

セミナー2 要旨

Shakespeares Tattered and Re-imagined in Manga/Comics, Animation and TV Drama

The last few decades have witnessed the rise of so-called ‘cultural omnivores’ who readily consume both highbrow and popular cultures with little aversion to either of them at all. Such omnivorousness in cultural consumption, cultural tastes and cultural practices has greatly influenced the recent rapid increase and recognition of Shakespearean bits and pieces with global/cosmopolitan outlook. This seminar aimed to explore non-stage Shakespeares tattered and/or re-imagined in manga/comics, animation films, TV dramas etc. globally circulated through various media platforms. The seminar members discussed topics such as misuses of Shakespeare in world cinema and on the internet, recreations of Shakespeare’s plays in videogames, and Shakespearean references in sci-fi TV shows, pop songs, genre fictions, or advertisements as well as relationships between cultural omnivorousness and pop Shakespeares in global/local contexts. This seminar also investigated the relationships between such ‘pop’ Shakespeares and fandom as a collaborative and/or re-creative community for cultural consumption of Shakespeares in pop cultural spheres.

The seminar started with Yumi Sato. Sato discussed comic versions of Shakespeare’s works published in Britain, especially after the 21st century began. Many of them adapt manga or graphic novel styles. It seems they are enjoyed and considered pop. On the other hand, the British educational system forces children and young people, the potential readers of such comics, to study at least two of Shakespeare’s works during the period of compulsory education. It is not difficult to imagine that studying classical works may be boring to many pupils and students. Sato explored with what purposes these comics are published (whether they are intended to be educational or entertaining), how they are accepted by the readers, and whether they succeed in being considered as pop or entertaining under the educational restrictions.

Sato’s paper was followed by Kyoko Matsuyama, who read a paper, “Rewriting Tragedy to a Happy Ending?! – *Blast of Tempest* the revising of *Hamlet* to *The Tempest* in Manga”. Matsuyama focused upon *Blast of Tempest* (2013), a manga by Kyo Shirodaira, Arihide Sano, and Ren Saizaki. This manga combines two popular plays of Shakespeare’s, *The Tempest* and *Hamlet*, into their plot line. Within the manga the characters from the two plays and their settings are carefully chosen then chopped-up and combined into many characters. Although it is still very easy to track down whose character is based on which Shakespearean character however tattered and divided and mixed together they are. The combination of somewhat familiar Shakespearean characters being mixed up with contemporary Japanese high school students somehow makes their words plausible rather than vain or shallow. Another feature when quoting Shakespeare is that it contributes to giving a believable image to a dark-fantasy or Sci-Fi and dystopia setting that may be difficult to connect with contemporary Japanese society. Also *Blast of Tempest* tries to give a more happy ending to a once gruesome tragedy of *Hamlet*. By choosing *The Tempest*, another revenge play, when it is seen from one angle, which succeeds with minimum casualties.

Richard Burt discussed The LEGO® Movie. Drawing on Paul de Man’s essay on Heinrich von Kleist’s *Marionette Theater* and on several essays and radio broadcasts by

Walter Benjamin on puppets and toys, his paper explored Shakespeare's appearance as a "master builder" in the *Lego Movie*; the *LEGO® Movie video game*; several amateur youtube videos of scenes from Shakespeare using lego toys; a Shakespeare Lego action figure; and a two-volume *Brick Shakespeare* edition of eight plays using photographs of lego models as characters. The figures of the puppet and the toy open up a perspective on the mimicry of stop-motion animation in *The LEGO® Movie* and what German novelist Friedrich Theodor Vischer calls "Die Tücke des Objekts" (the spite of objects). With digital cinema, animation has regained the centrality it had before the advent of narrative cinema, the difference being that digital animation uses CGI whereas stop-motion animation requires the filmmaker to act as off-screen puppeteer. As a minor "master builder" engaged in awesome destruction, *The Lego® Movie's* Shakespeare offers a small-scale way of thinking the film's clever fetishization of what it calls the "piece of resistance."

Yoshiko Matsuda explored how Japanese pop culture from the 2000s mis/uses the image and discourse of Shakespeare himself, and recreates one of the cultural icons of hypertextual Japanese pop culture. Shakespeare, as himself, sometimes appears in pop culture such as animations and TV shows in Japan. In those productions he almost always performs a "hyperdimensional" character, who can predict other characters' fates, give some meta-commentaries on them, and even divert the plots. In *Future Century Shakespeare* (Mirai-seiki Shakespeare), a drama series aired in 2009, he attempts to prevent his characters such as Othello or Juliet from finding happy endings in present Japan. Shakespeare in *Romeo × Juliet*, which is the Sci-Fi TV animation aired in 2007, is a struggling playwright who can ingeniously foresee the tragic ending of two lovers of Neo-Verona. Shakespeare in recent Japanese sub-culture appears as a hypertextual device to deconstruct the frame of narrative as well as Shakespeare's canons themselves. Taking reference from recent discourse regarding "Shakespeares" in Japan, Matsuda argued how Japanese sub-culture employs the image of Shakespeare as a space for debate or commentary on fictional imagination in present Japan.

After Matsuda, Ryuta Minami read his paper "Shakespeare Animated and Cutified: The Bard and Intermedial Adaptation/Transmedial Repositioning," in which he discussed the relationships between intermedial adaptations of Shakespeare and responses of digital fandom to such recreations. Unlike Shakespeare films that have already been established as one of 'legitimate' fields of Shakespeare studies, Shakespearean products/productions in mass/pop visual culture do not seem to have received due considerations yet in spite of their pervasive presence specifically in *manga* comics (graphic novels) and animated films. Just as Japanese TV animations such as *Romeo × Juliet* (2007) and *Tempest* (2013) were subtitled in several languages and circulated on the internet immediately after the broadcast of their first episodes, these pop cultural Shakespeares are often globally and collaboratively shared and circulated across cultural, linguistic and geographical boundaries by and among fans, not necessarily of Shakespeare, but of animated films and *manga* comics. In other words, pop cultural Shakespeares have become part of a global participatory cultural community, in which a spectator/consumer/fan becomes an active participant as commentator, collaborator or re-creator. This paper investigated the ways Shakespeare and his works are tattered and cutified for digital circulation by looking at pop cultural (re)productions of Shakespeare

and his global prevalence which is closely associated with a global fandom of *manga* comics and animated films.

By way of conclusion of this report, I would like to publish the abstract of Professor Mariangela Tempera's seminar paper so as to commemorate this cheerful and wonderful scholar, a real pioneer in Shakespeare studies and an intellectual stimulus to all of us. Mariangela, who wanted to join us in Hakodate and sent us her seminar paper as well as the abstract, could not make it because of illness, and passed away on the 31st of December, 2015.

Mariangela Tempera, "USES AND ABUSES OF SHAKESPEARE IN ITALIAN TV COMMERCIALS"

Some characters and scenes from Shakespeare's 'greatest hits' have been frequently referenced in Italian TV commercials. The paper will examine the evolution of such references from the early days of television, when spectators of all ages could be expected to have some familiarity with the theatre, to the new millennium, when short commercials target homogeneous age groups and tend to assume no interest in high culture from their viewers. It will compare/contrast comic portraits of Hamlet (with or without skull), politically incorrect and politically correct variations on *Othello*, and new contexts for the balcony scene from *Romeo and Juliet*. It will also analyse the rare commercials that use lines from less familiar plays (*The Tempest*) and those that advertise Shakespeare-related programmes. Finally, it will question why producers should consider Shakespeare suitable for the promotion of such a wide range of products.

