

THE PRINCE OF THE MARSHES: HAMLET AND GREAT EXPECTATIONS

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GREAT EXPECTATIONS Selected Bibliography Compiled by Rachael Scarborough King for the Dickens Universe The recommended text is the most recent Penguin Classics edition.

Because of the industrial revolution that was taking over many territories in Europe, England became the first industrialized country. As a result, workers from all over England started to move from villages into English cities for good. New social classes started to appear as the gap between them started to widen. As it was taking over the socioeconomics, the industrial revolution effects started to appear in literary works as well. In *Great Expectations*, Charles Dickens elaborates the effects of the Industrial Revolution on the English society and economy by bringing out the notions of parental and social crime along with dehumanization. Magwitch seem to be a victim of different factors. Abel Magwitch is one of the most interesting characters that pass in the plot of the novel. Perhaps this character helps on defining the theme of victimization more than any other character in the novel. In the article, *Great Expectations: He is more the victim of the social gap that aroused in England during that time.* As Magwitch, the main character in the novel "Pip, is a victim of many socio- economical elements. We can at first look at Pip as being the victim of his own sister, Joe Gargery and other relatives as Mr Wopsle and Pumblechook. Through the plot of the novel, it is revealed that the orphan Pip is the victim of physical abuse that was a common phenomenon upon raising orphans during the Victorian age. At the same time, Pip falls as a victim to Magwitch who is, as discussed, the victim of the social and political systems of the Victorian England. Thus, the victimization of Pip is that he is the victim of a person who is already a victim. As a result, Pip helps Magwitch at the opening to steal food. Miss Havisham as well was one of the characters that Pip fell as their victim. Besides that, and through the victimization of Pip by Miss Havisham, Dickens seems to show another effect of the Industrial revolution on the Victorian society, that is the invading of machines. In other words, Pip is the victim of the manipulation of both, Estella and Miss Havisham. In other words, *Great Expectations* is a mix of victims. Dickens also used the image of dehumanization to elaborate the socio-economic status and effects in their society back then. Works Cited Darby, Margaret Flanders. *The Re production of the Self in Great Expectations.* English - Brown University. *Hamlet and Great Expectations. Form and Function*

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Origins[edit] The concept for the series originated in with Cedric Messina , a BBC producer who specialised in television productions of theatrical classics, while he was on location at Glamis Castle in Angus , Scotland, shooting an adaptation of J. By the time he had returned to London, however, his idea had grown considerably, and he now envisioned an entire series devoted exclusively to the dramatic work of Shakespeare; a series which would adapt all thirty-seven Shakespearean plays. He had anticipated that everyone in the BBC would be excited about the concept, but this did not prove so. Furthermore, they argued that Shakespeare on television rarely worked, and they were of the opinion that there was simply no need to do all thirty-seven plays, as many were obscure and would not find an audience amongst the general public, even in England. Disappointed with their lack of enthusiasm, Messina went over the departmental heads, forwarding his proposal directly to Director of Programmes, Alasdair Milne and Director-General, Ian Trethowan , both of whom liked the idea. Clarke-Smith as Iago 14 December. None of them survive now. Produced and directed by Ronald Eyre , and starring Roger Livesey as Falstaff , the series took all of the Falstaff scenes from the Henriad and adapted them into seven thirty-minute episodes. Featuring nine sixty-minute episodes, the series adapted the Roman plays, in chronological order of the real life events depicted; Coriolanus , Julius Caesar and Antony and Cleopatra. At the end of its run, the production was remounted for TV, shot on the actual Royal Shakespeare Theatre stage, using the same set as the theatrical production, but not during live performances. Due to the popularity of the broadcast, the series was again screen in , but the three plays were divided up into ten episodes of fifty minutes each. Funding[edit] The BBC Television Shakespeare project was the most ambitious engagement with Shakespeare ever undertaken by either a television or film production company. So large was the project that the BBC could not finance it alone, requiring a North American partner who could guarantee access to the United States market, deemed essential for the series to recoup its costs. In their efforts to source this funding, the BBC met with some initial good luck. Challenger knew that Morgan were looking to underwrite a public arts endeavour, and he suggested the Shakespeare series to his superiors. Morgan contacted the BBC, and a deal was quickly reached. Securing the rest of the necessary funding took the BBC considerably longer â€” almost three years. Exxon were the next to invest, offering another third of the budget in However, because CPB used public funding, its interest in the series caught the attention of US labour unions and theatre professionals, who objected to the idea of US money subsidising British programming. That was in itself a kind of extraordinary feat. This idea was quickly rejected, however, as it was felt to be an unacceptable compromise and it was instead decided to simply have one season with seven episodes. Initially, Messina toyed with the idea of shooting the plays in the chronological order of their composition , but this plan was abandoned because it was felt that doing so would necessitate the series beginning with a run of relatively little known plays, not to mention the fact that there is no definitive chronology. When the production of the inaugural episode, Much Ado About Nothing, was abandoned after it had been shot, it was replaced by The Famous History of the Life of King Henry the Eight as the sixth episode of the season. Messina had wanted to shoot the eight sequential history plays in chronological order of the events they depicted, with linked casting and the same director for all eight adaptations David Giles , with the sequence spread out over the entire six season run. The second set of four plays were then directed by Jane Howell as one unit, with a common set and linked casting, airing during the fifth season. When Cedric Messina attempted to cast Jones as Othello , Equity threatened to strike, as they wanted only British and Irish performers to appear in the shows. Another early idea, which never came to fruition, was the concept of forming a single repertory acting company to perform all thirty-seven plays. The RSC, however, were not especially pleased with this idea, as it saw itself as the national repertory. During the

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planning for season two, when it came to their attention that Messina was trying to cast James Earl Jones as Othello, Equity threatened to have their members strike, thus crippling the series. This forced Messina to abandon the casting of Jones, and Othello was pushed back to a later season. This was based upon what Messina knew of TV audiences and their expectations. His opinion, supported by many of his staff, was that the majority of the audience would not be regular theatregoers who would respond to stylisation or innovation. I would love to have tried to do Romeo outside in a Verona town somewhere. John Wilders, for example, preferred the "fake realism" of the first plays, which he felt were "much more satisfactory than location work because the deliberate artificiality of the scenery works in harmony with the conventions of the plays. Unfortunately, it may create the impression that we have tried to build realistic sets but have failed for want of skill or money. When Jonathan Miller took over as producer at the start of season three, realism ceased to be a priority. UK publicity[edit] Prior to the screening of the first episode, UK publicity for the series was extensive, with virtually every department at the BBC involved. Once the series had begun, a major aspect of the publicity campaign involved previews of each episode for the press prior to its public broadcast, so reviews could appear before the episode aired; the idea being that good reviews might get people to watch who otherwise would not. For example, the BBC had their books division issue the scripts for each episode, prepared by script editor Alan Shallcross seasons 1 and 2 and David Snodin seasons 3 and 4 and edited by John Wilders. Each publication included a general introduction by Wilders, an essay on the production itself by Henry Fenwick, interviews with the cast and crew, photographs, a glossary, and annotations on textual alterations by Shallcross, and subsequently Snodin, with explanations as to why certain cuts had been made. As well as the published annotated scripts, the BBC also produced two complementary shows designed to help viewers engage with the plays on a more scholarly level; the radio series Prefaces to Shakespeare and the TV series Shakespeare in Perspective. Prefaces was a series of thirty-minute shows focused on the performance history of each play, with commentary provided by an actor who had performed the play in the past. He or she would discuss the general stage history, as well as their own experiences working on the play, with each episode airing on BBC Radio 4 one to three nights prior to the screening of the actual episode on BBC 2. However, the series often ran into trouble. For the show on Hamlet, Prince of Denmark, for example, when the crew turned up to shoot, the presenter stated simply, "This is one of the silliest plays ever written, and I have nothing to say about it. The most commented upon example of this disparity was in relation to Cymbeline, which was hosted by playwright and screenwriter Dennis Potter. In his review for The Observer of both the production and the Perspective show, Julian Barnes wrote "several furlongs understandably separate the left hand of the BBC from the right one. Only rarely, though, do we witness such a cameo of intermanual incomprehension as occurred last week within their Shakespeare cycle: According to Barnes, Potter was first discovered lurking among the mossy rocks and echoing grottoes of the Forest of Dean, fit backdrop, he explained, to introduce a play full of "the stonily mysterious landscapes of both my own childhood and all our fairytale-ridden memories. Your eyelids are drooping [Faerie was out; rocks were off; stonily mysterious landscapes could get stuffed. Ancient Britain in the reign of Augustus Caesar became a foppish 17th-century court, with nods to Rembrandt, Van Dyck and when Helen Mirren was caught in a certain light and a certain dress Vermeer. The fairytale Mr Potter had promised became a play of court intrigue and modern passion: However, because the show aired on public television, many US newspapers and magazines would not cover it. The main representative was Anthony Quayle, who had been cast as Falstaff for the second season Henry the Fourth episodes. It also helped that, unlike many of the other actors appearing in early episodes, Quayle was well known in the US. James Earl Jones was initially scheduled to appear, in anticipation of the second season production of Othello, but by the time of the reception, Messina had been forced to abandon casting him. This created something of a media circus when they half jokingly asked Joseph Papp if he would be interested in hosting it. However, when the early episodes of the show did not achieve the kind of ratings which had been initially hoped, financing for publicity quickly dried up; a Shakespeare variety show planned for PBS in , set to star Charlton Heston, Robin Williams, Richard Chamberlain and Chita Rivera, failed to

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find an underwriter and was cancelled. The Globe and the World, a multimedia touring exhibition, was more successful and travelled to cities all over the country for the first two seasons of the show. Educational efforts were focused on middle school and high school, which is when US students first encounter Shakespeare. Tel-Ed had a three-pronged goal; to make students familiar with more plays most schools taught only Romeo and Juliet, Julius Caesar and Macbeth, to encourage students to actually enjoy Shakespeare, and to have Shakespeare taught more frequently. During the first season, they sent out 36, educational packs to English departments, receiving 18, requests for further information. The concept of the show was that episodes of the BBC Television Shakespeare would be presented specifically as educational tools. Planned as a three-year show with five episodes per year over a fifteen-week season, the series would group plays together thematically. Walter Matthau was hired as host, and each episode featured documentary material intercut with extensive clips from the BBC productions themselves. A book was also published with the full transcript of each episode; *The Shakespeare Hour*: However, the show achieved very poor ratings and was cancelled at the end of the first season. Each of the six seasons was to be broadcast in two sections; three weekly broadcasts in late winter, followed by a short break, and then three weekly broadcasts in early spring. This was done so as to maximise marketing in the lead up to Christmas, and then capitalise on the traditionally quiet period in early spring. However, the schedule then began to run into problems. The first historical tetralogy temporarily regularised the schedule, and was aired on successive Sundays; 2, 9, 16 and 23 January. The sixth season began with *Cymbeline* on Sunday, 10 July, but the second episode did not follow until Saturday, 5 November *Macbeth*. US scheduling was even more complex. In the UK, each episode could start at any time and run for any length without any major problems, because shows are not trimmed to fit slots; rather slots are arranged to fit shows. In the US however, TV worked on very rigid time slots; a show could not run, say, minutes, it must run either or minutes to fit into the existing slot. Additionally, whereas the BBC included an intermission of five minutes roughly halfway through each show, PBS had to have an intermission every sixty minutes. In seasons one and two, any significant time gaps at the end of a show were filled by Renaissance music performed by the Waverly Consort. When Jonathan Miller took over as producer at the end of the second season, WNET suggested something different; each episode should have a two-minute introduction, followed by interviews with the director and a cast member at the end of the episode, which would be edited to run however long, was necessary to plug the gaps. Running a total of fourteen hours, WNET felt that airing the shows in four straight back-to-back segments would not work. First, they changed the schedule to air the episodes on Sunday afternoon as opposed to the usual Monday evening screening, then they divided the three *Henry VI* plays into two parts each. Finally, they cut a total of 77 minutes from the three productions 35 were taken from *The Third Part of Henry the Sixth* alone. In an effort to help trim *The First Part of Henry the Sixth*, much early dialogue was cut, and instead a voice over introduction recorded, ironically, by James Earl Jones was added, informing viewers of the necessary backstory. Strangely, however, *The Tragedy of Richard III* the longest of the four was aired as one piece, with only 3 minutes cut. A two and a half-hour maximum running time was also mandated, although this was soon jettisoned when it became clear that the major tragedies in particular would suffer if truncated too heavily. The initial way around this was to split the longer plays into two sections, showing them on separate nights, but this idea was also discarded, and it was agreed that for the major plays, length was not an overly important issue. The financiers were primarily concerned with ratings, and the restrictions worked to this end, ensuring the plays had "maximum acceptability to the widest possible audience. All of them are, for want of a better word, straightforward productions. Many people, they hoped, might see Shakespeare performed for the first time in the televised series, a point Messina emphasised repeatedly; others would doubtless recite the lines along with the actors [Being acceptable is not always synonymous with being good, however, and initially the goal seems to have been the former, with a few forays into the latter. Partly because of this aesthetic credo, the series quickly developed a reputation for being overly conventional. As a result, when Miller would later try to persuade celebrated directors such as Peter Brook, Ingmar Bergman, William Gaskill and John Dexter to direct adaptations, he would fail. They were

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making TV adaptations of plays for an audience the vast majority of whom would be unfamiliar with most of the material. They wanted to reach a wide audience and get more people interested in Shakespeare, and as such, novelty and experimentation was not part of the plan, a decision Venza calls "very sensible. Indeed, there is evidence to suggest that BBC management simply regarded the production as a failure. While Messina was the man to plan the series, it seemed he was not the man to produce it. He was part of too many power struggles; too many directors would not work for him; he proceeded with too many of the traditional production habits. The battle over *Much Ado* was actually a battle over power and the producership; once Messina lost and the show was cancelled, his tenure as producer was jeopardized. Messina and Shallcross strenuously denied ever stating the productions would be "definitive," claiming the US publicity people had used that word on their own.

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