

Shakespeare after Shakespeare

Dmitry Tolonen

“Akira Kurosawa’s ‘**Kumonosu-jo**’ (1957):
materials between beginning and end”

Beginnings

“If I could answer that, it wouldn’t have been necessary for me to have filmed the scene, would it?”¹

Kurosawa’s filmic version of Macbeth, ‘*Kumonosu-jo*’ (Throne of Blood) is, according to the BBC, a tale “Mixing ruthless ambition, violence and breakdown with elements of classical Noh theatre”². But it is much more than that.

In fact, it is substantially more than this rather obvious - because it is regressive

- statement, which states only that which at once meets the eye. *Kumonosu-jo*, made in 1957 and several years after Orson Welles’s *Macbeth* (1948) and its rival Sir Laurence Olivier’s *Hamlet* (1948), is a relevant film even today. Beyond Welles’s expressionist-filmic and Olivier’s psychological achievements, Kurosawa’s work seems to offer further depths in terms of combination and conflict between, at the very least, the film’s form, ‘statements’ and Kurosawa’s respective reflections.

It is an interesting film, firstly, because knowing it to be a work based on Shakespeare, we are confronted by a considerably new context in which to base its story. The prospect of watching a Macbeth steeped in a culture (and its signs) that is foreign to us, offers almost infinite ‘chances of getting the message wrong’. Gradually, learning the new signs and codes, we acquire a new consciousness, in a sense, and begin slowly to ‘read’ these signs and codes in their context, but even then we will notice a possibility of play in our inconsistency in reading these signs.

This question would gradually take us to the problems confronted in consistently reading texts 'one way' in general, as onto the question of a script or playtext as materials for performance and (vice versa). This essay will generally try to shun or avoid issues in Post-colonial discourse, approaches to non Anglo- or eurocentric materials, that suppose a one-directional influence and that hierarchic orders of using these materials in relation to each other should be fixed.

Secondly, *Kumonosu-jo* differs from traditional Macbeths as well as Welles's and Olivier's films, of course in its ultra-cinematic nature, but in its use of time and ellipsis in narration. Although not a matter of reciprocal exchange in the 1950s³, Kurosawa at least was influenced by the young French film-makers of the *nouvelle vague* - to a similar extent as he was in his earlier work by Soviet montage; ie. Pudovkin, Vertov and Eisenstein.

Looking at *Kumonosu-jo*, one sees how by a process of editing, Kurosawa is deliberately placing emphasis on the viewer as a conspirator for meaning in (the) film. Ambivalence in narration, such as the order and disjunction of reaction shots at the end of Godard's *A Bout de Souffle* - as Jean-Paul Belmondo 'dies' ultra-theatrically - will continue, albeit less radically, in compression of time in *Kumonosu-jo*, in its disjunction or 'deleting' of events such as the murder of Banquo and his son (depicted symbolically by two separated shots of wild horses).

Ultimately, even the 'Buddhist' frame of the film will be affected: the beginning and end shots of the film, where a Buddhist determinism is evoked, in the depiction of a funeral post in mist. This 'unity' (and thus determinism) is disturbed by at least two narrative, structural and contextual points.

Firstly, the cyclical unity is, as it were, ‘perforated’ by a directional visual detail of the post; at the beginning the post itself is shown (shot) through a travel/tilt shot in Close-up, whereas the enclosing fence is shot in Full-shot in the mist without the post. At the end, however, the post is shown clearly within the confines of the fence and the shot is placed in between two other shots of Cobweb Castle. According to John Collick, this is done to dilate space and time to unite these two geographical markers.⁴

The importance of this is that it does imply the presence of a cyclical (Eastern) *and* a linear (Western) temporality in a single act (the prediction).

Secondly, Kurosawa’s notion of auteurism, in so far as one can use the term, necessitates a reflexivity of its consciousness in the films’ overall ‘ideology’ and a notion of ‘incompleteness’, which he derived from his earlier nihilist-inspired thought as well as from the Buddhist conventions of ‘*mu*’ (nothingness) and ‘*ku*’ (from Japanese dramatic and pictorial arts, denoting ‘empty space’)⁵. In other words, a piece of his work reflects him, obliquely interferes with his life(-facts) and is incomplete or imperfect (as are the conflicting elements in *Kumonosu-jo*).

Referring to Bakhtin and Barthes, James Goodwin states that for Kurosawa “in basing earlier memory in the film works themselves, the autobiography presents subjectivity as a function of textuality”⁶. While not an original argument, I will go on to argue that this incompleteness in forming his films stems also from the negation of personality and events that happened concerning Kurosawa’s brother Heigo.

Thirdly, in *Kumonosu-jo*, we see themes of sexual politics changed in contrast to traditional Macbeth representations. Of course, it seems obvious to suggest that in

a different environment, something in the content of at least outer form will change. It is less simplistic to claim that something foundational in the construction of characters or development in story will change with the change in balance of issues surrounding sexual politics.

One definite curiosity in *Kumonosu-jo*, is the partial implementation of Noh and masks into the plot and environment. What is also interesting is the economy of the use of these 'devices' in statements one can 'participate' in. In addition to the self-reflexivity of the film (as in Noh theatre itself - creating one level of *mise-en-abime* play) the masks and shot/frame size contribute to relay signs of sexuality or intimacy and society.

And, finally, in very broad strokes, the film offers a new approach - again in contrast to Welles's covertly set, expressionist universe - to ethics or a morality when Kurosawa's comments on life, humanity and problematic 'truths' are consulted.⁷ These prove ultimately to be in some kind of conflict with not only the man (and his progression in life) but also his body of work.

Here, Barthes's notion of *biographemes*⁸ in Kurosawa's life come again to be read in conjunction with his oeuvre - producing the 'final' composite of 'open' reception of his films - an aesthetic ethics, where for Kurosawa, the act of filming and to the viewer, of 'writing', becomes an essential part of the archaeology of Kurosawa's films - and of a contemporary existentialist view of life. As seen earlier, Kurosawa's reflection on his work won't necessarily coincide with the film form; nor will it with the traditional Macbeths - or with Japonised Shakespeare for that matter.

***'Hiroshima mon amour'* and inter(rogative) texts**

We have already discussed, in passing, the influence that French New Wave film-making had on Kurosawa (the *Cahiers* critics were only to acknowledge Kenji Mizoguchi in the 1950s⁹ - a film maker of influence to Kurosawa): as he was a very modern, cineliterate and active film-goer, the liberating ideas of a strong, youthful group of *cinéastes* must have been appealing to him.

Similarly, the conditions of the two countries France and Japan (though by no means unique) had a lot in common, especially where film(culture) was concerned; in France, Truffaut had famously called for a new cinema against the 'Tradition of Quality' and the cinema of 'Papa'.¹⁰

Although very much like Kurosawa, Truffaut & co, at times sounded like a strong politically motivated new establishment, the ultimate importance in both film makers, as well as others such as Godard - was in creating aesthetic 'devices'. It was these 'devices' that had the ability of being politically constructive or deconstructive. Though not that far fetched to make a connection, Alain Resnais's film from 1959, *Hiroshima mon amour*, can serve as an interesting intertext to *Macbeth* as it is - even more so in the context of themes of *Eros/Thanatos* and Franco-Japanese relations: creating disruptions in the way we've traditionally read *Macbeth* and its ending.¹¹

The main themes of "ambition, violence and breakdown" and of sexual manipulation, interesting themes though they are, are often treated in a crude or, to say the least, predictable way when it comes to Shakespeare's *Macbeth*. Taken into the realm of Freud and established psychoanalysis, we don't seem to be getting any further from a basic notion, that (it is specifically) Lady Macbeth's libidinal energies

that have been re-directed into an all-consuming ambition that she will push to any length to quench its desire.

Orson Welles's version of *Macbeth* in all its stylisation (economic constraints taken into account) re-iterates the same - through sparse use of *mise-en-scene*, blocking and lighting. With his film it is slightly bizarre that he persist on a 'unity of vision' call, since the history of its production, as are the versions (3) of the film; scattered and inconsistent.¹²

Such previous themes and approaches can be taken into account, however, utilised and amalgamated into new hybrid forms of interpretations. The signs of Film¹³ in Kurosawa's cineliterate work, and these in the context of genres and traditions -ie. as Cinema (including previous cinema) - can be re-configured, re-developed and interpreted with different balances, even to create different meanings. *Kumonosu-jo* being a film, like *Hiroshima mon amour*, with a complex of multiple layers - though conceived in different ways, serves as a fresh approach to filmic and intercultural, intertextual Shakespeare.

With obliquely crossing themes, with these contradicting, with the processes of production revealed and supposed answers denied; with problematising self-reflexivity as well as documentary/realism, these films together offer new permanently displaced characters in search of authors.

One of the main points of interest in choosing *Hiroshima mon amour* as an adjoined text has absolutely nothing to do with sex, though it may be transparently over the realm. The problem at hand, for Kurosawa, goes all the way back to Dostoevsky¹⁴ and Akira's real-life brother, Heigo. The themes of 'the *Traitor*'

(though psychoanalysis would have its genesis in sexual shame and fear of humiliation) and *'Double'* are of utmost importance and a red thread through the works of Kurosawa and Resnais.

Living in a strongly hierarchical society and in a family of a long military tradition, Kurosawa - yet having a caring father - was the youngest and not of top-notch 'military material'. Through a progression of shocking events he witnessed with his brother, such as the Kanto region earthquake in 1923, a serious accident leaving his brother Heigo severely wounded and moments in his life where, after his brother's failure at an entrance examination, the most of the children was expected of him, Akira felt a gap between beneficial progression for him as contrasted with his ('less fortunate') brother.

The complexity here, as with the question of Kurosawa's relation to *authorship(-function)*, is that the two brothers were¹⁵, at least from Akira's point of view, very close; in fact, in a relationship that had its foundation firmly in a notion of the fictional/literary, in a notion of *'Doppelgänger'*. Take one side of the equation away, and not only is one player gone, so is half the script. Thus, not only is the idea of the arts - and more accurately, performativity¹⁶ - helping mankind important: it is essential. Only, questions of essence, for Kurosawa, are something he doesn't have answers for.

On the verge of (Post)modernism

The most striking resemblance of the two films is that they both have a strong, sexually charged couple set in an awkwardly 'timeless' situation. Especially in *Hiroshima mon amour* (as in *Kumonosu-jo*), the use of cyclical beginning and end

shots evoke a very universal, isolated attitude to the subject matter of - very broadly - mankind. Simultaneously though, both couples are within a very rapidly moving, specified, environment: in post-war Hiroshima or war torn Cobweb Forest in feudal Japan.

Both pairs of locations separate distinctly into interior (extra performative) spaces, and exterior (our apparently realistic, or mythical world)spaces in stylistic terms. The exchange between these forms one part of the discourse on sexuality and politics and gender roles in the films and in society (both of which are interdependent and -influencing). Goodwin argues, that in Kurosawa “(such) inversions are found as well in his film characterisations of marriage pairs and of individual male and female psychology, making his treatment of gender issues more extensive and complex than critics have commonly perceived”.¹⁷

Adding to this, the continual performance references via *mise en abime* scenes¹⁸ and the setting of intimate scenes as well as the utilization of Noh mask like make-up of Asaji (Lady Macbeth) and none to Washizu (Macbeth) work, to each other, in the manner of *sexual differentiation* and performance (and this not just in order to accentuate Lady Macbeth’s displaced sexual frustration) as the male and female characters (Hiroshima and Nevers, respectively) do in *hiroshima mon amour*. As far as personal exchange between the character pairs is concerned, both films’ characters can produce sets of binary pairings :

(These are rough indicators into the characters and should not be taken as signs of characters’ “finite” qualities)

Hiroshima mon amour

Hiroshima (or *he*)
Traitor (of his wife)
Remembering - Active
Gender role: Male

Nevers (or *she*)
Traitor of Memory (his, “the German’s”)
Forgetting - Passive
Gender role Female

- Contradicting the gender roles here are scenes such as the elliptical opening and closing scenes, the key point at which ‘she’ intends to depart.

Kumonosu-jo

Washizu
Traitor (traitor couple, but less together)
Confusion (for Kurosawa = humanity)
Gender role: Male
Face, rarely mask(expression) - passive

Asaji
like in shakespeare’s Macbeth)
Suppressed, denied Humanity
Gender role: Female
Mask - Active

- Contradicting the gender construction are issues of spatial situation: alone or together, as well as the potential survival of Asaji, affecting traditional reading of Lady Macbeth’s telos. (as *she* differentiates from the male-defined ‘femme fatale’)

Three additional questions or discourses set new possibilities for understanding the characters, or to quote Mikhail Bakhtin, for the characters to be freed from ‘*objectification*’: the character’s relationship to sex(uality), death (traditionally their physical environment or symbolical telos) and oppression within the relationship. It’s interesting to see that in these films we can find mutual roots in different themes. One such theme or discourse deals with the balance or oppressed/oppressor (or dominant/submissive) in the couple.

This dynamic is closely linked to the development of the sexual since in both plots, oppression leads to death or murder (or different qualities, though). In *Hiroshima mon amour*, oppression leads - through sexuality - to knowledge, and so death of others (those who’ve perished). Sex leads to remembering death inside of self

and death (of others) inside each constitutes death of the two main characters, symbolically, *in each other* (in memory) - in terms of tragedy, they miss each other ('s consciousness) and die.

In the specific context of Hiroshima, Kurosawa continues the relationships between the traitor, tragedy, separation of people/couples and silence as space in his film *Rhapsody in August*.¹⁹ In *Kumonosu-jo*, oppression of the other, in a more traditional way, leads to ambition, murder and sex. Ambition would traditionally be negated sex drive and cause death of others, were this not a conscious and performed act in a 'social' context/mask, even when in an 'intimate' space. This would also be a rather chauvinist point of view towards Asaji, if one couldn't re-approach narrative use of space and the main characters as behaving variously when :alone, or together, in public or private spaces.

As indicators of feminist/post-modernist critique, one can see elements of Nevers and Asaji as nonconformist and unconventional, emphasising, in reverse mode, the return of the men in to the *realm of Order*, whether dead, married or absent; their return to man-made conventions. In *Kumonosu-jo*, contrary to Shakespeare's Macbeth-text, the couple is less in conspiracy together and in addition to the form of the filmic technique and *mise-en-scene* delegating space, it is the female character Asaji, who survives or at least has been left more ambiguous, to be constructed by the viewer (whereas Washizu is very concretely killed by archers and falls, creating a dust cloud reminiscent of an (man-made) atomic explosion)²⁰.

A unifying theme in the *diegetic* contexts of these couples is an apocalyptic environment: either present continuous or past - in either case, both films treat time in ways peculiar to a shattered and fragmented, potentially homeless consciousness creating its respective reality. These binary opposites are - apart from *Kumonosu-jo*'s plot reading as a straightforward, abridged Macbeth, or either of these being read in context of "a history of influence" of *Romeo and Juliet* - the most traditional variables in indoor intimate scenes *and* simultaneously very radical alternatives, when placed in the *exterior-diegetic* and *extra* (or *non*)-*diegetic* contexts.

In fact, both these could be read as versions of *Romeo and Juliet* for a 'hopeless age' (and drawing such diagrams; seen especially in terms of intertextual variations on themes of sex and death and the balance in the relationship of death to sex/love, creating tragedy, or satire, in classical, modernist and postmodernist frameworks)

These indicators, though not attempting to be exhaustive, provide points of reference which one can hold up against author-imposed ideology (such as extensive characterisation²¹ of female in a narrowly defined way) and cinematic, societal and textual contexts and constructs. The only or most significant difference here is, that as far as I know, Resnais – belonging to the famous Left Bank school "attached" to the *nouvelle vague* – hasn't provided as equally productive a real-life context to bounce his works off as Kurosawa has.

Having said that – it is not at all 'obvious' that because Kurosawa creates an apparently unified, 'modernist' world or mental landscape (or as he might put it – Buddhist or existentialist-Marxist), yet contradicts himself wittingly, in a seemingly

elliptical, incoherent, post-modern way ; and that Resnais seems more unified in his elitist Marxist rhetoric, that this differentiation is fixed; quite on the contrary.

However, the intention here has been to provide a disharmonious marriage of two (inter)texts drawn to and repelling each other within and around the confines of Shakespeare's *Macbeth*.

Absence of Narrator figure – Kurosawa's Brother as *Double*

As discussed earlier, the tragic loss to Akira of his brother (as well as his sister) at an early age affected his already cynical views on life and serve as 'texts' constructing *Macbeth*. This cynicism, however, can be seen as a certain mode of behaviour or performance or inhabiting a certain type of space.

Kurosawa imposes a finiteness on characters as well as real people and acts, such as his brother's suicide and his own attempt, only to contradict it with a different tone, realising it is impossible or futile 'to negate' oneself (his absurdist utopia; to fix oneself beyond meaning and pain) and one's influences by ending one's life physical being. The imprint of Heigo is still there as Kurosawa has described his brother as "a negative strip of film that led to my own development as a positive image"²²

The construction, as in Resnais's *Hiroshima mon amour*, of a traitor, and narrator, is important here. Heigo Kurosawa was a *benshi*, a modern version of the narrator in Japanese Bunraku puppet theatre. the narrator was a very important element

In Bunraku theatre, as he controls the interpretation and narration of all events. The *benshi*, thus in the early day of silent Japanese (and Occidental) cinema, was an

invaluable asset of cross-cultural influence in Japan in performance *with* the audience.²³

With the advent of sound technology, of course, the *benshi* narrator became obsolete - as was to happen to Kurosawa's brother. One of the problems was, though, that the situation of the *benshi* had affected the Japanese cinema in terms of production and narration in specific, that that the removal would have if not a drastic effect, then at least stay inherent in film form in a subtle way.

In this sense, in *Kumonosu-jo*, one can read a few levels of importance in the absence of direct narrative voice and use of Noh song²⁴ (*benshi* was partially sung). Re-situating the negated role of the *benshi* in a self-reflexive sound film, placed within Noh structures, about treason offers an unique metacinematic commentary by Kurosawa into the tapestry of film history and Japanese filmic and theatrical traditions. It also stands as a piece of progressive Shakespeare by the omission of 'pure Shakespearean' text as well as in its geo-temporal transposing of story.

Being *Macbeth*, finally, this offers Kurosawa a choice opportunity to negotiate his position with his brother-double Heigo. As well as *Kumonosu-jo* being a Shakespearean play about the construction of a traitor, a narrator and treason, it is an intertext or tool to another end – to re-live (through) the problems of the real life.

Kumonosu-jo (because it is hybrid cinema-Noh) is, as much as Washizu and Asaji and the silent narrator are images of Heigo; Akira Kurosawa putting himself and the world together while realising the ingredients won't conform.

"I did not, and still don't have a completely personal, distinctive way of looking at things"²⁵. A couple of words should be said about Kurosawa's authorship,

or author-function, in terms relation to his brother and *Macbeth*. Being somewhat of an odd choice for *auteur*, bearing in mind his comments on originality and authorship, arguments for a unified oeuvre (in Kurosawa's case even; 'unified work') or universal themes are harder to uphold.

Placing him at the head of the table of interpretation, as an approach, will necessarily suffer at the hands of context, opinion and theory: his Buddhist thoughts of 'mu', his meditation on (his) existence as negation to his brother and curiosity in the mechanisms of life. His personality, work and the environment he sees himself living in is thus in constant flux.

Pessimism, Optimism and Finality in Kurosawa's *Kumonosu-jo*

Kumonosu-jo is a curiously irreverent film. Structured by Noh theatre conventions "to entrap characters and to eliminate any single, coherent point of reference,"²⁶ though heavily steeped in various Japanese and Western traditions in a peculiar mix, the film ceases to be pinned down within stable boundaries. However, with Noh we get a re-configuration of dramatic materials or elements.

The most important of these have to do with cinematic/dramatic space-time relations. Re-distribution dramatic materials according to the five traditional Noh play types²⁷, Kurosawa is re-configuring the process creating meaning. For characters and plot, especially, this is thus a specific politic and ethic – *within* a serialised, elliptical Shakespeare - that of an engaged, moving and self-reflexive viewer.

As Goodwin explains, "the empty expanses in Throne of Blood are not a space vacant of meaning. Their nothingness – as in both Japanese pictorial

conventions and European Absurdist theatre – has substance and significance”.²⁸ But beyond this ideological background, Noh can’t be used as a dominant force behind *Kumonosu-jo*, any more than *Macbeth* or cinematic structures that shape the narrative and transform the experience into and over the paradigms of the cinematic realm.

Kurosawa’s personal politics of the underdog or the proletariat depicted (like Shakespeare) through comedy aren’t either. The argument that *Kumonosu-jo* will manifest a mainly Japanese ethos or cinematic surface in spite of strong traditional influences will fall with evidence of a cinematic inheritance from classical cinema used in the film. Goodwin writes: “(Kurosawa’s father) Yutaka Kurosawa was an enthusiast about foreign movies in spite of the prejudices of professional Japanese educators against them as disreputable entertainments”.²⁹

John Collick reads *Kumonosu-jo* in conjunction with Kurosawa’s immediately preceding film *I kimono no kiroku* (Record of a living Being, 1955)– a very personal film “about the testing of nuclear weapons by superpowers and about the inability to protest”³⁰ - as being “perhaps one of the bleakest expressions of Kurosawa’s liberal pessimism”.³¹

For Washizu, there is no redemption at the end of the film, having to relive the heroic myth he is captured in every time the film is played – “a tragedy of a character trapped within a legend, ‘a myth according to the *cruel* dictations of medieval ideology”³²

However, read alongside Resnais’s *Hiroshima mon amour*, the separation of characters in *Kumonosu-jo*, as for the couples in *Rhapsody in August*, (as intertexts situated in different temporal and geographical locations) this is something to be dealt

with, negotiated; consolation and happiness in the present may lie in just this sort of (heroic or not) myth and most importantly , in its replay – in imagination at play with memory.

In a contemporary (post-modern) situation, notions of performativity of different roles and the employment of stereotypes have shown, as Kurosawa has shown us here with his not-so-traditional Noh, that we can ‘write’ new layers on stereotypes or defined characters. In this sense, it is slightly odd narrow down to ‘only’ “bleakest expression of Kurosawa’s liberal pessimism” cultural materials attached to a cultural producer.

To quote Peter Brunette and David Wills: “the auteur is a construction that can only be located provisionally at the ‘head’ of a series of shifting marks; it is a series of texts that retrospectively creates an auteur, rather than an auteur who creates texts”³³

Following from this, one should point out that it is also the selection (and absence, at times ‘neglect’) of texts and light shed on them that can create qualities such as *pessimist* and *optimist* – especially taking into consideration an *auteur-construction* ,which is already an active intertext, who is unwilling to delineate finite texts or directions for theorists to take; “I like unformed characters. This may be because, no matter how old I get, I am still unformed myself”.³⁴

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Endnotes

NB italics in text differentiate between *Macbeth* the play text and Macbeth the strategy (although Shakespeare's *Macbeth* could be seen as a specific strategy in James I's court)

¹ pg. 21 Goodwin, James "Akira Kurosawa and Intertextual Cinema"

² 'Throne of Blood' (1957) with english subtitles and BBC introductory text

³ pg. 18 in Goodwin

⁴ pg. 179 James Collick "Shakespeare, Cinema and Society"

⁵ see pg. 27-38, 184 in Goodwin

⁶ pg. 28 Ibid.

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- ⁷ pg. 20 Ibid.
- ⁸ pg. 28 Ibid. Goodwin notes the principal biographemes in Kurosawa's life as: "The paradox of family life, the shadow-self experienced through his older brother Heigo, the cataclysm of the Kanto earthquake in 1923, the formative role of storytelling, the shape of his professional lie and the perception of Kurosawa as a "western" artist."
- ⁹ pg. 18 Ibid.
- ¹⁰ Truffaut "A Certain Tendency in French Cinema"
- ¹¹ See Hill, "Apocalyptic Desires" for an in-depth study of Duras and her treatment of sexuality and its link to knowledge/consciousness
- ¹² For a very irritating account of the assembly of Welles's Macbeth, see Kliman "A Textual Parable"
- ¹³ pg.2 Goodwin
- ¹⁴ pg. 32 Ibid.
- ¹⁵ pg. 32 Ibid.
- ¹⁶ Goodwin would perhaps link this to a notion of storytelling
- ¹⁷ pg.30 Ibid.
- ¹⁸ For a descriptive study on visual and spatial motifs :see Davies "Filming Shakespeare's plays" pg.152-166
- ¹⁹ pg. 54 in Goodwin
- ²⁰ pg. 158 Davies "there is a suggestion..."
- ²¹ ie presentation of narrow range of 'female' signifiers contributing to the making of meaning for 'stunted' female characters
- ²² pr. 38 in goodwin
- ²³ for this explanation of the function of Bunraku and benshi narrators, I am indebted to Collick, pg. 169 - 171
- ²⁴ pg. 34-35 Goodwin
- ²⁵ Kurosawa pg.27 in Goodwin
- ²⁶ pg. 179 in Collick
- ²⁷ pr.167 – 8 in Collick
- ²⁸ pg. 184 in Goodwin
- ²⁹ pg. 30 in Goodwin
- ³⁰ pg. 174 in Collick
- ³¹ pg. 181 Ibid.
- ³² Ibid. the italics are mine. This application of an 'arching' past moral state as unchanged in a modern medium is strange and encourages a limited interpretation
- ³³ quotation from Sreen/Play: Derrida and Film Theory in Goodwin pg.22
- ³⁴ pg. 27 Ibid.