



Queering the Shakespeare Film: Gender Trouble, Gay Spectatorship and Male Homoeroticism

Anthony Guy Patricia

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A range of mainstream and independent English language film productions of *A Midsummer Night's Dream*, *Romeo and Juliet*, *Othello*, *Twelfth Night*, and *The Merchant of Venice* take centre stage in *Queering the Shakespeare Film*. This study critiques the various representations of the queer – broadly understood as that which is at odds with what has been deemed to be the normal, the legitimate, and the dominant, particularly – but not exclusively – as regards sexual matters, in the Shakespeare film. The movies chosen for analysis correspond deliberately with those Shakespeare plays that, as written texts, have been subjected to a great deal of productive study in a queer context since the beginnings of queer theory in the early 1990s. Thus the book extends the ongoing queer discussion of these written texts to their counterpart cinematic texts. *Queering the Shakespeare Film* is a much-needed alternative and complementary critical history of the Shakespeare film genre.

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