

SHAKESPEARE AND MANGA: A STUDY OF TRANSCULTURAL AND TRANSMEDIAL ADAPTATION OF SHAKESPEAREAN DRAMA

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ABSTRACT

The practice of adapting a play into comic book widely differs from other forms of adaptations. Like for the mostly adapting platform, a film for those adapting a Shakespeare drama usually require an abbreviation of the original and transforming the dialogues and other texts into words. The post modernistic notion of comic books is high lyre flected through the multi-configurationally, flexible, fluid andre-modification of the source. One of the modern era's remarkable mutations is the Shakespeare manga. The manga emancipates from the original context. Manga Shakespeare is a series which takes inspiration from Shakespearean dramas. Manga as being the unique art-style originated in Japan. The series rather focuses on the models of the plays, than the original context. This instance proves the fact that Shakespearean works exists as audio-visual framework which can be acclimatized into modern modes. Especially, when manga is an art form developed in the contemporary ages, and whose nature and cultural context is very vibrant to Trans figure Shakespearean drama into something entirely different. However, the advantage of the fluidity of manga allows itself to reconfigure four hundred years western theatrical plays into a bridge between post-modern and early modern modes. Shakespearean Manga can be considered as one of the most recent additions in a series of multidimensional Shakespearean adaptations.

KEYWORDS: *Manga, Japan, Otaku Culture, Graphic Novels, Adaptation*

INTRODUCTION

Linda Hutcheon writes in her book 'The Theory of Adaptation' - "...the Victorians had a habit of adapting just about everything-and in just about every possible direction; the stories of poems, novels, plays, operas, paintings, songs, dances, and tableaux vivanta were constantly being adapted from one medium to another and then back again. We post moderns have clearly inherited this same habit, but we have even more new materials at our disposal-not only film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments, and virtual reality experiments." Despite the popular practice - in the various forms of videogames and musics, the adaptations are often regarded as minor form of work. However, Robert Stam states (2005b: 8-12) that several theories in the contemporary age have drastically changed the general view regarding the inferiority of adaptation. The stern equalitarian treatment and collective subjectivity to stories in every media has been too often approached by Kristevan intersexuality theory, Derridean deconstruction and Foucauldian challanges. It can be derived that by being the second does not become inferior and the first does not ascend rightfully to the superiority. The form of adaptation itself is an interesting discourse itself, regardless of any particular media. While most of the research focuses are often bestowed on films and literature, the equal priority is also held by other forms, such as music, amusement parks, graphic novels, animated arts, opera etc. Adaptation is a something which applies to a product in the procedure of inception and reception. This indicates a process

which exists in both formal and experimental form. The adaptation process is not just about encoding art in various forms or style, but the art of appealing the consumers also plays an important role. Some media depicts the stories, such as the novels, short stories etc. While other project them, such as movies and dramas. And some totally immerse the consumers, like video games. Like mentioned before, adaptation is not just another form of literature, but a process as well. The importance of adaptation largely relies on the adapting platform, while elements such as legal, political, financial etc influence it. Linda Hutcheon explores the oscillations between original and the adapted work (if we know about it). She remarks that if one is not aware of the adaptation, they will not experience the work as an adaptation. She also remarks about the importance of adaptation, as she writes, "Neither the product nor the process of adaptation exists in a vacuum: they all have a context - a time and a place, a society and a culture."

The Trans coding of the original work into something other is always important. As Linda Hutcheon states, "it's a form of repetition without replication." While adapting a story, unavoidable transition always happens - whether consciously or not."

Like discussed before, the art of adaptation in various forms has been practiced by humans throughout its history. Not just within the literary territories, but countless sculptures, paintings, music have frequently taken its inspiration from myths and legends. However, the literature to film adaptation was considered most vicious by many prominent literary figures. Virginia Woolf marked it as 'parasites', while Leo Tolstoy went a step further and remarked it as, "a direct attack on the methods of literary art"

However, these kinds of biases have been diluted in the postmodern era, as it now focuses on the multidimensional intertextuality throughout various media. Not just simply dismissing the hierarchy of source or original work and the adaptation work, but it also evaluates the thorough evolution of the text thoroughly. Thomas Leitch remarks this as the post-literary adaptation age. An era in which non-literary contents are often turned into narratological storylines for various media forms. comic books onto film/TV series franchise (Marvel Cinematic Universe, DC Extended Universe, Game of Thrones etc) , manga into anime (Naruto, Bleach, Dragon Ball Z, Death Note etc) or live action (Ruroni Kenshin, Death Note etc), novels into video games (Witcher, Lord of the Rings, Harry Potter etc) or films into theme park (Pirates of the Caribbean, Disney etc.)

Adaptive art not only flows from the origin to the recipients, but it also goes through severe mutation. Which is remarkably noted, when it leaps through various medias. Such mutations are often instigated by the form of the media, the cultural preference, political or socio-economical conditions. Often large novels are compressed into a two hour film format. Or sometimes the explicit contents are partially or entirely corrected or censored to target a larger audience. The cultural settings are often changed, and so are the timelines. Often the adaptive art picks barely from the original content, and very little resemblance could be find in the adaptation with its original art (The MCU films, Disney animated films). Video games adaptations often lose the narratological aspects, while it gains the interactivity with the consumers. However these transitive arts have been distinguished from the unofficial arts, such as fanfiction or parody. Linda Hutcheon rejects to consider those as the adaptive art. While Simon Murray focuses on the popularity and the successfulness of such fanfictions.

The modern day adaptations are not just undertaken for art's sake, but with a strong economical requirement also. Like Linda Hutcheon writes, "The e recent phenomenon of films being "musicalized" for the stage is obviously economically driven. The movies of The Lion King or The Producers offer ready-made name recognition for audiences,

thereby relieving some of the anxiety for Broadway producers of expensive musicals. Like sequels and prequels, “director’s cut” DVDs and spin-off s, videogame adaptations based on films are yet another way of taking one “property” in a “franchise” and reusing it in another medium. Not only will audiences already familiar with the “franchise” be attracted to the new “repurposing” (Bolter and Grusin 1999: 45), but new consumers will also be created. The multinationals who own film studios today often already own the rights to stories in other media, so they can be recycled for videogames, for example, and then marketed by the television stations they also own (Thompson 2003: 81–82)." (Hutcheon, 32)

It is a well known fact that Shakespeare himself was a master adapter and he found inspiration for many of his plays from the Holinsid Chronicle. Shakespearean plays have been freely adapted by playwrights and authors since the late 1600's. S.Sen writes, "Shakespeare, the quintessential English poet and dramatist, has been read, acted, translated, adapted, and alluded to so often, and in so many different cultures, that his global reach is now generally assumed to be greater than that of any other author." (Sen, 9) It is also to be noted that often these adaptation led to the extreme transformation of the plays. Such as Hamlet becoming a princess, or in Naham Tate adaptation of King Lear, which follows a different ending, the death of Cordelia and the absence of the Fool. While in 18th century Thomas Bowdler attempted to make Shakespeare family plays. In which he censored many speeches and edited various events to make it suitable to all ages. Going further, Shakespearean adaptation has helped other sectors too. Freud used Hamlet and Gertrude to depict Oedipal Complex. While modern day adapters often tend to adapt Shakespearean plays on the backdrop of particular theories. Such as existentialism or feminism etc.

Douglas Lanier stated the observation that Shakespeare's transmutation into pop culture leads to "an interplay between two cultural systems- high and pop culture - that operate in parallel realms, two bodies of reference, sets of cultural institutions, canons of aesthetic standards, modes of constructing cultural authority." As an attempt to explore the intercommunication of Shakespeare and Manga, one must negotiate the interest of Shakespeare in contemporary pop culture first. As mentioned before, the works of the Bard has influenced most aspects and forms of arts for almost four hundred years. Shakespeare has always stood as a global form of art. In the previous century, most of the translation of Shakespeare's works took place, and they spread throughout the continents as an attempt to establish Shakespeare an eminent symbol of globalized literature.

In the past century, the film industry has taken the most from Shakespearean literature, which is true even to this decade. The most recent addition to this is Michael Fassbinder starring Macbeth. As The Telegraph remarks "In the brilliant new adaptation of Macbeth, Michael Fassbender gives an outstanding performance in the main role. "Further Telegraph critic Robbie Collin remarks that the adaptation is "as good as Shakespeare on film gets". Legendary film maker Akira Kurosawa's take on Shakespeare can be considered one of the most prominent adaptations in film history. His Throne of Blood (1957) is based on Macbeth, in which he sets the backdrop to the feudal Japan - where a samurai is informed that he will become a mighty and influential lord. The samurai ventures on a blood coated path of vengeance, instigated by his wife. The movie is drawn by gloom, a sense of impending doom and destruction - the trademarks of Shakespearean tragedy. Coriolanus (2012), the debut work of Ralph Fiennes also leaves a sombre mark. In which Gerard Butler and Fiennes sends an exotic representation of the Shakespearean play of the same name - scripted into film by Bafta nominated John Logan.

Amidst all the plays of Shakespeare, Hamlet has fascinated the artists most. It has been staged multiple times - by great actors of the ages. Including David Garrick in the eighteenth century, Edmund Kean in 19th century, also by Kenneth Branagh, Laurence Olivier and Benedict Cumberbatch of contemporary times. Kenneth Branagh brought Hamlet onto the stage for four times. Apart from that, he also directed and acted in the 1996 film Hamlet along with Kate Winslet, Richard Attenborough, Robin Williams and other prominent actors. The tremendously long film included almost every line from the original play. also intricately portrays the political and psychological dilemmas. Kenneth Branagh also attempted to turn Love Labour's Lost (2000) into a musical comedy, as a romantic story of a king and his three friends. Another mentionable name among the series of Shakespearean modern film adaptations, is Baz Luhrmann directed Romeo+Juliet (1996), starring Leonardo DiCaprio and Claire Danes as the romantic couple. The backdrop is set on modern Verona, where the focus is given upon the rivalry of two gangs. Gil Junger also brings Taming of the Shrew to a High School in 10 Things I Hate About You. West Side Story (1961) by Jerome Robbins and Robert Wise also finds its inspiration from the great romantic saga of Romeo and Juliet. Richard Beymer portrays Tony, the leader of a white gang, while Natalie Wood plays Maria, the sister of a Puerto Rican Gang Leader. The film bagged 10 Oscars and went for a long performance in London and Broadway. Oliver's experimental work on Henry V as on the backdrop of Second Great War remains unparalleled and patriotic. Like The Telegraph remarks, "His clever move between stage and "real-life" settings is triumphant and his own delivery of the St. Crispin's Day speech on the eve of the bloody medieval battle of Agincourt has never been bettered on film." Indian director Vishal Bhardwaj's take on Othello, Macbeth and Hamlet as Omkara (2006), (Maqbool), Haider (2014) - which explores the post-colonial aspect of Shakespeare. The tension between colonial text and post-colonial culture becomes vivid in the adaptation of Shakespeare. Sangeetha Datta's Life Goes On (2009) based on King Lear, metaphors the colonial affairs between Britain and India as the relationship between Lear and Cordelia. Pakistan's take on Shakespeare also become evident through stage adaptation Ranjha and Juliet (2009) - which establishes 18th century poet Waris Shah's Heer Ranjha as a symbolism of globalized multiculturalism in Pakistan. As of other East Asian country (apart from Japan), Mokwha - a South Korean theatre company's adaptation of Romeo and Juliet, fuses comedic components in the tragedy of Romeo and Juliet.

Other from Hollywood, various European theatres has also taken creative approach to Shakespeare. Like the German Romeo and Juliets, to which Monika Seidl remarks, "Heimat, a notion which plays a major role in representation of home as an imagined community in German speaking context." As the concept of abode or 'domus' is centrally thematized in this play. Ivona Misterova also does a detailed analysis of pre and post-1989 Czech Shakespearean adaptations. Shakespeare here functions as a mechanism to explore post-communism political scenario of Europe. Csaba Kiss's Return to Denmark can be considered as the Hungarian Hamlet which ponders on the fallen communist era.

Manga or the Japanese comics are popular media of Japanese culture. The Manga itself tend to be an organic part of Japanese Otaku Culture. The first American graphic novel adaptation of Shakespearean play came out in 1950, which were Romeo and Juliet, Hamlet, Macbeth. While perhaps the first Shakespearean play inspired manga hit the Japanese market in 1965. As the chapter 48 of the manga Astro Boy, Osamu Tezuka presented Robio and Robiette - the tragic love affairs of three robots. He published few more adaptations, in most cases episodes loosely based on Shakespearean plots or characters. These included Vampire (a combination of Macbeth and Richard III), A Parrot With Seven-Colored Feathers (takes inspiration from Hamlet, Othello and The Taming of the Shrew). Apart from Osamu Tezuka, we see Taro Minamoto ; who comedic adaptation of Hamlet. Yosuko Aoike also presents us with a Romeo Juliet play in the Manga which ends up as a satirical situation.

It is a known fact that cross-dressing and gender bending are popular thematic elements in manga. Matsuri Akino applies this in the manga *As You Like It*, in which the heroine disguises as a male. While Harumo Sanazaki provides us the voice of the oppressed gender or the second sex in her manga adaptation of Shakespearean plays, which includes the exploration of *Hippolyta*, *Lady Capulet* and *Lady Macbeth*. There is also the *Romeo Juliet* adaptation by Yumiko Igarashi and Megumi Ishikawa's *Romeo Juliet* adaptation for the children, and Kumi Morikawa's *Twelfth Night*.

However, the most remarkable non-Japanese manga adaptation of Shakespeare was done by the London based publishing house *SelfMadeHero's Manga Shakespeare Series*. The series includes fourteen reworked adaptation of Shakespeare, including *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Richard III* etc. This series greatly differs from the original plays and often ventures into the realm of alternate reality or science fictional world. Like Yoshihara Yukari remarks about the adapted *Hamlet* manga, "Emma Viecelli makes clever use of manga conventions, such as the world after the final world war, and *bishōnen*, a beautiful male youth in agony, in setting her *Hamlet* in a dystopian future after apocalyptic climate change and world wars, where surveillance cameras put everyone under total surveillance. She created her *Hamlet* as a beautiful boy filled with teenage angst, who is psychologically unstable and philosophical enough to believe that "The time is out of joint: O cursed spite, / That ever I was born to set it right!""

Shakespeare was first popularised in the pop cultural graphics novel *Sandman* (1988-1996) by Neil Gaiman, which reemployed several characters from *The Tempest* and *A Midsummer Night's Dream*, including Shakespeare as a character himself. (Similar to the anime *Romeo x Juliet*) in which Shakespeare appears as a character). As Wetmore comments, "the scholarly community has finally recognized the significance of comics and especially Shakespeare in the comics". (Wetmore 171)

Since 60's Shakespeare has started infiltrating Japanese manga as well. And manga as an individual stream of graphic novel, tend to hold enormous potential. Like Heike Jügst comments, "Manga have become the largest segment of translated comics in the Western world" [.....] Also manga has become "Phenomenal success across Europe as well as in the States, where over the past four years they have become by far the fastest growing category of book sold in America" ("*Manga: An Introduction*"). Compared to the other forms of media, manga is very easily accessible to all Japanese and perhaps the most popular among the people of every age. As Gorman remarks, "The visual messages alongside minimal print can help a reader process the story, providing a literary experience that is not fraught with the frustration that often plagues beginning readers as they struggle to comprehend the meaning in a traditional text-only book" (Gorman 11), this confirms Emma Hayley's statement, "Manga, With its pace and vigour, was particularly appropriate for Shakespeare, who intended his plays seen rather to be read".

The two frontrunners in turning Shakespeare into manga are, East Press' *Manga de Dokuha* and Self Made Hero Press' *Manga Shakespeare*. These two groups have contributed most in the adaptation of Shakespeare into the Japanese culture. Like Troni Grande remarks, "The graphic reworkings of Shakespeare volumes provide a *translation* that keeps "interplay between two cultural systems" dynamic and open for the reader." (Grande 2). It becomes quite evident that Manga and Shakespeare focuses on the paradox that Shakespeare is a crucial element of mainstream canonized literature. Manga's attempt to double access Shakespeare keeps the border between pop-culture and high culture. Despite his vast presence in popular culture "For most observers Shakespeare, as the icon of high or 'proper' culture, seems to stand apart from popular culture" (Lanier 3)

MANGA SHAKESPEARE

Apart from Manga De Dokuha, Manga Shakespeare by Self Made Hero perhaps has adapted most of the Shakespearean dramas. It is also supposed to be one of the most critically acclaimed manga adaptations of Shakespeare with tremendous economical gain. The series consists of fourteen of Shakespeare's drama adaptation in abridged version.

During the mid 90's when cultural study was becoming a new part of post disciplinary studies, Fredric Jameson remarked that the critical analysis of a cultural trend can be considered as fan, or "fan of fans". Still the difference between a fan and a critic must be acknowledged, as "the distance that has to be overcome between the 'real' fans and their academic ethnographer" (42)

Through the critical evaluation of Manga Shakespeare a similar kind of Trans cultural phenomenon can be seen in the as a part of post disciplinary studies. As York, Hulbert and Wetmore remarks that a conventional 'street creed' of Shakespeare can witnessed through the youth-culture "cultural creed" (7-8) As Lanier says, "Because... Shakespeare symbolizes high art on general, the distinction between 'Shakespeare' and 'popular culture' epitomizes one of the great divides in the culture of the last century, the division between highbrow and lowbrow" (Lanier 3)

The prime reason behind Manga Shakespeare's such high acclamation is because of its pragmatic approach to infuse Shakespeare into young readers. The financial cause behind the inception of such series originates in order to serve Shakespearean literature to the teen consumers. As Troni Grande comments, "The reader's positioning through high or popular culture, or indeed through a "double access" to both, has obvious implications for the interpretation of Shakespeare." (Grande 4)

Bourdieu draws clear line between the non-aesthetic high culture and emotional approach of pop-culture. However Manga Shakespeare easily blurs this border. It becomes a fusion of both these elements. As reading them can be a scholarly venture and passionate commitment at the same time. Toni Grande comments to this, "Contemplating Shakespeare's language obviously requires the intellectual detachment and disinterestedness associated with the pure gaze of high culture. The manga art, however has a more direct emotional impact on the reader that can effect an identification with the characters and provide more immediate access to Shakespeare than does the dense script." (Grande 9)

The manga Midsummer Night's Dream shows a transformation from the original text, changes of the lines, the characters from the drama turns out to be rather flat in this manga, and also crucial elements from the original text such as metadramatic dimension seems missing. As most significantly it can be noticed that the tension between Theseus and Hippolyta has been considerably reduced. The introduction of Hyppolyta in various version of the play has witnessed great experiments, however in the manga; her image has been quite simplified. She has been introduced as the Amazon Hunter with bow and shield - this only to signify her warrior personality. However, one can notice that the engagement between the pictures and the textual component still holds the metadramatic feature. Puck here appears to be the puppeteer through which he narrates to Oberon the ridiculous events of the wood. As Grande comments, "The reader sees Puck literally holding the strings to control the characters; this image further breaks down the naturalistic notion of characters as autonomous agents or persons. (Grande 13)

The manga adaptation of Romeo and Juliet takes enough liberty to be set in the modern age Tokyo, where Romeo and Juliet's family happen to be opposing Yazuka gangs. Then overcoating of Japanese culture onto the characters results a certain dimensions of vigour and complications. Romeo in this, is being introduced as 'rock idol'. The cultural features in this Romeo are what make him different from the original one.

The manga adaptation of *Romeo and Juliet* consequently faces much simplification in order to meet up with the demand of the readers. First of all, one can notice that all the sonnets have been removed. Also, due to the change of the format from text to manga, the implication on the lovers' dialogue has been shifted to a more image based representation. Also by keeping in mind the average age of the major consumers, a great degree of censorship has been applied on the manga by skipping all the violence and sexual references.

Advocating the usage of modern technology also seems to be another prominent side of the Manga Shakespeare's adaptation. In *A Midsummer Night's Dream* one can witness Egeus using a surveillance camera against Hermia and Lysander. Also the mechanicals practice their play using a computer. Technology also has been used to depict tragedy in *Romeo Juliet*, as Romeo is unable to get the truth about Friar Laurence's scheme regarding the fake Juliet's death. The elements of modern technology in these drams provide a new dimension to the works, as York, Hulbert and Wetmore say, "individual and collective identity are established by and associated with the products that one buys and uses" (6)

The manga adaptation of *Romeo and Juliet* has been compared with Baz Luhrman's film adaptation of *Romeo and Juliet*, by the Independent on Sunday. "This new series does in book form what film director Baz Luhrman did on screen - make Shakespeare cool and accessible to a younger generation... artists use dynamic flow of manga to give Shakespeare's plots an addictive page turning energy."

As mentioned before, the manga focuses less on the textual intensity and more on the visual representation. Certain form of arts is applied to general manga quite frequently as a norm. For instance, the "big eyes" which was brought to popularity by Osamu Tezuka. So a great impact is left on the facial and external features of the characters. According to *A History of Manga*, "In Japanese manga the theme is made apparent through the words and actions of the characters, such that the reader is able to experience the theme through a process of psychological identification with the protagonist."

Various manipulation of the emotional interaction with the readers are also seen in *Romeo and Juliet* through the usage of several artistic techniques. The traditional big shaped eyes and close up shots of the characters have been frequently used to display the pathos. At the same time, the use of 'chibi' (deformed or over exaggerated forms) is also noticed to apply the comical effects. However the tragic scenes are refrained from using the chibi, as they would only spoil the noble course of the plot. As Grande says, "The Manga Shakespeare *Romeo and Juliet* is a powerful and estranging retelling : the chibi moments of passion defamiliarize Shakespeare and frame his lines with a renewed emotional intensity, revealing not just how volatile and young the characters are, but also how important the reader's role is in filling in the gaps between panel and create characters itself." (Grande 17-18)

Manga de Dokuha

East Press undertook the project *Manga de Dokuha* in 2007, which included various genres of literature such as political, religious and classics. Four of Shakespeare's works were also included in the series: *Hamlet*, *The Merchant of Venice*, *Macbeth* and *King Lear*. While Shonen/ Soujo or Young-Adult has remained the most popular subgenre of manga in Japan, *Manga de Dokuha* deviates from that and targets adult readers. Hence, it can be identified as a Seinen or adult manga. However *Manga de Dokuha* attempts to narrow the gap between Shakespearean masterpieces and common readers. As Nozomu Omori remarks, "...brave idea of challenging the impossible mission of transforming literary works into the format of manga." Still the lack of the series' critical analysis makes Yujing Ma comment, "In spite of its popularity and wide-discussions among readers, the series seems to have been neglected by literary critics." (Ma 14)

King Lear

King Lear can be considered as one of Shakespeare's most heart-wrenching tragic piece of work, and the manga follows the same path. R.A. Foakes remarks, "King Lear speaks more largely than the other tragedies to the anxieties and problems of the modern world" while Suzuki Tadashi states that "Lear's tragedy of solitude and madness must be brought to any old man living in any age in any country" (Carruthers 99) as "Shakespeare has shaped many of the categories and themes through which we have come to understand human life, human nature and human culture" (Garber 270).

The manga King Lear initiates with a dark and sombre mood. The first page depicts three flying crows and a group of people. As the story progresses, the readers come to know that a solar eclipse is taking place. The idea of this eclipse perhaps comes from Gloucester's remark about eclipse from Act 1 Scene 2. Probably the biggest creative licence the manga takes is seen in the character of Edgar. The manga modified his parts and role to a great extent. Instead of Lear, Edgar ventures on the pilgrimage, also take the disguise of "people at the bottom of the society where he thinks smile begins and hope exists" (127) and as a part of the marginal class he feels that he has nothing to be afraid of. The representation of poor's and beggars has been extended to a certain level of greatness and it also happens to be one of the core focuses of the manga. This actually reflects the socio-economical instability of Japan when the manga was released. Japan was in middle of the international economical crisis and also a destabilized political power with often changing of leadership the readers could easily relate themselves to the political turmoil of the society.

Among the other changes, we see the Fool lives in the end, which clearly reflects Akira Kurosawa's film adaptation of King Lear, entitled Ran (1985). He provides a philosophical insight similar to Edgar, "The bottom is the beginning of smiling" with his positive remark, "what exists there is hope." The mentioning of hope, kind of blurs the overall tragic darkness of the source text. However, the manga can also be interpreted as the Japanese lifestyle of self-indulgence and the escape from it.

Macbeth

"Macbeth provides an excellent starting point for recovery of Shakespeare's teaching about tyranny, and what it has to do with an attempt to find natural limitations to human desire." (McGrail 19)

In the beginning of the manga adaptation of Macbeth, one can notice that the historic scene of the three witches and their speech "Fair is foul, and foul is fair" have been replaced with an image of hawk and owl flying outside a castle under a thundering sky. The wide landscape of the opening bears resemblance with Akira Kurosawa's Throne of Blood, which shows a foggy bare landscape at the start. The beginning also approaches similar symbolical narrative as the manga King Lear, with the line "An owl killed a hawk at that night", death of an old man and a shadowy figure with a knife in his hand. Apart from the murder of King Duncan, the killing of Banquo. Readers witness the dying Banquo in tears as he refuses to forgive Macbeth for his crimes. In response, Macbeth says, "Die for my future." This has clearly portrayed Macbeth as a tragic anti-hero who is well aware of the consequences of his crimes, and also that his obsession with murder will become the chief device for his security. However this is easily shaken later by the apparition of Banquo's ghost.

Similar to the manga King Lear, the manga Macbeth also deviates from the original text in some cases. It greatly reduces the supernatural interventions, while heightens the violence and punishment. Macbeth's each act of violence returns to him as karma. For the readers which serves both as a purpose of morality and catharsis. As Yujing Ma comments, "Rather than the influence of external factors, Macbeth's inner drive for power is emphasized. From the

perspective of moral lessons, it for sure that Macbeth should compensate for what he has done. It is a fact of life implicit in almost every consequential action." (Ma 27)

The Merchant of Venice

The manga version takes enough liberty to modify and freely add to Shylock's character in this tragedy. The manga also acquire much of the elements from Michael Radford's film adaptation of *The Merchant of Venice*.

Due to the transitioning of the general perspective of the Japanese and the changing of political poles, the representation of Shylock has often altered. Goodman and Miyazawa remarks, "It was not until the late 1960s that Shylock was portrayed sympathetically in Japan." Also this was the time when Japan saw "the apex of their sympathy for the Jews". Watanabe and Gamble further support this statement, that after the nuclear holocaust of the World War II, they began to "identify with the Jewish plight and view themselves as similar victims of international violence." (199)

It can also be noted how Shylock and Antonio shares a mutual hatred towards each other.

Though the manga have taken much from Radford's film adaptation. It would be unfair to state that the manga is a mirror image of the film. As Yujing Ma comments, "...the manga shows different perspectives from both the Shakespearean text and Radford's adaptation in representing Shylock." (Ma 24) the representation of Shylock in the manga is greatly influenced by their cultural history. Miyazawa and Goodman says that "the Japanese image of Shylock, which has been so influential in shaping Japanese ideas about the Jews, has virtually nothing to do with Jews but mirrors Japan's own cultural history" (33). The mutative elements in Japan's own culture results the divers image of Shylock in the manga. This becomes evident when Miyazawa and Goodman remarks that the general popularity of adaptation/translation of the drama during the Meiji Era happened from the nation's addiction with "money, money-lending and trials" (34-5).

Hamlet

Among the works of Shakespeare, Hamlet has been considered as one of the most intriguing one. For ages it has influenced and inspired artists. As Victor Hugo comments on the universality of Hamlet, "His strange reality is our own reality, after all... Unhealthy as he is, Hamlet expresses a permanent condition of men" (14) while Laurence Oliver comments, "this [Hamlet] is the tragedy of a man who could not make up his mind". However, the manga focuses less on the flaws of the protagonist and more on his worthiness.

The manga like the other three adaptations takes a different opening. One can see that through Horatio's words, the manga depicts the tragedy of Hamlet. as he says, "This is not only a revenge play, but a story of the struggle of Hamlet, prince of Denmark" (6)

Readers can witness how the manga puts extra emphasize on the characteristics of Hamlet. As it portrays him significantly as a stern personality, with a strategist mindset and above all a royal personality of heroic grandeur. The transcultural aspect of the manga also becomes quite clear, as Yujing Ma remarks, "In the end, the implications encourage us to consider how interplay between different cultures affects and creates deeper meaning-making within a context of dialogues. But each of them discussed here has intersected in different ways with the Japanese perspectives." (Ma 29)

The manga also employs the mechanism of intertextuality as readers finds subplots from various other adaptation, and not only the original source.

Other Manga Adaptations

Apart from *Manda de Dokuha* and *Manga Shakespeare*, various other manga have been influenced by Shakespeare throughout decades. Such as Tony Tamai's science fictional take on *Macbeth*. In which the Three Witches appear to be robots, with the depiction of flying monsters and futuristic technology. Tezuka Osamu mixed *Macbeth* and *Richard III* with *Romeo and Juliet* on a futuristic backdrop, his manga chapter *Robio and Robiette* (1965) tells the story of the love affair between two robots. Tezuka Osamu also takes much from *Hamlet* in his *A Parrot with Seven Coloured Feathers* (1981-1982). Aoike Yasuko introduces *Romeo and Juliet* as play within manga, in which the actor of *Juliet* appear with the feature fluid sexuality. While Minamoto Taro makes a slapstick version of *Hamlet*, in which *Hamlet* appears as a perverted character.

Sanazaki Harumo explores the voice of the second sex in her manga, like *Hippolyta*, *Lady Macbeth* and *Lady Capulet*. Being an avid fan of Shakespeare herself, Sanazaki provides voice to the often ignored women figures of Shakespearean plays, the one who got overshadowed by the patriarchal predating. Her manga adaptation of *Romeo and Juliet* sheds new light on the play, as the narration unfolds through the perspective *Lady Capulet*, *Juliet's* mother. Applying the same mechanism, Sanazaki reveals the story of *Macbeth*, from the perspective of *Lady Macbeth*. Further she separates her from the shadow of *Macbeth* by bestowing upon her an individual identity or name - *Grouch*.

Sanazaki's *A Midsummer Night's Dream* fights again the romanticization of sexual predomination. As *Hippolyta* refuses to identify her union with her conqueror *Theseus* as love.

Hamlet in Osaka (2005) is another modern take on Shakespeare's work, in which *Hamlet* belongs to the working class. This manga neglects the conventional tragic theme of the play, while gives a new dimension to the play from the perspective of a working class protagonist.

However, the numbers of such adaptations are quite limited. . Despite the extreme popularity in Japan, the manga authors have often refrained to adapt from the western literature. "due to Japan's isolated geographical location and solitary cultural growth, people of Japan often found western adaptations alien. Though the daring Japanese industry has often taken such bold projects and have used tremendous freedom to mould it into something entirely new, yet most of the industry is still afraid to go out of the box due to commercial risks and failure." (Naskar & Maiti, 9).

CONCLUSIONS

The manga adaptation of Shakespeare falls in the category which Linda Hutcheon has identified as the "double vision of adaptation. As the original text and as the adapted text - the work is important in both forms. Trans coding the text in the same or different cultures can be recognized as a reincarnation or re-modification of the work and its interpretation. But at the same time one can notice the innate elements of the culture in the source work. Adaptation questions about the validation of intertextuality and transcultural art. The Shakespearean manga adaptation provides an interposition. They transcode the grand lines to a simplified version for the modern consumers also modify the noble art of Shakespeare to a visual pop cultural medium.

The overwhelming number of transcultural adaptation of Shakespeare might indicate, "the utopian desire that Shakespeare might be made genuinely popular if only his work could be made consonant with popular tastes and practices" (Lanier 46) He argues further, that though Shakespeare "serves important iconic functions both canonical and popular culture," he concludes, "Shakespeare is not a dominant component of popular culture" (Lanier 18).

The downsides of most adaptations are that many of Shakespeare portrayal and enhancement are lost in the process. Yet an apt adaptation explores the alienation of the original work and the transformed one. While the most accurate and ideological adaptations - two texts intertwines. So the contrast can be reworked as a new interpretation. The adaptation of Shakespeare into manga actualizes the fact that the artistic fusion of two imaginative forces is possible. This applies that manga and Shakespeare can be fused, which eventually results an emotional engagement towards Shakespearean arts as a part of pop-culture. Like Toni Grande comments, "... through the lens of "double access", one can encounter a dynamic interchange between high and pop culture that above all captivates the reader, enlivening and regenerating the ambiguous cultural site of meaning that we call Shakespeare" (Grande 20).

At the same time, it can be said that the trans-cultural and trans-medium fusion of Shakespeare into manga is a prime step to popularize Shakespeare in the contemporary era. The simplification of complex plot into image base stories helps audience understand the dramas better, at the same time it provides them new perspective to the stories. As Yoshihara Yukari remarks, "Shakespeare's works and their comics/manga/animation adaptations are involved in complex negotiations, struggles and challenges with one another, in productive ways. Even though it is true that intermedia metamorphoses are part of the commercialization aimed at profit making, yet commercialization has the potential to make Shakespeare's works pop, in the sense that they are "democratically" open to everyone."

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