audiences found distracting. Silent film music also served important semiotic functions in the story narrative. It provided historical, geographical, and atmospheric context. The music also helped depict and identify characters, qualify actions, and compensated for the characters' lack of speech.³ Music helped make the characters seem "real." It also gave a rhythm to the actions on the screen, which could complement or help propel the movement of the motion picture. Complete silence was not natural for depiction of real life, so music was used to help portray emotions or the mood of a scene. Like concert music, film music bonded participants and listeners together; through music audience members were drawn into the film as passive participants.⁴

After talking motion pictures appeared, directors of early films took advantage of music's merits and used it extensively. Ideas could be expressed in films musically that could not be expressed through speech or visual action. While dialogue is usually specific and fixed, film music is very malleable and can be changed to fit both specific and general situations.⁵

³ Claudia Gorbman, *Unheard Melodies* (Indianapolis: Indiana University Press, 1987), 53.

⁴ Ibid.

Clichés quickly emerged in film music (established in silent films and used extensively since). As Kracauer aptly put it: “a speedy gallop illustrates a chase, while a powerful *rinforzando* reflects the imminent climax, as it unfolds on the screen.”⁶ “Talkies” arrived on the scene in the thirties and changed everything. Music assumed a different role because dialogue was naturally considered by filmmakers to be more important.

Kracauer has noted that music can be used in two different ways to accompany an image, either in parallel or in counterpoint to the visuals.⁷ Music can reflect the images on the screen (e.g., a march for a parade of soldiers) or it can contrast with them (e.g., a waltz for a battle scene). Kracauer’s categorization ultimately does not work, however, because it places music in a secondary position to the images. Images in film are not autonomous. There is a marriage between image, conversation, and music in cinema not reflected by these terms. Kracauer’s definitions do not stand up to critical scrutiny.

In 1949, Aaron Copland outlined another definition in *The New York Times*. He established a system of five

⁵ Gorbman, 55.

⁶ Kracauer, 139.

⁷ Ibid.

categories for the ways in which music is used in film.⁸ Instead of trying to determine general differences in film music, Copland focused more on specific functions, which included creating a more convincing atmosphere of time and place; underlining psychological refinements—the unspoken thought of a character or the unseen implications of a situation; providing a kind of neutral background filler; building a sense of continuity; and underpinning the theatrical build-up of a scene, and rounding it off with a sense of finality.⁹

As a reaction to Kracauer's and Copland's ideas, Claudia Gorbman established yet another method for categorizing film music. Gorbman differentiates between diegetic and nondiegetic music. Diegetic, or source music, is music that is included in the world of the dramatic narrative. Characters can turn on and off radio, listen to a soloist, or play an instrument themselves. Music outside of the dramatic world is nondiegetic. For example, there is no orchestra that exists in the story of a cowboy chasing an Indian, yet a full orchestra is heard. Gorbman also identifies "metadiegetic film music," music that

⁸ "Tips to Moviegoers: Take off those Ear-Muffs," *New York Times Magazine*, 6 November 1949, 28-32.

⁹ See Appendix B.

pertains to the narrative through a secondary narrator.¹⁰

The hypothetical example she gives is of

the great romance of protagonist X, which ends tragically during the war. Years later, while X and his best friend Y sit in a bleak café discussing their irretrievable joys, Y brings up the name of X's lost love. This strikes a chord: a change comes over X's face, and music swells onto the soundtrack, the melody that had played early in the film on the night X had met her. On which narrative level do we read this music? . . . In a certain sense, we may hear it as both nondiegetic—for this lack of a narrative source—and metadiegetic—since the scene's conversation seems to trigger X's memory of a romance and the song that went with it; wordlessly, he "takes over" part of the film's narration and we are privileged to read his musical thoughts.¹¹

Due to the expansive nature of this genre, it is very difficult to devise a set of terms that all film music follows. While Copland and Gorbman provide useful general terminology, other aspects must also be considered.

Musicologists and theorists have difficulty explaining film music in conventional terms because film music differs in several fundamental ways from other types of compositions. The main difference between concert and film music is one of function. Style is not the focus of film music, as it is usually in concert music. The film music score must be understood immediately, and cannot afford the

¹⁰ Gorbman, 22.

¹¹ Gorbman, 22-23.

luxury of long themes developed slowly over a sometimes lengthy piece.¹²

Another difference between film and concert music is how the film music is conceived compositionally. In regard to harmonic and melodic manipulations, film composer Franz Waxman states, "I believe that the first and foremost principle of good scoring is the color of orchestration. The melody is only secondary. Looking at a scene or a sequence, I may see a horn or I may see massed violins."¹³ Although there is some concert music that also focuses primarily on color, the focus on orchestral color along with the collaboration of images causes film music not to conform to the traditional analytical theories of the nineteenth century romanticism from which it stems.

Film music is a product of twentieth- and twenty-first century composers, and thus it follows more twentieth-century concert music tendencies. For example, film music will modulate suddenly with no preparation, or quickly shift from one musical idea to the next—the music often makes little sense by itself. It is also important to realize that film music is one part of a greater whole. To

¹² Tony Thomas, *Film Score: The Art and Craft of Movie Music* (Burbank, Ca.: Riverwood Press, 1991), 23.

¹³ Thomas, 39.

analyze only one part without putting it into the context of the whole is to miss the complete idea being presented.

Film music also differs from concert music by its less frequent use of traditional compositional forms, sonata-allegro, variation, fugue, etc. Film music is composed to accompany the action on the screen.¹⁴ These forms could be used, but are often used more as a mood device than anything else.¹⁵ While most conventional forms rarely appear in film music, film composers often employ variation techniques, usually with more than one theme.

The most common device used in film music composition is the leitmotif. Leitmotifs are usually brief and easily recognizable. They function as musical reference points, by which persons, emotions, and symbols can instantly be identified. They enable the musically inexperienced to find their way when listening to the film score. The material must be given in a short amount of time, and leitmotifs are the best way to accomplish this. Problems result when the music becomes excessively involved and complicated. The music is not *meant* to stand alone, and a score that is too engaging ultimately distracts the

¹⁴ Thomas, 42.

¹⁵ An example of a compositional form employed as a mood device would be Stanley Kubrick's use of Johann Strauss's *Blue Danube* waltz to accompany a spinning space station. This music suggests that there is a poetry to movement in space.

audience from the film narrative. As Dmitri Tiomkin states, "The music must enhance, not dominate."¹⁶ Because the leitmotif as such is musically rudimentary, it requires a large musical canvas if it is to take on a larger structural meaning.¹⁷ This rarely happens in film scores however, since there is often no larger musical structure.¹⁸

Critics argue that unlike those in film scores, Wagner's leitmotifs not only relate directly to a person, place, or object but also relate symbolically to intangible ideas of the larger structure. Wagner exploited the potential for symbolism in music. Film composers, seeking to depict reality, rarely use this kind of symbolism in their soundtracks to the extent found in Wagner's music. Critics accuse Hollywood composers of only using the leitmotif technique only for superfluous purposes.

Eisler states that the leitmotif was

invented essentially for this kind of [Wagner's] symbolism. There is no place for it in the motion picture, which seeks to depict reality. Here the function of the leitmotif has been reduced to the level of a musical lackey, who announces his master with an important air even though the eminent

¹⁶ Thomas, 128.

¹⁷ Hans Eisler, *Composing for the Films* (Oxford: Oxford University Press, 1947), 4-5.

¹⁸ In many John Williams soundtracks, I have noticed that the first track is repeated as the last one, creating a pseudo-sonata-allegro form (the first track is the exposition, the last track is the recapitulation and everything else is development material).

personage is clearly recognizable to everyone. The effective technique of the past thus becomes a mere duplication, ineffective and uneconomical. At the same time, since it cannot be developed to its full musical significance in the motion picture, its use leads to extreme poverty of composition.¹⁹

This argument can be refuted, however, by the function of music in film. In Wagner's operas, music is the most important element, so his ideological arguments are stated symbolically through his music. Film does not place the same importance on music that Wagner does (symbolism in film is primarily visual); therefore the same rules cannot apply when comparing the two.

The differences between film and concert music lead traditional classical composers and performers to look disdainfully upon film scores. Film music is viewed as a lesser art mainly because of its fundamental characteristics, namely the collaboration with and dependence on the narrative image. This perspective is also found in serious film scholarship, a relatively new field. Because of the peculiarities of film music (lack of harmonic flow, quick and sudden tempo, harmonic, and melodic changes, and its associative nature), a theoretical basis that takes all of these intricacies into consideration is needed for analysis of this music.

¹⁹ Eisler, 5-6.

CHAPTER FOUR
LEADING UP TO THE GHOST SCENE, A CRITICAL PERSPECTIVE

"The trappings and suits of woe" (I.2, 86)

Shakespeare based *Hamlet* on the Danish myth of Amleth, Prince of Jutland. In the myth, Amleth's uncle, Feng, savagely murders Amleth's father, the king, and marries the dead king's wife. Seeking to avenge his father's death, Amleth plays the fool to gain Feng's confidence, and then brutally murders his uncle.¹ This myth had many story elements for Shakespeare to use: the primal sins of fratricide and incest, hints of a seasonal or vegetation rite, sexual initiation, the emergence of a dark wisdom from riddles and apparent folly, a son's revenge for his dead father, and the cleansing of a polluted house. These potent and dangerous elements were all transferred from the myth to Shakespeare's play.²

Although points of comparison between these two versions of the story are immediately apparent, there are

¹ William Shakespeare, *Hamlet*, Introduction by Michael Taylor (London: Penguin Books, 1980), 7.

² Taylor, 7-8.

also distinctive differences. In the Danish myth, there is no Ophelia, no Fortinbras, neither Gertrude nor Hamlet dies, and there is no Ghost. The myth focuses on the story of a hero wronged, who takes Machiavellian steps in revenge. Shakespeare's story is a tragedy whose protagonist has the capability and potential for heroism, but is burdened by thought and doubt to inaction.

Hamlet is essentially a story of relationships. Vital to the story in the play are the relationships between Hamlet and his father, and Hamlet and Claudius. Shakespeare complicates things further by having attention drawn to *three* linked father-and-son pairs: King Hamlet and his son who has inherited his name but not his kingdom, King Fortinbras and his son (again a namesake) whose situation parallels that of Hamlet but whose character is very different, and Polonius and Laertes. All three fathers die by violence. All three sons feel an obligation to exact revenge, but the response of each is wholly individual and distinct.³

Hamlet's demeanor has changed since the death of his father, ultimately never to be recovered. After the Ghost visits him, he ceases to be a distinguishable identity. He becomes a mere vessel for achieving vengeance on his uncle.

³ Taylor, 18.

His wry humor gradually diminishes through the course of the play: Hamlet explains to Horatio the quick marriage after the death of his father: "Thrift, thrift, Horatio. The funeral baked meats/ Did coldly furnish forth the marriage tables" (I.2, 180-181). Gertrude tells Hamlet to "cast thy knighted colour off,/ And let thine eye look like a friend on Denmark" (I.2, 68-69). The queen does not like to see her son in such dour spirits, and throughout the play she informs the audience of her "too much changed son" (II.2, 36).

Before Shakespeare proceeds with this struggle, though, he provides the audience with the background of the story, which Horatio explains in the first scene. Hamlet, a student at Wittenberg, has returned home to Elsinore following word of his father's sudden, untimely death. Hamlet is faced with what he thinks will be the ordeal of his father's funeral and his assumption to the throne of Denmark as his father's rightful heir. But that is not what happens. Claudius, his uncle, has already seized the throne and married Hamlet's mother. The shock of this event is in the mind of Hamlet when the play begins. Hamlet's first soliloquy deals mainly with his mother's sudden marriage to Claudius not even two months after the

king's death. Despite this incestuous act, Claudius and Gertrude try to shake Hamlet from his melancholia.

Hamlet is rightfully unnerved by his mother's actions, and hints that Gertrude and Claudius might have had a sexual relationship while King Hamlet was still alive. This possibility is not directly stated, but indirectly hinted at in Hamlet's soliloquy,

Must I remember? Why, she would hang on him
As if increase of appetite had grown
By what it fed on. And yet within a month—
Let me not think on't. Frailty thy name is woman
(I.2, 143-146).

and in the Ghost Scene when the Ghost describes his death,

O Hamlet, what a falling off was there,
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage . . .
So lust, though to a radiant angel linked,
Will sate itself in a celestial bed
And prey on garbage (I.5, 47-50; 55-57).

The lines that the Ghost speaks surely do not relate to Gertrude's hasty marriage to Claudius, information that Hamlet already knows. The Ghost's time to speak with Hamlet is brief; he would not spend it talking about common knowledge. He has come to present Hamlet with heretofore-unknown facts, Gertrude's infidelity before his death among other things. The Ghost makes no reference to Gertrude's role in his death, indeed he charges Hamlet with special

instructions regarding the Queen.⁴ At the beginning of the play, Hamlet hates his uncle and is suspicious of his mother, due to the timing of the funeral and the marriage, but this aspect is not all that is troubling Hamlet.

Hamlet is also the heir to the throne of Denmark, which his uncle,

[a] cutpurse of the empire and the rule,
That from a shelf the precious diadem stole
And put it in his pocket (III.4, 100-102).

When King Hamlet died, his wife was given co-leadership along with a provincial council. Claudius pays off the council and marries Gertrude so that he can be named the King of Denmark over Prince Hamlet, the rightful heir *in absentia* in Wittenberg. Hamlet comes home to Elsinore for his father's funeral and finds out what Claudius has done.

Much of the relationship between Hamlet and Claudius from Claudius's point of view has to do with this usurpation. Claudius uses Rosencrantz and Guildenstern to try to figure out what Hamlet is scheming. Claudius is correct in thinking that Hamlet is scheming, but he is incorrect in guessing Hamlet's motivation. Claudius is afraid of Hamlet's ambitious designs, not of Hamlet's revenge; he is not aware that the ghost of the King told

⁴ John Dover Wilson, *What Happens in Hamlet* (Cambridge: University of Cambridge Press, 1935), 293.

Hamlet anything.⁵ Acts II and III are a contest of wits between Hamlet and Claudius, each trying to probe the intentions of the other. At the beginning of the play, Hamlet's sufferings are laid out one at a time; Shakespeare states through the first scene a foreshadowing of the threat to the state of Denmark. Over the course of the next few scenes, he gradually involves the audience in creating pathos for his main character. As John Dover Wilson states,

[t]he opening of the second scene shows us the Prince robbed of his inheritance by his uncle and mourning a beloved father whom his mother has already forgotten . . . But Hamlet now steps forward and tells us what is in his heart, what overshadows his disinheritance so completely that he does not mention it. His mother is a criminal, has been guilty of a sin which blots out the stars for him, makes life a bestial thing, and even infects his very blood. She has committed incest.⁶

The fact that Hamlet focuses so much on his mother's sin has given interpreters of *Hamlet* much leeway in determining the relationship between Hamlet and Gertrude (discussed below).

When the Ghost does arrive at the end of Act One, he reveals much to an already distressed Hamlet.⁷ *Hamlet's*

⁵ Wilson, 34.

⁶ Wilson, 39.

⁷ See Appendix A for the complete interaction between Hamlet and the Ghost.

Ghost is not a typical vestige, however. Stereotypically, ghosts are spooky specters of their former selves; they are known to be partially transparent, decaying, skeletal, or invisible all together. Often authors employ spirits to terrify characters.

Shakespeare's Ghost is not a tool used merely to terrify, however; the former king of Denmark seems to be more sad than angry. His appearance has substance—Hamlet does not reach out for him, but if he did, one could imagine physical contact being made between the two. Shakespeare goes to great lengths to portray King Hamlet not only as a ghost but also as a father.⁸

"O my prophetic soul!" (I.5, 40): Hamlet's worst suspicions are revealed to be true. Claudius has murdered the King, and the Ghost has had no time to make his peace with heaven. Hamlet also learns that his mother was unfaithful to his father, even in the king's lifetime. He knew "she was a criminal, guilty of the filthy sin of incest; but this new revelation shows her as rotten through and through."⁹ Now comes the true purpose of the Ghost's visit, the task of revenge: "If thou didst ever thy dear father love,/ Revenge his foul and most unnatural murder,"

⁸ Grigori Kozintsev, *Shakespeare: Time and Conscience*, transl. Joyce Vining (New York: Hill and Wang, 1966), 149.

⁹ Wilson, 44.

(I.5, 23, 25). He charges Hamlet with the task of revenge but offers no advice as to how to carry it out.

One final burden is added to Hamlet as an indirect consequence of his conversation with the Ghost: doubt. Hamlet is unsure of the nature of the Ghost, and he spends the next two acts trying to prove the Ghost's words. At first he pretends a mental breakdown in order to avoid suspicion, but soon the weight of the strain and the mental sparring with his friends Rosencrantz and Guildenstern prove too much for Hamlet, and his mind really does start to slip.

Hamlet is to avenge his father's death by killing Claudius. This act alone is not enough for the Ghost. He adds conditions to an already difficult task:

If thou hast nature in thee bear it not,
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But howsomever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
(I.5, 81-86).

Three conditions exist for Hamlet along with the task. First there is to be an end to "luxury and damned incest." Claudius's death accomplishes this condition nicely; the other two conditions are more difficult, however. Hamlet cannot involve his mother in his act for vengeance. Whatever he does needs to be against Claudius alone. Even

at the beginning of the play he is more upset by her actions than by what Claudius had done.

Hamlet is also warned against letting his mind be tainted by the acts of Claudius and Gertrude. But this warning comes too late. As we learn from the first soliloquy before the Ghost is seen, Hamlet's mind is already tainted. It is partly for this reason that Hamlet acts too late. The task and the conditions have been given to Hamlet, the rest lies on his shoulders.

Shakespeare presents the Ghost Scene with no context or introduction to help explain it. Due to this fact, several problems arise. One comes from the nature of the Ghost. How *is* this scene to be interpreted? When scoring this scene for a movie, the director's interpretation of the Ghost is of utmost importance to the musical and narrative aspects of the production. Is the Ghost actually a visage of Hamlet's dead father? Or is he a demon assuming the sympathetic form of his father? Much debate has risen over the nature of the Ghost, for he is "the linchpin of *Hamlet*; remove [him] and the play falls to pieces."¹⁰ The Ghost is the impetus for Hamlet's revenge; if he is indeed a devil preying on Hamlet's suspicions,

¹⁰ Wilson, 52.

then several film adaptations are available that could interpret Claudius as the true protagonist of *Hamlet*.

Shakespeare gives careful consideration to the presentation of ideas concerning apparitions. The Ghost is seen by four people: Bernardo, Marcellus, Horatio, and Hamlet. These four characters represent three typical points of view present in Elizabethan spiritualism.¹¹ In the sixteenth and seventeenth centuries, the Reformation was in full flower, and Catholics and Protestants differed greatly in their beliefs, a fact that has major implications in interpreting *Hamlet*.

Most Catholics held the belief that ghosts were the apparitions of the recently deceased. Ghosts could come back from Purgatory to relay a special request to the living; the pious was obliged to obey. On the other hand, Protestants did believe in ghosts, but felt that Purgatory was an archaic tradition. Souls went straight to either heaven or hell; ghosts were thus angels or demons. The third, more rational notion was that apparitions were either the illusions of the insane or simply someone's prank.¹²

¹¹ Wilson, 61.

¹² Wilson, 61-62, 64.

The ghost of King Hamlet never says the word "Purgatory," but he describes a place, where he was for the day confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away. But . . . I am forbid To tell the secrets of my prison house (I.5, 11-14).

This description was universally accepted in Shakespeare's day as a viable explanation of Purgatory. The Ghost is decidedly Catholic, but Hamlet is Protestant, and by giving the Ghost a contemporary spiritual background, he transforms the Ghost from horrifying to tender and pitiable.

Since the above statement establishes the Ghost's Catholicism, the spirit of King Hamlet comes to give Hamlet a task that the Ghost feels is his *duty* as a pious person to fulfill. But a few complications arise from this interpretation: if this is a spirit being tormented and atoning for the sins of his past in Purgatory, why does he put so many conditions on Hamlet to complete the task necessary to end his torment? Hamlet is essentially forced into inaction by these burdens.

Another complication to this understanding is why the Ghost would ask his son, a man he knew to be intelligent, to complete a task that is essentially futile? As Barton states,

Hamlet is too intelligent to be able to deceive himself into Laertes's belief that revenge can constitute a real answer, a meaningful redress of the situation. Stabbing Claudius might relieve his feelings temporarily and gratify the Ghost. It cannot bring back the past: restore old Hamlet, the warrior king, to life, render Gertrude innocent again, or cancel the effects of what the Prince describes bitterly as 'Excitements of my reason and my blood' (IV.4.58). Claudius has changed Hamlet's world irretrievably. Killing him can never reanimate what has been destroyed. Hamlet knows this . . .¹³

Not only does Hamlet know this, but the Ghost knows that Hamlet knows. The Ghost is not motivated by the emotional state of his son, though. He is motivated by *his* desire for justice, not his son's sense of revenge and closure.

Another indication that supports King Hamlet's Catholicism is his appearance. He does not appear as a spectre, a faint personage in tatters, but as a man, apparently whole and wearing his usual clothes: "Such was the very armour he had on/ When he the ambitious Norway combated" (I.1, 60-61). The Ghost appears as a person seeking something, not merely as an object to terrify other characters.

The two guards, Marcellus and Bernardo, represent the Catholics of pre-Reformation England—average persons who go through their daily lives not contemplating the meaning and source of ghosts, or expecting ever to meet one. But they

¹³ Barton, 41.

do see a spirit, and they react according to the superstitions prevalent at the time.

Hamlet, on the other hand, represents a decidedly Protestant view. Denmark is a Protestant country, and Wittenberg, where he and Horatio studied, was known for teaching a particular kind of Protestant theology.¹⁴ Wittenberg is in fact the city where Martin Luther posted his famed *95 Theses*.¹⁵ Hamlet, as a Protestant, does not believe in Purgatory, so to him, the Ghost is either an angel or more likely a devil masquerading in the form of his dead father to try to inflict spiritual or physical harm. As a result, Hamlet does not initially believe the word of the Ghost; he must prove what the Ghost says is true, by observing Claudius's reaction to "Mousetrap" in order to "catch the conscience of the King" (II.2, 603). Even right before "Mousetrap," when he is taunting Ophelia, he doubts the intensions of the ghost:

HAMLET: For look you how cheerfully
my mother looks, and my father died within's
two hours.

OPHELIA: Nay, 'tis twice two months, my lord.

HAMLET: So long? Nay then, let the devil wear black
(III.2, 135-138).

¹⁴ Denmark is modeled after England, which was Protestant during Queen Elizabeth's reign. Examples of this in the text are found in I.2, which describes Claudius's system of government and V.1, which describes the decidedly non-Catholic funeral of Ophelia.

¹⁵ Wilson, 68.

Hamlet is referring to himself as a devil, as an instrument of the ghost's will, whose word he is trying to prove.

Horatio is not only a Protestant schooled in Wittenberg, but also represents the beliefs of the third school of thought, that such apparitions are merely tricks (at least until the Ghost appears and convinces him otherwise). Since Horatio is the skeptic, he first views the guard's story contemptuously: "Tush, tush, 'twill not appear" (I.1, 29). Even after the Ghost appears, he tries to remain skeptical: "Stay, illusion" (I.1.28). The rest of the play finds Horatio attempting to find a new system of beliefs for the experience that he cannot explain.¹⁶

Shakespeare not only steeped his play in contemporary spiritualism, but he also presents examples of superstitions popular at the time. There were many popular myths associated with spirits, and Shakespeare had to decide which ones were appropriate enough in this setting. First, ghosts could not speak until addressed first. This is evidenced by the Ghost speaking only after Hamlet decides to listen to what he has to say.

Be thou a spirit of health or goblin damned,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,

¹⁶ Ibid.

King, father, royal Dane. O, answer me! (I.4, 40-45)

After this conscious decision by Hamlet to address the Ghost, the dead king leads him away from the others to relate to him his purpose.

Another stereotype used in *Hamlet* is that a scholar was thought to be the only one who could safely talk to ghosts. Scholars knew Latin, necessary to perform an exorcism should the spirit prove to be harmful.¹⁷ This explains Horatio's appearance on the watch the night the play begins. Bernardo and Marcellus use Horatio as a Wittenberg scholar to talk to the ghost should it appear. Thus Horatio's presence is two-fold—as a precaution and as an aid to further inquiry. Indeed, the Ghost does appear, and Horatio is the one who tries to communicate with it, at the urging of Marcellus: "Thou art a scholar. Speak to it, Horatio" (I.1, 42).

Shakespeare describes the Ghost with such detail to emphasize its importance in the unfolding of the story. He makes certain to include Catholic, Protestant, and skeptical points of view so all could relate to the Ghost. The musical interpretation of the Ghost is thus very important when scoring for this scene.

¹⁷ Wilson, 75-76.

PART II
CHAPTER FIVE
LAURENCE OLIVIER'S OEDIPAL *HAMLET*

"Such an act . . . takes off the rose from the fair
forehead of an innocent love and sets a blister there."
(III.4,42-46)

Movie

In 1948, fresh from the critical and popular success of his latest work, *Henry V*, Laurence Olivier announced that he was beginning production on *Hamlet*, to be filmed on a sound stage in England. The last serious attempt to film *Hamlet* previous to this had been a 1920 German silent film that featured a woman as Hamlet.¹ Critics and lovers of Shakespeare were therefore eager for this version to be done well. Olivier had just finished reading a book on Freudian sexuality and discussing its issues with the author, Ernest Jones.² Jones suggests that Hamlet's major downfall is not through inaction governed by logic, but through his inability to interact with women maturely due to his Oedipal complex.³

¹ Brode, 118.

² Ernest Jones, *Psycho-Myth, Psycho-History: Essays in Applied Psychoanalysis*, vol. 1 (New York: Hillstone, 1929).

According to Jones, Hamlet cannot deal with Ophelia and what she could mean to him because he has a subconscious desire for Gertrude. The fact that Claudius did what Hamlet wants to do, i.e., sleep with the mother and kill the father, adds tension to his relationship to his uncle/father. Olivier's interpretation takes this point of view in the film.

Olivier was also fascinated by the current film techniques that were popular, particularly *film noir*, and therefore decided to forgo filming in Technicolor, instead shooting in black and white deep focus. This filming style perfectly suited what Olivier had in mind for Castle Elsinore—stark, barren, and cramped. There is very little furniture or decorations on the walls except for frescos and murals of figures from the Middle Ages, which give the set an effect of timelessness. The barrenness of the set is also a metaphor for Hamlet's inner turmoil and loneliness.⁴

All of the action within the play, except for one major scene, Ophelia's death, takes place inside the barren Elsinore. Before her death, the outside world and what it represents—nature and freedom—are associated with her.

³ Brode, 120.

⁴ Kenneth Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television* (Cambridge University Press, 1999), 57.

Hamlet always sees her framed by doorways with the outside world behind her. The deep-focus cinematic technique adds to the poignancy of Hamlet's loneliness, especially in scenes that include Ophelia. Another association that Olivier employs with Ophelia is the use of light. Characters and objects are stereotypically backlit, in order to emphasize situations and happenings that everyone involved feels. Olivier is backlit as he ascends the stairs to meet the Ghost suggests his fear and uncertainty. Claudius is backlit when he prays, suggesting the burden of his guilt. By not ever having Ophelia backlit, Olivier suggests she is an innocent; she could have saved Hamlet had he only been able to see that she was uninvolved in the plot against him, as he suspected.

Olivier's version greatly enhances the relationship between Hamlet and Gertrude, making the incestuous hints that Shakespeare insinuated in the mother/son relationship an undercurrent in the production. Eileen Herlie, the actress who played Gertrude, was actually younger than Olivier. This was done to make the attraction more realistic to an audience unfamiliar with this interpretation. The actress did not wear any aging make-up. Gertrude is not seen as the same age as Claudius, who

has gray hair and a white beard. She is the trophy wife, full of sexuality and youth.

The emphasis on sexuality and a vibrant prince was based on four separate sources that influenced Olivier: Sigmund Freud's *Traumdeutung*, Jones's *Psycho-Myth, Psycho-History*, Wilson's *What Happens in Hamlet*, and Sir John Gielgud's theatrical *Hamlet* performance. Wilson's book is the first to mention the closet scene as the bedroom scene, making a bed the set piece on which Hamlet confronts Gertrude and a powerful symbolic image that provides a focus point for the movie.⁵

The Oedipal relationship between Hamlet and Gertrude is a key point in Freud's analysis of the play. He addresses one of the play's main mysteries—the delay in killing Claudius—as a key point in his argument. According to Freud, Hamlet delays killing the King because, as Weller says,

the King is Hamlet's unconscious self. That is, Claudius has done the two things that the repressed child inside Hamlet desires: killed the father and married the mother. Hamlet cannot bring himself to kill Claudius because Hamlet's unconscious self sees Claudius as Hamlet's own self. This notion was developed into Jones's article, and the article eventually became a book . . . More importantly,

⁵ James R. Simmons, Jr., "'In the Rank Sweat of an Enseamed Bed': Sexual Aberration and the Paradigmatic Screen *Hamlets*," *Literature/Film Quarterly* 25, no. 2 (1997): 113.

producer Tyrone Guthrie found Jones's idea interesting, and passed it on to Laurence Olivier.⁶

This interpretation would influence later productions that made Hamlet's sexuality not an undercurrent, but a major, irrefutable part of the play.⁷

The Oedipal influence also gave Olivier a Hamlet that he would be more comfortable playing. Hamlet had always been portrayed as cerebral and poetic, burdened by indecision. Jones's writings gave Olivier the idea for an alternate interpretation, and so Olivier could play a Hamlet suited to his own athleticism, one who does not delay at all, except for in killing Claudius.⁸ The only action that Hamlet does not carry out is held back by his subconscious.

To accentuate this interpretation at an acceptable length, Olivier rearranged certain scenes and omitted certain characters from the play. He placed the "To be or not to be" soliloquy (III, 1, 56-89) at a different point in the drama. He felt that Hamlet would more likely be questioning his existence after his confrontation scene with Ophelia than before it. This placement makes better

⁶ Phillip Weller, "Freud's Footprints in Films of *Hamlet*" *Literature/Film Quarterly* 25, no. 2 (1997): 120.

⁷ Simmons, 111.

⁸ Weller, 120.

sense dramatically than Shakespeare's placement in Act Three.

Missing from Olivier's film are Fortenbras, Rosencrantz, and Guildenstern; thus missing also is a vital part of Hamlet's character—his wit, his sense of humor, and his sense not only of family concerns, but also of political ones (at the end of the movie, there is no one apparent to take over the throne of Denmark). By choosing to omit the political intrigue from *Hamlet*, Olivier loses some of the multi-layered appeal of the play. *Hamlet* is regarded both for its complexity and ambiguity, and by cutting out parts of the story, Olivier's version is more internal and centered around the characters. Thus the themes Olivier thinks are important, such as Hamlet's Oedipal complex, the prison of Elsinore, and his relationship with Ophelia are featured.

Olivier's treatment of the Ghost is unlike any other version. Seconds before it is revealed, an ominous heartbeat is heard, along with a slight blurring by the camera. The Ghost itself seems unlike a man, even a dead man. The voice is whispered and an echo-effect has been added to it. The figure is constantly hidden by the shadows and surrounded by mist, and no clear glimpse is given of the Ghost's face. Any indication of Purgatory has

also been eliminated from the dialogue, adding further mystery to the origin of the spectre. All of these clues seem to imply that the Ghost is really a devil sent to trick Hamlet. Until Claudius's confession, that view is maintained; that is why Hamlet hesitates, because he is unsure of the Ghost's word.

To add further emphasis to the mystery of the Ghost, the flashback sequence of the King being poisoned is a scene that Hamlet can see in the mist surrounding the Ghost. This small effect adds to the suspense of the scene.

Music

To help deliver all of the intricacies in *Hamlet*, Olivier employed the musical skills of William Walton, who had worked with him on his previous Shakespeare film, *Henry V*, in 1944. Walton is well known for both his film music and concert works. He was born in 1903 into a musical family and in his early twenties was hailed as the successor of Edward Elgar.⁹ Historically he is seen as the bridge between Elgar and Benjamin Britten. He composed two symphonies, plus a number of smaller works. His first

⁹ "Walton, William Turner," *The Britannica Concise*, http://education.yahoo.com/search/be?lb=t&p=url%3Aw/Walton_w_ Accessed on June 10, 2002.

movie score was in 1935 for *Escape Me Never*.¹⁰ Walton is also recognized for composing the coronation marches for both George VI and Elizabeth II.¹¹

Walton had a long connection with Shakespeare. Following the score for *Escape Me Never* in 1935, he was commissioned to write music for Shakespeare's *As You Like It*, which appeared in 1936, starring Laurence Olivier and produced and directed by Paul Czinner. Walton then became one of the composers contracted to the Two Cities Film Company, and was attached to Olivier's *Henry V*. Pleased with Walton's score for that film, Olivier asked Walton to compose the music for *Hamlet* as well. Walton collaborated with Olivier on one other Shakespeare adaptation, *Richard III*, in 1955. In addition, he wrote incidental music for *Macbeth* (1942) as well as the title music for the BBC-TV Shakespeare Series (1977). Walton died in 1983, having composed more than twenty scores for television and film.

Walton scores the Ghost Scene so that the music serves primarily as a mood-intensifying device, not necessarily as a symbolic statement in itself. Most of Olivier's symbolism is found in the film's visual elements

¹⁰ "Walton, William" <http://us.imdb.com> Accessed on June 10, 2002.

¹¹ "Walton, William Turner," *The Britannica Concise*, http://education.yahoo.com/search/be?lb=t&p=url%Aw/Walton_w_ Accessed on June 10, 2002.

and the design of the film, and Walton was employed to provide a score that intensified and underlaid certain scenes. To this end, Walton accomplished what was asked of him.

The score to the movie is unusual for its day. The large scope of this project and the critical attention it received guaranteed that it would be compared with other movies that were trying to push boundaries in Hollywood. Critics expected Walton to follow the then-current Hollywood trend of scoring for movies: a large, Romantic-sized orchestra, conventional orchestration layered in a web of sound, and most importantly, the use of a leitmotif for each character or important concept. Walton employed most of these techniques, except for leitmotifs. Most of Walton's music for *Hamlet* is atmospheric and emotional, but not really thematic in the sense of varying recurring leitmotifs. The Ghost Scene is no exception, and offers a perfect example of establishing a musical atmosphere.

The scene begins with the camera going in and out of focus in time with an ominous sounding heartbeat. Drums play in conjunction with the heartbeat, and then a backdrop of sound (not really an established "theme") enters with the low strings, French horn, and trombones. The music coincides with the Ghost's entrance and exit. The first

portion of this scene is brought to a dramatic climax at a clarinet run that starts on a low F# and goes up to a Bb (Figure 1). The arrival on the a⁹ chord coincides with the point where the Ghost's figure is finally revealed to Hamlet alone. Once the Ghost begins to speak, the music stops until the flashback sequence of the King being poisoned in his garden. The accompanying music features the cello and is melodic and lyrical (Figure 2).

Figure 1-Entrance and exit music



Figure 2-Flashback



This melody is the only real "theme" of the Ghost Scene. It is interesting to note that the melody starts in the area of C major, and then goes to the distantly related key of Bb major (with a chromatic alteration and non-related harmony underneath). The two keys could signify the two men shown in that scene, the King and Claudius, who have interfered with Hamlet's subconscious desires. This interpretation ties in deeply with the idea of the movie, and perhaps Walton is creating some symbolism of his own musically.

The rest of the scene is related to the entrance music, and portrays the swirling clouds that surround the Ghost. There is no key associated with this mysterious-sounding music, for it is used to establish a mood, not as a leitmotif.

The departure music for the Ghost is the same as the arrival music, framing the scene and providing a separation of this scene from the rest of the play. Since the scene includes only the Ghost and Hamlet, an argument can be made that the Prince, who is deluding himself in order to gain the ultimate prize (Gertrude), imagines the conversation. There is no case for that argument in the movie, though. The guards see the Ghost at the beginning of the scene,

therefore the events of the Ghost Scene are taken as fact in the sense that they did happen. This acknowledgement propels the action for the remainder of the play.

CHAPTER SIX
GRIGORI KOZINTSEV'S ELEMENTAL SETTING

"Tis bitter cold, and I am sick at heart." (I.1, 7-8)

Movie

In 1960, Russian film director Gregori Kozintsev started work on an adaptation of *Hamlet*. The play had been translated into Russian by the novelist Boris Pasternak, best known for his epic *Dr. Zhivago*. Pasternak spent more of his career translating Shakespeare into Russian than on original works.¹ The two men joined forces for what they intended to be the definitive Russian *Hamlet*. The project gained enough prestige to attract Russia's most highly regarded actor, Innokenti Smoktunovsky, to play the prince, and one of Russia's most prestigious composers, Dmitri Shostakovich, to compose the music for the film.

Kozintsev based his interpretation of the work on a growing trend he noticed in Russia concerning the Prince, a trend he coined "Hamletism" in his book, *Shakespeare: Time*

¹ Brode, 128.

*and Conscience.*² Russian "-isms" were often used to denote any set of everyday human actions or traits that could be related to a public figure, real or imaginary. For example, cases of courage and heroism were called "Nevskyisms" in honor of the Russian folk hero, Alexander Nevsky. Figures assigned to an "-ism" soon became literary types themselves. As Kozintsev states,

In him were not only the qualities of a man who lives in a specific place or time, but also those human characteristics that have a particular stability and a tenacity to life. These characters survive for centuries and cross national boundaries. They change form, but keep the family name . . . Each of these characters has not only a name but a nickname . . . In the history of culture, this sort of nickname often separates from the character to acquire a movement and development of its own. It is attributed by new eras to new real phenomena.

It is taken up by various social groups as a weapon, and is sometimes used for ends that contradict one another . . . [People saw this] as a generalization that embodied the characteristics not only of individual men but sometimes whole nations at certain moments in their development. Vast concepts broke away from the small figure . . . [the concepts were] by far the more frequently discussed, and the actual figure . . . receded into the background.³

Such became the case with Hamlet. At the time Kozintsev started production, Hamletism had a number of interpretations: "doubt, vacillation, split personality, and the predominance of reflection over the will to

² Kozintsev, 105-174.

³ Kozintsev, 106-108.

action.”⁴ The notion of “Hamletism” had actually developed very quickly after the play’s premiere. Over the years, the play came to mean something different for specific cultures at specific times. English Elizabethans were taken with the prince’s melancholy, and Hamletism was associated with this trait for a long time.

More associations soon developed. Naturalism became an element of the character in the late-seventeenth century. Theater attendees liked to see characters they could relate to, and Hamlet during this time was afraid of the Ghost and angry at his mother’s actions; any man would react in this way. Toward the beginning of the eighteenth century, the actor portraying the character became more important. Audiences liked the more dynamic personalities to play all the good parts, so often many of Hamlet’s internal meditations were cut. The re-instatement of these soliloquies was a result of the Seven Years War—a display of patriotism, a trait not normally associated with the prince.⁵

In Germany, *Hamlet* was treated far differently in the hands of Goethe, who considered Hamlet to be “a beautiful, pure, noble and most moral nature, without the strength of

⁴ Kozintsev, 108.

⁵ Kozintsev, 110.

nerve which makes the hero, [who] sinks beneath a burden which it can neither bear nor throw off."⁶ All the dynamic aspects of the English interpretation were discarded for the soliloquies and other "internal" aspects of the play that displayed his noble *soul*. Those parts cut included Rosencrantz and Guildenstern, the trip to England, and references to Wittenberg (Horatio became the son of a regent of Norway). Scenes that mention Hamlet's bravery and resolution were also cut, for they were written to support the "external" point of view, and were contradictory to Goethe's reading. When the German intellectuals tried to unite the various German states they used this interpretation as a symbol for the situation of the German people, who were presented with an obstacle (unification) that was too great for them to carry. The contrast of strength of mind and weakness of will was understood to represent generations of nineteenth-century Germans.

The Slavic view of Hamlet is of a man whose tendency to vacillate is his undoing. In the mind of the Slavs, Hamlet has force of thought and a desire to act before the thoughts are fully formulated. Hamlet realizes this situation, and is thus paralyzed not by lack of will, but

⁶ Kozintsev, 112.

from doubt and lack of opportunity.⁷ This interpretation would greatly influence Kozintsev while filming his movie.

In order to take advantage of the winds and menacing clouds necessary to create a gloomy aura essential for this reading, the movie was shot in two successive autumns in a castle built especially for the production. Wind and clouds play an important part in Kozintsev's understanding, as do other elements. Rothwell describes the director's visual concept of the film:

Kozintsev's sharply etched black-and-white sets alternate between a subdued expressionism and a dynamic realism. Images of stone, fire, and water provide recurring tropes. The obsession with stone . . . signifies the obdurate forces arrayed against Hamlet; fire stands for the volatile passions in the court of Elsinore; and the sea figures forth the timeless ebb and flow of the natural order of things. These cosmic images then enclose the puny human action within the prison of the castle.⁸

There is a constant return to the image of the pounding surf, until the sight and sound of the sea overpower the film, signifying the natural order of things, or fate. Kozintsev envisioned Hamlet as a man not trapped by his surroundings; as such, this film is one of the most "exterior" versions of the play, a quality that seems to go against the internal qualities inherent in it.⁹

⁷ Kozintsev, 116-117.

⁸ Rothwell, 184.

Kozintsev reworked some of the scenes to place them outdoors. For example, Claudius's opening lines are no longer addressed to the court, but are delivered by a herald addressing the masses. Kozintsev wished for Claudius to be wary of the masses, as Claudius in a Communist Russian production should be. This is just one example of the pervasive Communist viewpoint of the film. Another obvious example is the camera following Fortinbras's army, in order to make the audience feel that it is a fighting member. The army symbolizes Russia itself, the means by which order is restored at the end.

Claudius may be wary of the peasants, but they love Hamlet, and many cry when Hamlet dies (the duel is also performed outside, with the masses watching). This production recenters the tragedy around Hamlet's death and its effect on the people.

Much of what has become "quintessential *Hamlet*" has been cut from this production: Horatio's "Good night, sweet prince" is eliminated, as are most of Hamlet's soliloquies, including "To be or not to be" and "Oh how do all occasions inform against me." Any sense of weakness or reflection is removed, and as a result, so also is Hamlet's ironic wit.

⁹ Brode, 128.

This Hamlet seems more at home with horses and women than with ideas.

Kozintsev's Ghost is given an interesting treatment in this adaptation. The Ghost is fully armored, with the faceplate up, and a billowing black cape whips in the wind behind him. The Ghost moves in slow motion, but the cape movement is in real-time. This effect, like the Ghost in Olivier's version being able to project flashbacks, adds to the tension of the scene. Unlike Olivier's Ghost, however, there is a strong impression that this spirit is who he says he is. His word is easier for Hamlet to believe, which he does, since all of the soliloquies that state his doubt have been cut.

Music

In order to achieve all of the intricacies inherent in Kozintsev's version, the director employed the celebrated composer Dmitri Shostakovich to write the music for *Hamlet*. Shostakovich treated his film compositions as legitimate works, along with his symphonies and string quartets. Many other film composers have made distinctions between their film works and their concert pieces; Shostakovich did not,

however.¹⁰ Many of his pieces appear as concert suites, and have opus numbers assigned to them.¹¹

The music for the Ghost Scene is remarkable because it is the first non-diegetic music heard in the movie. The characters cannot hear this music, thus it is the first music that demonstrates Shostakovich's skills at orchestration. The supernatural aspects of the scene are all the more vivid with biting twentieth-century harmonies. The dichotomy between the music for this scene and the earlier ones parallels an elemental dichotomy in the movie. The beginning of the movie focuses on the elements water and fire (represented in the pounding surf and the glow of the fire in the fireplace), whereas the Ghost Scene centers on air and earth (found in the wind and the walls of the castle). One notices throughout the movie that normal activities of the castle (Claudius's affairs of state, Hamlet and Ophelia's interactions) have signifiers of diegetic music and water and fire, whereas events dealing

¹⁰ John Williams is an example of a composer who distinguishes between his film scores and his legitimate works. His film scores contain no opus numbers and recordings of his pieces are re-orchestrated and are not the same versions that appear on screen (different sections from the movie are pasted together as musical pastiches on the soundtrack. Other cues are dropped or incomplete. These techniques are not used for his legitimate works).

¹¹ Such is the case here: Suite from the Film Music of "Hamlet," op. 116.

with the conspiracy of King Hamlet's murder (the Ghost Scene, Claudius's prayer, the duel) are represented through non-diegetic music and the elements of air and earth.

The duality that exists specifically in the music for the Ghost Scene differs from the other movies due to the context. Since the nature of the Ghost is not called into question in this movie, whether the Ghost is Catholic, Protestant, or an illusion is not relevant. In any case, the Soviet censors would have suppressed any mention of religious beliefs. The musical symbolism for this scene is thus different.

The scene begins with the guards and Hamlet walking down a dimly lit path. Horses start to whinny, and the camera pans dramatically toward Hamlet, as he reacts in shock and surprise at seeing the Ghost. This theme features loud brass in B-flat minor, contrasted with plucked strings, harp, and the piano (figure 3). This theme is used for the Ghost's entrance and for the initial surprise and confusion of the audience generated by the non-diegetic sounds. Once the moment of surprise has passed and the scene settles back into dialogue, a secondary theme is heard. The strings and soft percussion, with chords of the first theme in the background played softly, dominate this theme (figure 4).

Similar music continues in this fashion, underscoring the dialogue and the mood of the scene. The tympani plays a steady beat under the scene, which is used to represent fate beginning to play out. The task is revealed in this scene, and the tympani acts as a musical reminder.

The first theme continues to undermine and interrupt the second theme, until the instrumentation of the second theme is playing the melodic material of the first. This represents the importance of the Ghost's words and how they affect Hamlet's world.

Figure 3—Theme One, entrance and surprise

The image displays two systems of musical notation for 'Theme One, entrance and surprise'. Each system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). Above the first system, there are six measures of rhythmic notation for a tympani part, consisting of wavy lines and circles, with the word 'tympani' written above each measure. The first system begins with a *ff* dynamic marking in the treble and bass staves. The treble staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff contains a similar melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. The second system begins with a *ff* dynamic marking and a *mp* marking in the treble staff. The treble staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff contains a similar melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. The lower bass staff contains a steady rhythmic pattern of quarter notes.

Figure 4-Theme Two, dialogue underscore

9

Musical notation for measures 9-13. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). Measure 9: Treble has eighth notes G4, A4, B-flat4, C5, D5, E5, F5, G5; Bass has a whole note G3. Measure 10: Treble has eighth notes G4, A4, B-flat4, C5, D5, E5, F5, G5; Bass has a whole note G3. Measure 11: Treble has eighth notes G4, A4, B-flat4, C5, D5, E5, F5, G5; Bass has a whole note G3. Measure 12: Treble has eighth notes G4, A4, B-flat4, C5, D5, E5, F5, G5; Bass has a whole note G3. Measure 13: Treble has a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5; Bass has a whole note G3.

14

Musical notation for measures 14-15. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). Measure 14: Treble has a triplet of eighth notes G4, A4, B-flat4, followed by a triplet of eighth notes C5, D5, E5, then a triplet of eighth notes F5, G5, A5, and finally a triplet of eighth notes B5, C6, D6; Bass has a whole note G3. Measure 15: Treble has a triplet of eighth notes G4, A4, B-flat4, followed by a triplet of eighth notes C5, D5, E5, then a triplet of eighth notes F5, G5, A5, and finally a triplet of eighth notes B5, C6, D6; Bass has a whole note G3.

CHAPTER SEVEN
FRANCO ZEFFIRELLI'S OEDIPAL MACHISMO

"Nay, but to live in the rank sweat of an enseamed bed,
stewed in corruption, honeying and making love over the
nasty sty--" (III.4, 93-96)

Movie

Franco Zeffirelli's *Hamlet* is often compared to Olivier's version due to the similarities of interpretation. Much like Olivier, Zeffirelli was fascinated by *Hamlet's* Oedipal implications. Unlike Olivier, who only explicitly developed these ideas at key points in the narrative, Zeffirelli's *Hamlet* longs for his mother throughout the entire movie. Unlike Olivier, though, Zeffirelli's prince is not someone who "could not make up his mind."¹ This *Hamlet* is anything but uncertain, but is an ultra-masculine hero to whom modern audiences of 1990 could relate.

Zeffirelli gained his reputation in film as a director of operas such as *Don Giovanni*, *Turandot*, *Tosca*, *Carmen*, *Otello* and *Cavalleria rusticana*, among others. He is also

¹ Brode, 135.

known for his Shakespeare productions, which include *Hamlet*, *Romeo and Juliet*, and *The Taming of the Shrew*.² However, he began *Hamlet* nearly twenty years after his previous "big" Shakespeare movie, *Romeo and Juliet*, in 1968. Zeffirelli was particular in casting the biggest stars to the characters he thought the most important—in this case Hamlet and Gertrude. Many critics were surprised when Zeffirelli announced that he had cast Mel Gibson and Glenn Close in these two parts. Neither is known for playing Shakespeare, and accepting these roles was considered potentially risky for both their careers.

The opening credits state that this movie is "based on the play by William Shakespeare," and this is more telling than it seems. Much of Zeffirelli's interpretation is based on the idea of Gertrude as a sexual predator, something that the text does not support. Zeffirelli's adaptation therefore focuses on Close as Gertrude: Glenn Close's name even immediately follows Mel Gibson's in the credits, whereas all of the other productions have Claudius, Laertes and Ophelia billed before Gertrude.³

Zeffirelli wanted to make Hamlet's Oedipal complex explicit and central to the story. He thus needed a

² "Morricone, Ennio" <http://us.imdb.com> Accessed on June 10, 2002.

³ Weller, 122.

Gertrude who had a greater presence and a stronger personality, an opera diva who could become the focus of the story, as with his opera productions. Zeffirelli therefore trimmed down the parts of Ophelia, Horatio, and even Claudius in order to keep as much of Gertrude's dialogue as possible.

Zeffirelli's characters are very athletic and full of life, which distinguishes his version from the other productions. Claudius is always going somewhere: riding, hunting, etc., and Gertrude is always running around Elsinore—outside to ride off with Claudius, running up stairs to look for Hamlet. Close plays the most active Queen of the four versions.

To Hamlet, Elsinore is a barren castle. This visual reference is much like Olivier's, but there is a definite time period for this setting. The setting and costumes are based on designs from the Middle Ages. Unlike Olivier's version, Elsinore is not seen as a symbolic setting of Hamlet's frame of mind. To everyone else, Castle Elsinore is an attractive, appealing place. Hamlet is the only one who sees it as a prison. What is also striking about Zeffirelli's version is that it was filmed on location, in a series of five different castles in the English and

Scottish countryside.⁴ This adds to the realism and vitality of the film, two qualities which Zeffirelli sought.

Also, the mood is not transferred through the set, but through the costumes. Most of the walls of Elsinore are black stone, and the costumes are grey, white, black, and other monochromatic tones. When a vivid color does present itself, such as Ophelia's purple dress in her mad scene, it is all the more conspicuous and meaningful.

Castle Elsinore may be a prison to Hamlet, but it is a prison that is suited to his schemes. Hamlet observes everything in this production. Zeffirelli accomplishes this by layering the Castle and putting Hamlet on an upper level or a castle wall. Hamlet spies on Polonius as he advises Ophelia and Laertes, and he is also there when Ophelia is told to spy on the prince. He is thus aware of her duplicity right from the beginning. Hamlet and Ophelia's connection is either downplayed to bring out the relationship between Hamlet and Gertrude, or is over-emphasized to bring out Gertrude's jealousy.⁵

To demonstrate further that Hamlet is a man of action, his weapon of choice is a broadsword rather than a

⁴ Brode, 135.

⁵ An example is right before "Mousetrap," when Hamlet chooses to sit next to Ophelia instead of Gertrude.

duelist's rapier or a foil. He uses the weapon often, such as when he breaks free of Bernardo and Marcellus holding him back right before the Ghost Scene. Another example is the fight between Hamlet and Laertes, who are not just dueling but out for blood; the broadsword makes the fight all the more invigorating.

Zeffirelli's attempt to trim the script in order to appeal to a mass audience received much criticism. The scene where the Ghost is glimpsed by the guards is gone, so the Ghost is never established as something outside of Hamlet's imagination. Also removed is a key line of Claudius: "My words fly up, my thoughts remain below./ Words without thoughts never to heaven go." Hamlet does not kill Claudius when he is praying because he does not want to send Claudius to heaven. Without this line the sense of irony that Shakespeare was fond of is lacking. The author wants the audience to know that Hamlet could have killed Claudius at that point safely. The scene seems unfinished without that line. This production also removes all mention of Fortinbras, the symbol of order after the chaos of the duel. Zeffirelli chooses to end the movie, not with the sense of positive closure afforded by Fortinbras's arrival, but on a pessimistic note, with

Horatio weeping over Hamlet's body. This pessimism is Zeffirelli's statement, not Shakespeare's.

Added to the screen is Zeffirelli's beginning, which shows Gertrude, Claudius, and a hooded Hamlet standing over the coffin of the late king. Gertrude's tears seem a display, and she quickly glances over at her son, and then at Claudius, who nods. Although nothing is said, this scene establishes that "all is not well in the state of Denmark."⁶

Cinematically, Zeffirelli does not put much focus on the Ghost during his scene with Hamlet. This Ghost is a pathetic presence that pleads with Hamlet to do his bidding. He is soft spoken, un-armored, and effeminate. He is portrayed this way to emphasize the strength of Gertrude's character by comparison.

Zeffirelli eliminates from the script all evidence that the Ghost exists outside of Hamlet's imagination (the guards are not there for the conversation), so Zeffirelli's concept of the Ghost is as a skeptic—a demon trying to trick Hamlet. Much of the camera work in that scene is spent on Hamlet's reactions to what the Ghost says, not necessarily on the Ghost himself. The emphasis of the Ghost comes in the Bedroom Scene, where he interrupts

⁶ This famous line was also removed from the screenplay.

Hamlet from raping Gertrude. Unlike the others, this production does not utilize any special effects to symbolize the Ghost's otherworldliness, such as ground shaking, fog, unnaturally colored eyes, or opaqueness. The Ghost appears suddenly, states his purpose, and then is gone.

Music

For the musical needs of the picture, Zeffirelli employed Ennio Morricone to provide the score. Morricone, born in Rome in 1928, has described his composing career as alternating between two different styles—serialistic concert pieces and film scores. He developed his film scoring to become the pre-eminent Italian film composer in the late 1960s and early 1970s.

Morricone is best known for his collaboration with Italian director Sergio Leone, the director of the famous Clint Eastwood "spaghetti" Westerns *A Fistful of Dollars*, *Hang 'Em High*, *Once Upon A Time in the West*, and *The Good, the Bad, and the Ugly*.⁷ The musical style that Morricone developed for these movies would go on to influence how Westerns were made and how they were to sound. His style, noted for using a stylized folk idiom, distinctive instrumentation (including the mouth harp, the harmonica,

⁷ "Morricone filmography" <http://us.imdb.com> Accessed on June 10, 2002.

humming, whistling, and electric guitars), sparse arrangements, and the use of harmonic modules.⁸

Morricone was chosen to work on *Hamlet* due to his impressive film résumé. He had to collaborate extensively with Zeffirelli in order to achieve what it was that Zeffirelli wanted musically. Zeffirelli downplays the Ghost Scene in his *Hamlet* in order to emphasize the relationship between Hamlet and Gertrude. Musical emphasis was therefore placed on the scenes containing the two characters. Consequently, Zeffirelli's concern for the music of the Ghost Scene was likely not a high priority when compared to other scenes. This said, Morricone does some interesting things with the music for this movie. Like Shostakovich, Morricone uses much diegetic music prior to the Ghost Scene, such as the banquet scene and the scene introducing Claudius and Gertrude.

Most of the music for this scene is electronically based. Long tones and cluster chords, along with electronic sounds predominate. Morricone does not concern himself with giving a definite melody to the Ghost, but the music for the Ghost is heard only in this scene and the bedroom scene. The melody that is given reflects the

⁸ Sergio Miceli, "Morricone, Ennio," *The New Grove Dictionary of Music and Musicians*, 2nd edition, Stanley Sadie, ed., (London: Macmillan Publishers, 2001), vol. 17, 146.

Ghost's character and serves as a good indicator of the desired mood Zeffirelli wants for this scene (figure 5).

Figure 5—Character of the Ghost

The image displays a musical score for a scene, consisting of four systems of music. Each system includes a treble clef staff and a bass clef staff. The first system starts with a treble clef staff containing a whole rest followed by six measures of chords, and a bass clef staff with six measures of chords. The second system begins at measure 7, with the treble clef staff showing chords and a melodic line, and the bass clef staff with chords and a melodic line. The third system starts at measure 14, with the treble clef staff featuring a melodic line and chords, and the bass clef staff with chords. The fourth system begins at measure 21, with the treble clef staff showing chords and a melodic line, and the bass clef staff with chords. The score is written in a key with one flat and a common time signature.

By having the music of the two Ghost Scenes electronically generated, Morricone accomplishes the otherworldliness of the scene with no aid of special effects by the camera. The spooky electronic music continues until Hamlet agrees to go with the Ghost, at which point a cello solo line is introduced (figure 6):

Figure 6-Hamlet agrees to follow



The cello line is the only acoustic music for this scene and the striking difference between the two represents a dramatic turning point in the story. Hamlet decides to follow the Ghost and listen to what it has to say, thus shaping all later events in the movie. The cello melody is foreboding and sad—an indicator of things to come.

As discussed above, Zeffirelli's and Olivier's movies both focus heavily on an incest-driven drama. The scores of the two seem vastly different at first glance, but similarities become apparent upon closer examination. Both versions use musical means to express the ethereal nature of the scene—Walton uses his "swirling through the clouds"

music while Morricone uses electronic music to conjure up the Ghost allegorically. Both use a lower voice (the bassoon for Walton and the cello for Morricone) to set the one melodic theme in the Ghost Scene. Despite these similarities, however, the music of each scene remains thoroughly distinctive and equally descriptive.

CHAPTER EIGHT
KENNETH BRANAGH'S EXTRAVAGANT UNABRIDGED PRINCE

"I am too much in the sun." (I.2, 67)

Movie

Keneth Branagh's first experience as the Prince of Denmark came in a 1990 stage presentation of the complete work for the Birmingham (Alabama) Shakespeare Repertory Theater (of which he was a member from 1987 to 1991) in 1990. Derek Jacobi, who was Hamlet the first time Branagh saw the play, directed this production. Jacobi uses many innovative ideas: Hamlet's "To be or not to be" soliloquy is done before a silent Ophelia. Her participation in this scene adds added weight to the relationship between the two. When their relationship falls apart, it adds more pathos to Hamlet's character.¹ This production would be enormously influential on Branagh's film production in 1996, which he also directed and in which he stars.

Before *Hamlet*, Branagh gained critical acclaim from his adaptations of other Shakespeare works, including *Henry*

¹ *Discovering Hamlet*, dir. Mark Olshaker and prod. Larry Klein, 60 min, PBS, 1990, videocassette.

V and *Much Ado About Nothing*. These two films established conventions continued in *Hamlet* that featured, as Welsh states,

A commitment to international casting; a speaking style that is as realistic as a proper adherence to the structure will allow; a period setting that attempts to set the story in a historical context that is resonant for a modern audience but allows a heightened language to sit comfortably; and, above all . . . a full emotional commitment to the characters, springing from [a] belief that they can be understood in direct accessible relation to modern life.²

When Branagh announced that he was doing *Hamlet* in the same manner as his other two Shakespeare adaptations, critics praised him. When he announced that he was doing the unabridged First Folio version of the play with some extended scenes from the Second Quarto texts, critics were worried that "like one of Shakespeare's tragic heroes, Branagh suffered from overwhelming ambition."³ He silenced critics when the 242-minute movie was released and considered a success.

Notable in this interpretation is what the production lacks—gone are the Oedipal implications that had preoccupied productions of *Hamlet* since Olivier's version. Gone also is the emphasis on Gertrude as a driving function

² Jim Welsh, "Branagh's Enlarged *Hamlet*," *Film/Literature Quarterly* 25, no. 2 (1997): 154.

³ Brode, 140.

of Hamlet's downfall. While adaptations like Zeffirelli's Oedipal *Hamlet* emphasize Gertrude, Branagh's version calls heavy attention to Claudius, played here by Branagh's former director and mentor, Derek Jacobi.

The complicated father-son relationship of Claudius and Hamlet found is especially emphasized in Branagh's version due to the relationship of the two actors. Branagh has referred to Jacobi as his "theater father" in the past, whereas Jacobi calls Branagh his "film father" (Branagh had directed other movies Jacobi appeared in besides *Hamlet*, where he directs Jacobi, and plays his son). The implications of Jacobi and Branagh's association are as complex here as Shakespeare's work. The attention given to Claudius may be because of Jacobi, or merely a result of the rapport between the two actors.⁴ The emphasis extends not only to off-screen similarities, but on-screen as well. Both Claudius and Hamlet have dyed blonded hair and trim beards.

Claudius is a confident, intelligent, and fun-loving king, so effervescent in his opening scene that the audience is convinced that this could not be a man who could commit such dastardly crimes. Our first glimpse of Hamlet furthers this idea. The camera pans from the

⁴ Mark Thornton Burnett, "The 'Very Cunning of the Scene': Kenneth Branagh's *Hamlet*," *Film/Literature Quarterly* 25, no. 2 (1997): 78-82.

opulence of the throne room to the form of Hamlet, brooding under the bleachers. This initial appearance of the prince undermines the audience's confidence in Hamlet.⁵

Derek Jacobi as Claudius is not the only interesting casting choice in this production. Noted actors John Gielgud, Judy Dench, and Charlton Heston appear in cameo roles (Priam, Hecuba, and the Player King, respectively).⁶ Other, non-Shakespearean actors also appear in cameos: Robin Williams, Billy Crystal, Jack Lemmon, Gerard Depardieu, and Rufus Sewell all lend their talents in otherwise un-noticeable roles.

Along with the unconventional decision to mix classically trained English actors with Hollywood favorites, Branagh's choice of setting is also distinctive. The play is shot in Blenheim Palace, built in 1704.⁷ The architectural grandness of the building (at the time of filming decorated for Christmas) comes through in the production at all levels. Branagh surely realized the irony of filming a tragedy generally perceived as barren and stark at this particular location. He makes

⁵ Rothwell, 256.

⁶ Burnett, 78.

⁷ Burnett, 81. This palace was built at the height of European opulence in architecture. It was also the palace where Winston Churchill was born in 1874.

interesting directorial decisions partially based on his choice of locale. For example, Branagh delivers his "To be or not to be" soliloquy in a mirror, not realizing that the mirror has a hidden compartment behind it where Polonius and Claudius are watching. Polonius makes a noise, and then Hamlet finishes the soliloquy with the full knowledge that he is being watched: even the walls have ears.

The production is set in the late nineteenth century, interestingly enough, right before the world discovered Freud.⁸ While the opulence of the Baroque palace might seem destined to detract from the nature of the play, this does not turn out to be the case. The setting does not serve as a symbol for Hamlet's inner psyche, as Olivier's version does, nor is it as much of an augmentation of the mood as it is with Zeffirelli's. It is merely reflective of the opulent possibilities afforded to a new king with a new trophy wife. As lavish as the setting is, it does not detract from this *Hamlet* because the story Branagh tells is ultimately character-driven.

This is the first American or English film production of *Hamlet* to include Fortinbras. His addition brings a new level of tension as time progresses throughout the story. The Fortinbras in Branagh's version is aggressive: he does

⁸ Brode, 141.

not arrive to restore the order established during the reign of King Hamlet, but to establish a new order himself. The ending of the movie flashes to the outside of the castle, where Fortinbras's soldiers are tearing down the statue of King Hamlet. This interpretation is wholly Branagh's; Shakespeare's text does not support it.

Another distinction in Branagh's production is the level of explicitness regarding certain aspects of the play that Shakespeare only implies. In this version, Gertrude definitely has an affair with Claudius while King Hamlet is alive, Hamlet and Ophelia are sexually involved with each other, and Claudius undeniably poisons King Hamlet in the garden. These scenes are not necessary to achieve the overall effect of the story; indeed most are gratuitous. Branagh wished to make this movie accessible for mainstream audiences. In that he was successful, but in doing so, some of the ambiguity that makes this play a masterpiece gets lost.

Not lost is Branagh's view of the Ghost. Images of steam escaping from the earth, the ground splitting open, and fire all accompany the Ghost's arrival. This makes both Hamlet and the audience doubtful of the Ghost's intentions, for these are elements that are associated with a Christian's view of Hell. Instead of filming this scene

on the top part of the castle like the other productions, this Ghost leads Hamlet out into the woods for their confrontation. Cinematically, Branagh follows the text closely in this scene. When the Ghost states, "Thus was I sleeping by a brother's hand" (I.5, 75), the camera focuses first on the Ghost's eye, then on Hamlet's, then back to the Ghost to correspond to the "I" in the text.

In keeping with the Romantically extravagant motif of this film, this scene is shot with an emphasis on the Ghost's superhumanness. Its eyes glow, there is an unnatural fog in the woods, and the Ghost, played by Brian Blessed, speaks in an unnatural rhythm (Branagh strives for naturally rhythmic speech for all of his other characters, so the Ghost's speech patterns especially stand out here). The other indication the audience gets of the Ghost's untrustworthiness comes in the music.

Music

Branagh commissioned Patrick Doyle to write the music for the movie. Doyle had been Branagh's composer of choice since they first collaborated on *Henry V*. The two men met when Doyle joined Branagh's Shakespeare Repertory Theater as an actor in 1987. At the time, Doyle was unsure of whether to become an actor or a composer. Even though he had trained at the Royal Scottish Academy of Music, he had

never done a film score until Branagh gave him the opportunity with *Henry V* in 1989.⁹ Doyle and Branagh have since worked on six films together.¹⁰

Hamlet presented a number of challenges for Doyle, the greatest of which was its four-hour length. Doyle accomplished this daunting task by writing a score that is mostly non-diegetic and motivic.

Doyle's score is a good example of the way leitmotifs are usually employed in films. The composer received much criticism for his score, even though it enjoyed popular success. Many critics felt that while the film displays much Romanticism visually, the musical Romanticism does not fit with Shakespeare's words. A good example is when Hamlet tells Ophelia to go to a nunnery; the music is too grand and sweeping for a moment that should have been scored more delicately to match Ophelia's fragile mental state and to show the brutality of Hamlet's victimization of her.

Critics also disliked Doyle's use of underlay in certain scenes. For example, they thought that the organ

⁹ "Doyle, Patrick" <http://us.imdb.com> Accessed on June 10, 2002.

¹⁰ Branagh and Doyle have collaborated together on *Henry V*, *Dead Again*, *Mary Shelley's Frankenstein*, *Much Ado About Nothing*, *Hamlet*, and *Love Labour's Lost*.

music in the scene where Laertes leaves Polonius was not appropriate. As Burnett states, the music seems to be

instrumental in subordinating the text's ironic potential to a bonding between father and son that can be dramatically supported only with difficulty. . .a romantic theme sounds precisely at the point where the text calls for a bitter or dissonant musical accompaniment. With such romantic musical evocations, the film runs the risk of papering over some of the more unpalatable dimensions of the text—including Hamlet's participation in the victimization of Ophelia—and comes close to putting a rose-tinted view of the Dane in the place of a more all-embracing political critique.¹¹

Doyle is not the only one to blame for the overly Romantic score, since he was working in close collaboration with Branagh. The director wanted to portray the possibility of Elsinore outside the current story (as it is in everyday affairs): it is a cheery place, Hamlet is normally in good spirits, and the king and queen are well liked and respected. While this is the possibility that the music suggests, it does not fit the setting at the time the story takes place. The music sounds too witty and ironic, it lacks tragic depth.

The music does not seem to underlay the story well in several scenes. One scene, however, in which the music is perfectly suited is the Ghost Scene. The music starts with

¹¹ Burnett, 80-81.

a subtle permutation of Hamlet's theme, a Romantic melody heard in the low strings (figure 7).

Figure 7—Hamlet's theme, varied



This theme is interrupted by the appearance of the Ghost. The subject of the Ghost's theme is atonal and is scored fugally for string quartet (figure 8). This music accompanies the Ghost's description of how he was killed. The subject of the fugue is then re-interpreted and given new treatment as a theme of its own (figure 9). The Ghost's theme builds during the Ghost's speech until Hamlet's theme re-enters. The theme has changed again, however, due to the Ghost's influence: it is less melancholic than when first heard. Hamlet's new sense of purpose has been established, and the music is thus more driven and more confident-sounding (figure 10).

This interplay between the atonal melody and the Romantic one is a metaphor. It symbolizes Hamlet's world before and after the Ghost's arrival, the lush Romantic theme of the living versus the atonal theme of the dead. The themes might also represent the different sides of King Hamlet. The Romantic melody stands for the Prince as his

father's son and all of the personal characteristics inherent in a good leader, while the atonal melody represents the Ghost, who is in his present state due to the actions of Claudius. The personal characteristics associated with being a bad leader are a reflection of Claudius in the Ghost's theme.

Figure 8—The ghost's theme

The musical score for 'The ghost's theme' is presented in a two-staff format (treble and bass clefs) with a 3/4 time signature. The piece is in a key with two flats (B-flat major or D-flat minor). The score is divided into four systems, each with a first ending bracket above the treble staff and a second ending bracket below the bass staff. The first system (measures 1-6) features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system (measures 7-11) continues the melodic and rhythmic development. The third system (measures 12-16) includes a section marked 'trmi' (trill) in the treble staff. The fourth system (measures 17-21) concludes the theme with a final melodic phrase in the treble staff and a rhythmic accompaniment in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'trmi' and 'f'.

Figure 9—fugue theme

The image shows two staves of musical notation. The first staff is in treble clef with a common time signature (C). It contains six measures of music: a half note G4, a half note Bb4, a quarter note D5, a quarter note Bb4, a quarter note G4, and a quarter note Bb4. The second staff is also in treble clef and contains three measures: a quarter note G4, a quarter note A4, and a quarter note B4. A measure number '4' is written above the first measure of the second staff.

Figure 10—A confident Hamlet

The image shows four systems of musical notation, each with a treble and bass staff. The first system is in 3/4 time and contains six measures. The second system starts at measure 7 and contains six measures. The third system starts at measure 14 and contains six measures. The fourth system starts at measure 21 and contains six measures. The music consists of a single melodic line in the treble staff, with the bass staff containing rests.

Like Walton in Olivier's *Hamlet*, Doyle supports the idea of the Ghost as demon trying to trick Hamlet. The beginning of the Ghost Scene shows the ground splitting open, with fire and steam coming out of it, recalling fire and the underworld. The music that accompanies Hamlet running to the forest eventually slows down to a string quartet with the entrance of the atonal melody. Along with the underworld images, this theme evokes a sense of unease and suspicion. It was Branagh's intent to be as ambiguous as possible about the nature of the Ghost. Whether the Ghost is Catholic, Protestant, or simply an illusion is one of the uncertainties inherent in the text, and the movie reflects that. The music specifically fits the requirements of Branagh's movie.

This is the only score of those analyzed here that seems to accomplish more than just "mood music." The symbolism in the music and on screen is a nice marriage of sight and sound. Although Doyle's score was poorly received, the music for the Ghost Scene may be the most successful of the four movies.

**CHAPTER NINE
CONCLUSION**

**"Now cracks a noble heart. Good night, sweet Prince,
And flights of angels sing thee to thy rest!"
(V.2, 353-354)**

Each of the four movies of *Hamlet* examined here demonstrates a number of distinctive qualities. Two versions focus on the relationship of mother and son, while two versions are especially concerned with the elements and their symbolism in the story. One version goes so far as to present Shakespeare's play complete and unabridged.

Despite the vast differences in interpretation, similarities do emerge. All have shown a number of dualities throughout the telling of the story. Sometimes these dualities are conflicting (the relationships between mother and son, father and son, and lovers for example) and sometimes they are not (most versions have extra supernatural elements to re-inforce the apprehension of the Ghost Scene).

Other comparisons emerge after careful examination. The suspense of Olivier's and Kozintsev's versions of the

Ghost Scene is heightened by obscuring or surrounding the Ghost in swirling clouds and mist. Hiding the Ghost's face adds much tension, simply because facial expressions are not visible. The Ghost could be laughing at Hamlet during his speech, or the face could be inhuman; this is left to the imagination of the audience. The Ghost's face in Zeffirelli's and Branagh's versions is easily seen, therefore expressions are shown and nothing is unexpected.

These versions also share some common musical interpretations, yet each maintains a certain individuality. It is interesting to note that although these are four adaptations of the same play, the versions offers unique musical statements that cannot be interchanged with the others (music from the Morricone score would not work alongside the images of Olivier's Ghost Scene, even though the two versions are similar).

In each of the versions, most of the music for the Ghost Scene has two main ideas that play off each other musically as well as symbolically. The symbolism for the scene differs in each interpretation, however, and that is where their symbolic individuality becomes obvious.

Walton's atmospheric score in Olivier's *Hamlet* is used as a mood-intensifying device and there is a greater symbolic interplay between the music and the images. The

duality is expressed through the two musical themes. The music that accompanies Hamlet's rise and descent of the staircase symbolizes Hamlet first leaving and then entering the space controlled by Claudius. The Ghost Scene takes place where the dead King symbolically rules. The second theme is an extension of the Ghost's spiritual powers. The flashback sequence is projected on the mist so that Hamlet can observe. The two themes are representative of Claudius and the Ghost.

Shostakovich also applies atmospheric writing for his score in Kozintsev's version of the play. He has his concert style heighten the overall dramatic emphasis of the scene. The duality that arises from this score occurs in the instrumentation: the surprise and fear of seeing the Ghost is reflected in the brass and percussion, whereas the music during the Ghost's speech is quietly stated in the strings and percussion. This orchestral dualism represents the characters of Hamlet and the Ghost.

Morricone utilizes technological advances to further the suspense of Zeffirelli's movie. The electronic tone cluster in the Ghost Scene adds much to the scene, where the drama is more subdued than in the other versions. Morricone's dichotomy between synthesized and unsynthesized music corresponds to the concepts of death and life.

Finally, Doyle uses leitmotifs to make the music analogous to Branagh's movie. While the other versions have music that is more integrated with the mood of the scene, Doyle's music has greater symbolic effect. Doyle also presents more than one duality in the Ghost Scene. The Romantic leitmotifs contrasting with the atonal string quartet symbolize life and death. But there is also a duality expressed in the thematic transformation of Hamlet's leitmotif, which represents Hamlet's emotions. Fear and surprise are shown the first time the theme is heard. These emotions contrast with the determination and resoluteness found in the last statement of the theme.

Many of the comparisons given throughout this paper have been from the perception of a specific character or from someone involved in the production. It is important to realize that differing perceptions often lie along the same path (i.e. the music for the Ghost Scene in the Walton score is used as a device for suspense, therefore the perception of the composer equals the perception of the Ghost [and the audience]). The music for the first three movies (Olivier, Kozintsev, and Zeffirelli) differs from the music for Branagh's version because the first three focus on a single point of view throughout the scene. Because Doyle's score uses leitmotifs, the point of view

shifts according to which character's theme is being played.

The volume of the music during each adaptation is also interesting to note. The two films in which most of the statements were made cinematically (Olivier and Zeffirelli) had an almost imperceptible musical accompaniment. In contrast, Shostakovich's score seems to overpower the drama at times, forcing the audience to pay more attention to the music. Branagh's movie balances the cinema and the music so that the two elements seem more interactive with each other. Since this paper focuses on the interaction between the film and the music, the final sound edit of the film is important to consider. It is difficult to analyze music's interaction with film, if the text completely dominates over the music.

The point of this paper has been to analyze the music for the different versions of *Hamlet* in the context of other elements of each film, not to provide a qualitative comparison between each adaptation. Film music is only one aspect of a whole, and a focused investigation of just one of these aspects is incomplete. This paper therefore has not focused only on the music, but rather has considered the production as a whole. The ideas presented over the

course of this paper could not have been gained by studying only music, or simply reading the play.

With more films being made daily, innovative interpretations of classic works are being analyzed in new ways. These analyses are becoming more apparent to the public, and research in films and film music is quickly gaining popularity. Scholars are becoming increasingly aware of the vast number of film scores that have not yet been studied. It is my wish to expand this paper at a future point to include more films and to explore each one more thoroughly.

APPENDIX A

Act I, latter half of scene 4 and Scene 5

Enter the Ghost

HORATIO Look my lord, it comes.

HAMLET

Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damned, 40
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,
King, father, royal Dane. O, answer me!
Let me not burst in ignorance. But tell
Why thy canonized bones, hearsèd in death,
Have burst their cerements; why the sepulchre
Wherein we saw thee quietly interred
Hath opened his ponderous and marble jaws 50
To cast thee up again. What may this mean
That thou, dead corse, again in complete steel,
Revisits this the glimpses of the moon,
Making night hideous, and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?
The Ghost beckons him

HORATIO

It beckons you to go away with it,
As if it some impartment did desire
To you alone.

MARCELLUS Look with what courteous action 60

It waves you to a more removed ground.
But do not go with it.

HORATIO No, by no means.

HAMLET

It will not speak. Then I will follow it.

HORATIO

Do not, my lord

HAMLET Why, what should be the fear?

I do not set my life at a pin's fee.

And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I'll follow it.

HORATIO

What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff 70
That beetles o'er his base into the sea,
And there assume some other, horrible form
Which might deprive you of your sovereignty of reason
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And it roars beneath.

HAMLET It waves me still. -
Go on. I'll follow thee.

MARCELLUS

You shall not go, my lord.

HAMLET Hold of your hands. 80

HORATIO

Be ruled. You shall not go.

HAMLET My fate cries out
And makes each petty artere in this body
As hardy as the Nemean lion's nerve.
Still am I called. Unhand me gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away! Go on. I'll follow thee.
Exuent the Ghost and Hamlet

HORATIO

He waxes desperate with imagination.

MARCELLUS

Let's follow. 'Tis not fit thus to obey him.

HORATIO

Have after. To what issue will this come?

MARCELLUS

Something is rotten in the state of Denmark. 90

HORATIO

Heaven will direct it.

MARCELLUS Nay, let's follow him.

Exuent

Enter the Ghost and Hamlet

I.5

HAMLET

Whither wilt thou lead me? Speak. I'll go no further.

GHOST

Mark me.

HAMLET

I will.

GHOST

My hour is almost come,
When I to sulphurous and tormenting flames
Must render myself.

HAMLET

Alas, poor ghost!

GHOST

Pity me not, but lend thy serious hearing
To what I shall unfold.

HAMLET

Speak. I am bound to hear.

GHOST

So art thou to revenge, when thou shalt hear.

HAMLET

What?

GHOST

I am thy father's spirit,
Doomed for a certain term to walk the night, 10
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars start from their spheres,
Thy knotted and combinèd locks to part,
And each particular hair to stand an end
Like quills upon the fretful porpentine. 20
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love—

HAMLET

O God!

GHOST

Revenge his foul and most unnatural murder.

HAMLET

Murder?

GHOST

Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.

HAMLET

Haste me to know't, that I, with wings as swift
As meditation or thoughts of love, 30
May sweep to my revenge.

GHOST

I find thee apt,
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Whouldst thou not stir in this. Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forged process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

HAMLET

O my prophetic soul! 40

My uncle?

GHOST

Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts—
O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seemingly-virtuous Queen.
O Hamlet, what a falling off was there,
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline 50
Upon a wretch whose natural gifts were poor
To those of mine!
But virtue as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel linked,
Will sate itself in a celestial bed
And prey on garbage.
But soft, methinks I scent the morning air.
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon, 60
Upon my secure hour thy uncle stole
With juice of cursed hebona in a vial,
And in the porches of my ear did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine. 70
And a most instant tetter barked about,

Most lazar-like, with vile and loathsome crust
All my smooth body.
Thus was I sleeping by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off even in the blossoms of my sin,
Unhouseled, disappointed, unaneled,
No reckoning made, but sent to my account
With all my imperfections on my head.
O, horrible! O' horrible! Most horrible! 80
If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch of luxury and damned incest.
But howsoever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.
The glow-worm shows that matin to be near
And 'gins to pale in his uneffectual fire 90
adieu, adieu, adieu. Remember me.

HAMLET

Exit

O all you host of heaven! O earth! What else?
And shall I couple hell? O, fie! Hold, hold, my heart.
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee?
Yea, from the table of thy memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past 100
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter. Yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damnèd villain!
My tables—meet it as I set it down
That one may smile, and smile, and be a villain.
At least I am sure it may be so in Denmark.

He writes

So, uncle, there you are. Now to my word: 110
It is 'Adieu, adieu, remember me'.
I have sworn't.

Appendix B

Copland's Five Functions for Film Music.

1. Creating a more convincing atmosphere of time and place. Not all Hollywood composers bother about this nicety. Too often, their scores are interchangeable; a thirteenth century Gothic drama and a hard-boiled modern battle of the sexes get similar treatment. The lush symphonic texture of late nineteenth century music remains the dominating influence. But there are exceptions. Recently, the higher grade horse-opera has begun to have its own musical flavor, mostly a folksong derivative.
2. Underlining psychological refinements—the unspoken thought of a character or the unseen implications of a situation. Music can play upon the emotions of the spectator, sometimes counterpointing the thing seen with an aural image that implies the contrary of the thing seen. This is not as subtle as it sounds. A well-placed dissonant chord can stop an audience cold in the middle of a sentimental scene, or a calculated wood-wind passage can turn what appears to be a solemn moment into a belly-laugh.

3. Serving as a kind of neutral background filler. This is really the music one isn't supposed to hear, the sort that helps fill the empty spots between pauses in a conversation. It's the movie composer's most ungrateful task. But at times, though no one else may notice, he will get private satisfaction from the thought that music of little intrinsic value, through professional manipulation, has enlivened and made more human the deathly pallor of a screen shadow. This is hardest to do, as any film music composer will attest, when the neutral filler type of music must weave its way underneath dialogue.

4. Building a sense of continuity. The picture editor knows better than anyone how serviceable music can be in tying together a visual medium which is, by its very nature, continually in danger of falling apart. One sees this most obviously in montage scenes where the use of a unifying musical idea may save the quick flashes of disconnected scenes from seeming merely chaotic.

5. Underpinning the theatrical build-up of a scene, and rounding it off with a sense of finality. The first instance that comes to mind is the music that blares out at

the end of a film. Certain producers have boasted their picture's lack of a musical score, but I ever saw or heard a picture that ended in silence

APPENDIX C

Filmography

From <http://us.imdb.com>, accessed on June 13, 2002.
Translations are not literal, but how the film was known in
the translation

1. William Walton

Hamlet, Prince of Denmark (1980--TV), title music
The Tempest (1980--TV), title music
Twelfth Night (1980--TV), theme
Measure for Measure (1979--TV), title music
As You Like It (1979--TV), title music
King Richard the Second (1978--TV), title music
Romeo and Juliet (1978--TV), title music
Three Sisters (1970)
Battle of Britain (1969)
Richard III (1954)
Hamlet (1948)
Henry V (1944)
The First of Few (1942)
The Foreman Went to France (1942)
Next of Kin (1942)
Went the Day Well? (1942)
Major Barbara (1941)
A Stolen Life (1939)
As You Like It (1936)
Escape Me Never (1935)

2. Dmitri Shostakovich

Baryshnya i khuligan (1970)
Korol Lir (1969), "King Lear"
Sofiya Perovskaya (1967)
Katerina Izmailova (1966), "Lady MacBeth of the
Mtskensk District"
God, kak zhizhn (1965), "Year as Long as Life"
Gamlet (1964) "Hamlet"
Cheryomushki (1963) "Song Over Moscow"
Sequestrati di Altona, I (1962), additional music,
"The Condemned of Altona"
Khovanshchina (1961)

Pyat dnej-pyat nochej (1960), "Five Days, Five Nights"
The Beast with a Million Eyes (1955)
Ovod (1955), "The Gadfly"
Pervyj eschelon (1955), "The First Echelon"
Das Lied der Ströme (1954), "The Song of Rivers"
Mood Contrasts (1953) from "The Snow Maiden"
Kontsert masterov iskusstov (1952) from "Song of the Forest"
Nezabyvayemyj god 1919 (1952), "The Unforgettable Year 1919"
Belinsky (1951), "Belinski"
Padeniye Berlina (1949), "The Battle of Berlin"
Vstrecha na Elbe (1949), "Meeting on the Elbe"
Michurin (1948), "Life in Bloom"
Molodaja gvadija (1948), "The Young Guard"
The Iron Curtain (1948)
Pirogov (1947)
Polka Graph (1947) from "Age of Gold"
Prostiye lyudi (1946) "Plain People"
Zoya (1944)
Thousands Cheer (1943)
Druzja (1939), "Friends"
Vyborgskaja storona (1938), "New Horizons: Maxim Trilogy, Part III"
Chelovek' s ruzhyom (1938), "The Man with the Gun"
Volochayevskiye dni (1938), "The Defense of Volotchayevsk"
Velikij grazhdanin (1937), "The Great Citizen"
Vozrashcheniye Makisma (1937), "Return of the Maxim: Maxim Trilogy, Part II"
Lyubov i nenavist (1935), "Love and Hate"
Podrugi (1935), "The Girlfriends"
Yunost Makisma (1935), "Bolshevik: Maxim Trilogy, Part I"
Vstrechny (1932), "Counterplan"
Odna (1931), "Alone"
Zlatyye gory (1931), "Golden Mountains"
Entuziasm: Simfonia Donbassa (1931), "The Dombass Symphony from Symphony No. 1"
Novyj Vavilon (1929), "The New Babylon"

3. Ennio Morricone

Ripley's Game (2002)
Senso '45 (2001)
Aida degli alberi (2001)
Un Altro mondo è possibile (2001)
La Ragion pura (2001), "The Sleeping Wife"

Malèna (2000)
When Brendan Met Trudy (2000)
Before Night Falls (2000)
Vatel (2000)
Mission to Mars (2000)
Canone inverso - making love (2000)
The Big Tease (1999)
Election (1999)
Il Fantasma dell'opera (1998), "Dario Argento's The
Phantom of the Opera"
La Leggenda del pianista sull'oceano (1998), "The
Legend of 1900"
Bulworth (1998)
Cartoni animati (1997)
Con rabbia e con amore (1997)
Naissance des stéréoscopages (1997)
Lolita (1997)
U Turn (1997)
I Magi randagi (1996), "We Free Kings"
Marianna Ucrìa (1996)
Ninfa plebea (1996) *Nymph, The* (1996)
La Lupa (1996)
Twister (1996) (uncredited)
Afirma Pereira (1996), "According to Pereira"
Vite strozzate (1996), "Strangled Lives"
La Sindrome di Stendhal (1996), "The Stendhal
Syndrome"
Tashunga (1995), "North Star"
L' Uomo proiettile (1995)
L' Uomo delle stelle (1995), "The Star Maker"
Pasolini, un delitto italiano (1995), "Pasolini, an
Italian Crime"
Genesi: La creazione e il diluvio (1994), "Genesis:
The Creation and the Flood"
The Night and the Moment (1994)
Disclosure (1994)
Love Affair (1994)
Wolf (1994)
Una Pura formalità (1994), "APure Formality"
Jona che visse nella balena (1993), "Jonah Who Lived
in the Whale"
Roma imago urbis (1993)
La Scorta (1993), "The Bodyguards"
Il Lungo silenzio (1993), "The Long Silence"
In the Line of Fire (1993)
Beyond Justice (1992)
A Csalás gyönyöre (1992), "Rapture of Deceit"

La Villa del venerdì (1992), "Husbands and Lovers"
City of Joy (1992)
Deutsches Mann geil! Die Geschichte von Ilona und Kurti (1991), "German Guy Sexy! The Story of Ilona and Kurti (1991)
La Domenica specialmente (1991), "Especially on Sunday"
Mio caro dottor Gräsler (1991), "The Bachelor"
Bugsy (1991)
Lucky Luke (1991) (uncredited)
Ennio Morricone: la musica negli occhi (1990), "Ennio Morricone: Music for the Eyes"
Money (1990)
Tempo di uccidere (1990), "A Time to Kill"
Tre colonne in cronaca (1990)
Hamlet (1990)
State of Grace (1990)
The Big Man (1990)
Stanno tutti bene (1990), "Everybody's Fine"
Dimenticare Palermo (1990), "The Palermo Connection"
¡Átame! (1990), "Tie Me Up! Tie Me Down!"
Fat Man and Little Boy (1989)
Casualties of War (1989)
Il Cuore di mamma (1988), "Mother's Heart"
Nuovo cinema Paradiso (1988)
Rampage (1988)
A Time of Destiny (1988)
Frantic (1988)
Mosca addio (1987), "Farewell Moscow"
Gli Occhiali d'oro (1987), "The Gold Rimmed Glasses"
Quartiere (1987)
The Untouchables (1987)
Il Giorno prima(1987), "Control"
La Venexiana (1986), "The Venetian Woman"
The Mission (1986)
La Gabbia (1986), "Collector's Item"
Kommando Leopard (1985)
Il Mondo dell'orrore di Dario Argento (1985), "Dario Argento's World of Horror"
Cage aux folles 3 - La 'Elles' se marient (1985), "Cage aux Folles 3"
Il Pentito (1985)
Red Sonja (1985)
Partir, revenir (1985), "Going and Coming Back"
Code Name: Wild Geese (1984)
Once Upon a Time in America (1984)
Les Voleurs de la nuit (1984), "Thieves After Dark"

La Chiave (1983), "The Key"
Hundra (1983)
Sahara (1983)
Le Marginal (1983), "The Outsider"
Le Ruffian (1983)
Il Bandito dagli occhi azzurri (1982), "The Blue-Eyed
 Bandit"
Intîlnirea (1982) (uncredited), "The Encounter"
Nana (1982)
El Tesoro de las cuatro coronas (1982), "The Treasure
 of Four Crowns"
Maja Plisetskaja (1982)
Blood Link (1982)
White Dog (1982)
The Thing (1982)
A Time to Die (1982)
Butterfly (1981/I)
Espion, lève-toi (1981)
Il Pianeta azzurro (1981)
Le Professionnel (1981), "The Professional"
So Fine (1981)
La Tragedia di un uomo ridicolo (1981), "The Tragedy
 of a Ridiculous Man"
La Disubbidienza (1981)
Occhio alla penna (1981), "Buddy Goes West"
La Dame aux camélias (1981), "Lady of the Camelias"
Bianco, rosso e Verdone (1981)
Bugie bianche (1980), "Footloose"
The Fantastic World of M.C. Escher (1980)
Professione figlio (1980)
Si salvi chi vuole (1980)
Uomini e no (1980)
Windows (1980)
La Cage aux folles II (1980)
La Banquière (1980), "The Woman Banker"
L' Oeil (1980)
The Island (1980)
Nouvelles rencontres (1980)
Stark System (1980)
Bloodline (1979)
Le Buone notizie (1979), "Good News"
Dedicato al mare Egeo (1979), "Dedicated to the Aegean
 Sea"
I... comme Icare (1979)
Il Ladrone (1979), "The Good Thief"
Ogro (1979), "Operation Ogre"
Il Prato (1979), "The Meadow"

Un Sacco bello (1979)
Ten to Survive (1979)
L' Umanoide (1979), "The Humanoid"
Viaggio con Anita (1979), "Lovers and Liars"
La Luna (1979)
Il Giocattolo (1979)
Autostop rosso sangue (1978), "Hitch Hike"
Così come sei (1978), "Stay as You Are"
Days of Heaven (1978)
Forza Italia! (1978)
L' Immoralità (1978)
La Cage aux folles (1978), "Birds of a Feather"
122, rue de Provence (1978), "One Two Two"
Corleone (1977), "Father of the Godfathers"
Il Gatto (1977), "The Cat"
Il Mostro (1977)
Il Prefetto di ferro (1977), "The Iron Prefect"
Le Ricain, (1977)
Stato interessante (1977)
Holocaust 2000 (1977)
Orca (1977), "The Killer Whale"
Exorcist II: The Heretic (1977)
L' Agnese va a morire (1976)
Attenti al buffone (1976), "Eye of the Cat"
Il Deserto dei Tartari (1976), "The Desert of the
Tartars"
Divina creatura (1976), "The Divine Nymph"
La Donna della Domenica (1976), "The Sunday Woman"
Per amore (1976), "For Love"
René la canne (1976), "Rene the Cane"
Der Richter und sein Henker (1976), "End of the Game"
San Babila ore 20 un delitto inutile (1976)
Todo modo (1976)
Una Vita venduta (1976)
L' Eredità Ferramonti (1976), "The Inheritance"
1900 (1976)
Der Dritte Grad (1975), "Weak Spot"
Gente di rispetto (1975), "The Flower in His Mouth"
The Human Factor (1975)
Labbra di lurido blu (1975)
Per le antiche scale (1975), "Down the Ancient
Staircase"
Il Sorriso del grande tentatore (1975), "The Devil Is
a Woman"
Storie di vita e malavita (1975), "Prostitute"
Un Genio, due compari, un pollo (1975), "A Genius, Two
Friends, and an Idiot"

Salò o le 120 giornate di Sodoma (1975), "The 120 Days of Sodom"
Leonor (1975)
Peur sur la ville (1975)
L' Ultimo treno della notte (1975), "Don't Ride on Late Night Trains"
L' Anticristo (1974), "The Antichrist"
La Cugina (1974), "The Cousin"
Fatti di gente per bene (1974), "Drama of the Rich"
Il Giro del mondo degli innamorati di Peynet (1974)
Milano odia: la polizia non può sparare (1974), "Almost Human"
Mussolini: Ultimo atto (1974), "The Last Days of Mussolini"
Le Trio infernal (1974), "The Infernal Trio"
Le Secret (1974), "The Secret"
Il Fiore delle mille e una notte (1974), "Arabian Nights"
Spasmo (1974), "The Death Dealer"
Allonsanfàn (1973)
Che c'entriamo noi con la rivoluzione? (1973), "What Am I Doing in the Middle of the Revolution?"
Libera, amore mio... (1973), "Libera, My Love"
La Proprietà non è più un furto (1973), "Property Is No Longer a Theft"
Quando l'amore è sensualità (1973), "When Love Is Lust"
Rappresaglia (1973), "Massacre in Rome"
Revolver (1973)
Sepolta viva (1973)
Sesso in confessionale (1973)
Il Mio nome è Nessuno (1973), "My Name is Nobody"
Giordano Bruno (1973), "Revolt of the City"
Ci risiamo, vero Provvidenza? (1973), "Here We Go Again, Eh Providence?"
Macchie solari (1973), "Autopsy"
Anche se volessi lavorare, che faccio? (1972)
L' Attentat (1972), "The French Conspiracy"
Chi l'ha vista morire (1972), "Who Saw Her Die?"
La Cosa buffa (1972)
Crescete e moltiplicatevi (1972)
D'amore si muore (1972), "For Love One Dies"
Les Deux saisons de la vie (1972), "The Two Seasons of Life"
Il Diavolo nel cervello (1972), "Devil in the Brain"
Fiorina la vacca (1972)
Imputazione di omicidio per uno studente (1972)

J. and S. - storia criminale del far west (1972)
Lui per lei (1972)
Il Maestro e Margherita (1972)
Le Moine (1972), "The Monk"
Perché? (1972), "Why?"
Quando la preda è l'uomo (1972)
Questa specie d'amore (1972), "This Kind of Love"
Le Serpent (1972), "The Serpent"
L' Ultimo uomo di Sara (1972), "Sarah's Last Man"
La Violenza: Quinto potere (1972)
La Vita, a volte, è molto dura, vero Provvidenza?
 (1972), "Life Is Tough, Eh, Providence?"
¡Viva la muerte... tua! (1972), "Long Live Your Death"
Un Uomo da rispettare (1972), "A Man to Respect"
La Tarantola dal ventre nero(1972), "Black Belly of
 the Tarantula"
Bluebeard (1972)
Sans mobile apparent (1972), "Without Apparent Motive"
Cosa avete fatto a Solange? (1972), "What Have They
 Done to Solange?"
Le Tueur (1972), "Killer"
Le Casse (1971), "The Burglars"
La Classe operaia va in paradiso (1971) "The Working
 Class Goes to Heaven"
Correva l'anno Il Ritorno di Clint il solitario
 (1972), "The Return of Clint the Stranger"
di grazia 1870 (1971), "1870"
'G' Forza (1971), "Winged Devils"
Il Giorno del giudizio (1971), "Day of Judgment"
Incontro (1971)
Krasnaya palatka (1971), "The Red Tent"
Una Lucertola con la pelle di donna (1971), "A Lizard
 in a Woman's Skin"
Maddalena (1971)
Malastrana (1971), "Paralyzed"
Mio caro assassino (1971), "My Dear Killer"
Gli Occhi freddi della paura (1971), "Cold Eyes of
 Fear"
Oceano (1971), "The Wind Blows Free"
Quando le donne persero la coda (1971), "When Women
 Lost Their Tails"
I Racconti di Canterbury (1971), "The Canterbury
 Tales"
Sacco e Vanzetti (1971), "Sacco and Vanzetti"
Tre nel mille (1971)
Veruschka (1971)

4 mosche di velluto grigio (1971), "Four Flies on Grey Velvet"
Giù la testa (1971), "Duck, You Sucker"
L' Istruttoria è chiusa: dimentichi (1971)
Addio, fratello crudele (1971), "'Tis Pity She's a Whore"
Giornata nera per l'ariete (1971), "Evil Fingers"
Il Gatto a nove code (1971), "The Cat o' Nine Tails"
La Califfa (1970), "Lady Caliph"
I Cannibali (1970), "The Cannibals"
Città violenta (1970), "Violent City"
Il Decameron (1970), "Decameron"
Giochi particolari (1970)
Metello (1970)
Quando le donne avevano la coda (1970), "When Women Had Tails"
Uccidete il vitello grasso e arrostitelo (1970)
Le Foto proibite di una signora per bene (1970), "Forbidden Photos of a Lady Above Suspicion"
Hornet's Nest (1970)
Indagine su un cittadino al di sopra di ogni sospetto (1970), "Investigation of a Citizen Above Suspicion"
¡Vamos a matar, compañeros! (1970)
La Moglie più bella (1970), "The Most Beautiful Wife"
L' Uccello dalle piume di cristallo (1970), "The Bird with the Crystal Plumage"
L' Assoluto naturale (1969)
Una Breve stagione (1969), "A Brief Season"
Dio è con noi (1969), "Crime of Defeat"
La Donna invisibile (1969), "The Invisible Woman"
Metti una sera a cena (1969), "One Night at Dinner"
La Monaca di Monza (1969), "The Awful Story of the Nun of Monza"
Queimada! (1969), "Burn!"
Senza sapere niente di lei (1969)
Un Tranquillo posto di campagna (1969), "A Quiet Place in the Country"
Vergogna schifosi (1969)
Zenabel (1969)
Le Clan des Siciliens (1969), "Sicilian Clan"
C'era una volta il West (1969), "Once Upon a Time in the West"
Ruba al prossimo tuo (1969), "A Fine Pair"
Fräulein Doktor (1969), "The Betrayal"
Un Esercito di cinque uomini (1969), "The Five Man Army"

Galileo (1969)
Cuore di mamma (1969), "Mother's Heart"
...e per tetto un cielo di stelle (1968), "And for a
 Roof a Sky Full of Stars"
Un Bellissimo novembre (1968), "That Splendid
 November"
Comandamenti per un gangster (1968)
Ecce Homo (1968)
Escalation (1968)
Il Grande silenzio (1968), "The Big Silence"
Grazie, zia (1968), "Thank You Aunt"
H2S (1968)
L' Harem (1968), "Her Harem"
Italia vista dal cielo (1968)
Mangiala (1968), "Eat It" (1968)
Il Mercenario (1968), "The Mercenary"
Partner (1968)
Sai cosa faceva Stalin alle donne? (1968), "What Did
 Stalin Do to Women?"
La Stagione dei sensi (1968), "Season of the Senses"
Tepepa... Viva la revolución (1968), "Long Live the
 Revolution"
Gli Intoccabili (1968), "Machine Gun McCain"
Teorema (1968), "Theorem"
La Bataille de San Sebastian (1968), "Guns for San
 Sebastian"
Diabolik (1968), "Danger: Diabolik"
Da uomo a uomo (1968), "Death Rides a Horse"
Arabella (1967)
L' Avventuriero (1967), "The Rover"
La Cina è vicina (1967), "China Is Near"
Dalle Ardenne all'inferno (1967), "Dirty Heroes"
Gentleman Jo... uccidi (1967), "Gentleman Killer"
Il Giardino delle delizie (1967), "Garden of Delights"
Pedro Páramo (1967)
La Ragazza e il generale (1967), "The Girl and the
 General"
Scusi, facciamo l'amore? (1967), "Listen, Let's Make
 Love"
Sette donne per i MacGregor (1967), "7 Women for the
 MacGregors"
Faccia a faccia (1967), "Face to Face"
Per pochi dollari ancora (1967), "For a Few Extra
 Dollars"
OK Connery (1967), "Operation Double 007"
I Crudeli (1966), "The Cruel Ones"
El Greco (1966)

Un Fiume di dollari (1966), "River of Dollars"
Das Gewisse Etwas der Frauen (1966), "How I Learned to
 Love Women"
I Lunghi giorni della vendetta (1966), "Long Days of
 Vengeance"
Matchless (1966)
Mi vedrai tornare (1966)
Navajo Joe (1966)
A Dollar a Head (1966)
La Ragazza del bersagliere (1966)
Le Streghe (1966), "The Witches"
Svegliati e uccidi (1966), "Wake Up and Die"
Il Buono, il brutto, il cattivo (1966), "The Good, the
 Bad and the Ugly"
La Resa dei conti (1966), "The Big Gundown"
Uccellacci e uccellini (1966), "Hawks and Sparrows"
Agent 505 - Todesfalle Beirut (1966), "Agent 505 -
 Death Trap Beirut"
Altissima pressione (1965), "Highest Pressure"
La Battaglia di Algeri (1965), "The Battle of Algiers"
Centomila dollari per Ringo (1965), "\$100,000 for
 Ringo"
Idoli controluce (1965)
Menage all'italiana (1965), "Menage Italian Style"
Non son degno di te (1965)
Una Pistola per Ringo (1965), "Ballad of Death Valley"
I Pugni in tasca (1965), "Fist in His Pocket"
Sette pistole per i MacGregor (1965), "Seven Guns for
 the MacGregors"
Slalom (1965)
Thrilling (1965)
Un Uomo a metà (1965), "Almost a Man"
Per qualche dollaro in più (1965), "For a Few Dollars
 More"
Il Ritorno di Ringo (1965), "The Return of Ringo"
Amanti d'oltretomba (1965), "Lovers from Beyond the
 Tomb"
I Due evasi di Sing Sing (1964)
I Malamondo (1964)
I Marziani hanno dodici mani (1964), "TheTwelve-Handed
 Men of Mars"
La Scoperta dell'America (1964)
Per un pugno di dollari (1964), "A Fistful of Dollars"
Le Pistole non discutono (1964), "Bullets Don't Argue"
I Maniaci (1964), "The Maniacs"
...e la donna creò l'uomo (1964), "Full Hearts and
 Empty Pockets"

I Basilischi (1963), "The Lizards"
Le Monachine (1963), "The Little Nuns"
Il Successo (1963), "The Success"
La Cuccagna (1962), "A Girl... and a Million"
Diciottenni al sole (1962), "Eighteen in the Sun"
I Motorizzati (1962)
Prima della rivoluzione (1962), "Before the
 Revolution"
La Voglia matta (1962), "Crazy Desire"
Il Federale (1961), "The Fascist"

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Killing Me Softly (2002)
Gosford Park (2001)
Bridget Jones Diary (2001)
Blow Dry (2001)
Love's Labour Lost (2000)
Est-Oust (1999), "East-West"
Quest for Camelot (1998)
Great Expectations (1998)
Donnie Brasco (1997)
Hamlet (1996)
Mrs. Winterbourne (1996)
Sense and Sensibility (1995)
A Little Princess (1995)
Une femme française (1995), "A French Woman"
Frankenstein (1994)
Exit to Eden (1994)
Carlito's Way (1993)
Needful Things (1993)
Much Ado About Nothing (1993)
Into the West (1992)
L'Exchange (1992)
Indochina (1992)
Dead Again (1992)
Shipwrecked (1990)
Look Back in Anger (1989)
Henry V (1989)

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