

Unit: 07: Shakespeare and Modern Culture

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It is true that those who consider Shakespeare as a high-culture product and are unfamiliar with his works get intimidated by name ‘Shakespeare’, get panicked, and meet “the Shakespeare Wall”. This is a panic-induced Shakespeare illiteracy. It gets removed once we appreciate how Shakespeare is interwoven into many local cultures of production. Each time, his modernity is reflected in his interaction with the diverse cultural traditions in which he is presented. Local Shakespeares testify to his modernity by adapting to the various cultures and indigenous conceptions of modernity. As there is no universal model for modernity, what is claimed as modern in Shakespeare reception only complement his modernity.

Societies have been adapting Shakespeare across history according to their cultures. Even Shakespeare’s own company, the King’s Men must have produced him differently at different times and places. During the Restoration, Dryden adapted *The Tempest* with a female partner for Caliban, and Nahum Tate adapted *King Lear* without the Fool as the Restoration Society wanted. In the eighteenth century. The Bowdler siblings adapted him for family reading and the Lamb siblings adapted him for young readers. In the nineteenth century, new academic pursuits made scholars like Sigmund Freud find oedipal complex in Hamlet-Gertrude relation, and Karl Marx finds Timon’s notion of money very contemporary. They were all reading Shakespeare selectively to justify their theoretical ends and cultural realities they addressed. In this unit, we will be looking at the five topics: Shakespeare and Culture, Screen Shakespeare, Print Shakespeare, Shakespeare in Advertisement, and Shakespeare in Music.

Shakespeare is treated as part of high culture, although he has not been so during his lifetime. He was part of the popular entertainment industry in Elizabethan England and mostly staged his plays outside the city walls—at The Theatre, and The Globe. It is true that in the latter part of his career, he moved within the city—to the Blackfriars and catered to the high society also. Even before that he used to get invited perform at the court and houses of nobles. Like Peter Quince in *A Midsummer Night’s Dream*. Shakespeare was no exception.

Shakespeare gets transformed when he gets told in another language or medium. Example for such transition are the adaptations of comic strips into films (*Avengers* series), TV series (*Game of Thrones*), anime *Chota Bheem*), live-action (*Death Note*), video games (*Harry Potter*), theme parks (Disney) etc. Shakespeare is also adopted into such popular formats like Screen, books, advertisement, music and other forms.

Shakespeare on Screen

The Internet Movie Database (IMDB) shows a resurgence in Shakespeare’s popularity in the final decade of the 20th and the opening decade of the 21st centuries. The number of Shakespeare films released during this period shows this. In 2017 alone, 57 films on Shakespeare were produced (imbd). However, he used to get less audience in countries and cultures which are conditioned to believe that he is foreign. Audience outside England is often told that Shakespeare is British, and not of the world. Peter Sellars surprised his interviewer by calling Shakespeare the “great American playwright” (Moyers). 160 years before that James Fenimore Cooper had called Shakespeare “the great author of

America" saying that the Americans had "just a good a right" as the Englishmen to own Shakespeare because of their shared culture (Cooper 113). Shakespeare had been part of the popular, and not of the highbrow, in the early 19th century America, when he was not reverentially distant but "familiar and intimate". Richard Penn's *Shakespeare in Love* also is the story of a "poor, worried, stumbling young man in love with a woman of whose feelings he is not yet certain" (Levine 23). The Opposition to the 'Shakespeare' tag to regional language writers is often interpreted as a condescending remark attacking regional pride. The English qualification of Kalidasa as "Indian Shakespeare" had offended many.

The British actor Laurence Olivier was knighted for his roles in *As You Like It* (1936) as Orlando, *King Henry V* (1944) as Henry V, *Hamlet* (1948) as Hamlet, *Richard III* (1955) as Richard III, *Othello* (1965) as Othello, *Romeo & Juliet* (1968) as Narrator / Lord Montague, and in *The Merchant of Venice* (1973) as Shylock. Kenneth Branagh's *Henry V* (1989) resulted in a Branagh-led Shakespearian renaissance. His own *Much Ado About Nothing* (1993), *Othello* (1995), and *Hamlet* (1996), *Love's Labour's Lost* (2000), *Macbeth* (2013) were followed by Ian McKellen's *Richard III* (1995) and Trevor Nunn's *Twelfth Night* (1996). Mel Gibson's *Hamlet* (1990), Leonardo DiCaprio's *Romeo and Juliet* (1996), Al Pacino's *Looking for Richard* (1996), *The Merchant of Venice* (2004). The renaissance of the 1990s culminated in the hugely popular *Shakespeare in Love* (1998).

A search of the most popular movies and TV shows with William Shakespeare turns up a list of 707 TV episodes. 530 feature films, 472 TV movies, 280 short films, 115 TV series, 64 videos, 17 TV miniseries, 6 TV short movies, 4 TV special movies and 4 video games. In June 2019, there were, in addition to the 487 films and TV versionsⁱ starting from *Hamlet* (1908) till *As You Like It* (2019), 43 more films were also in various stages of production. They were categorised into sub-genres like drama (355), comedy (135), romance (120), history (36), fantasy (30), thriller (29), musical (24), action (21) crime (21), music (20) adventure (17), war (17) documentary (14), animation (10), family (10), horror (9) sci-fi (9), biography (8), mystery (8), western (4) adult (1), film-noir (1), news (1), and sport (1). In 2017 alone 57 films on Shakespeare were produced (imbd). This IMDB data is incomplete as it does not account for many Indian and other language movies.

Shakespeare gets less audience in countries and cultures where the audience is conditioned to believe that he is not theirs. Audience outside England has been taught that Shakespeare belongs to the British, and not to them.

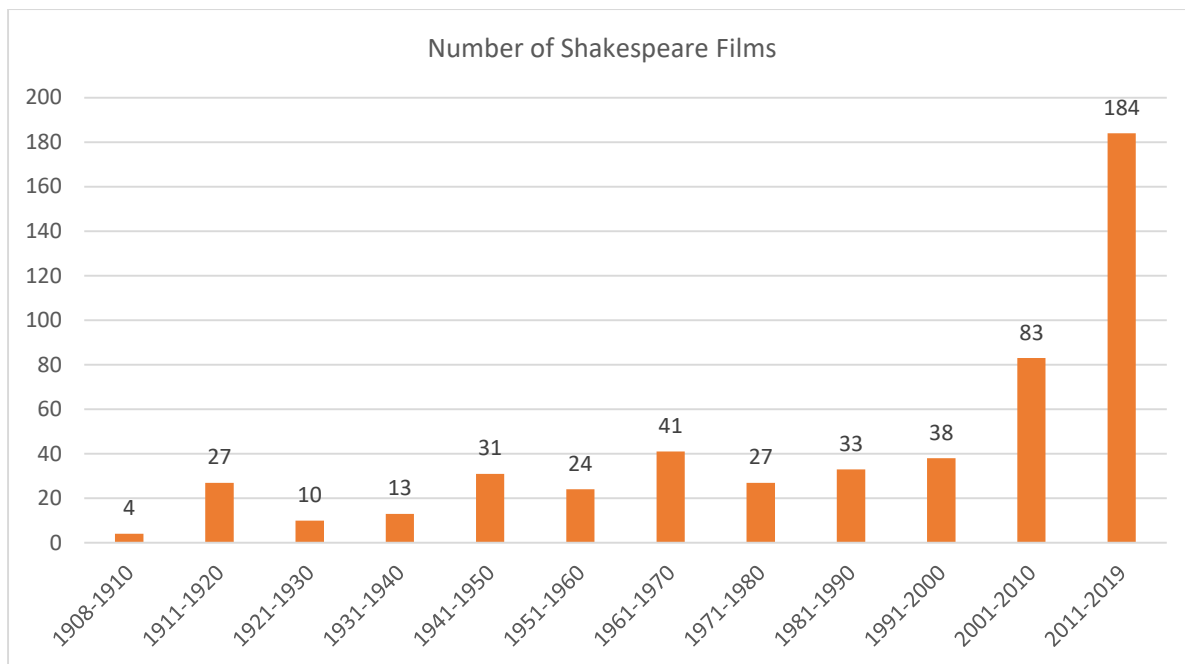


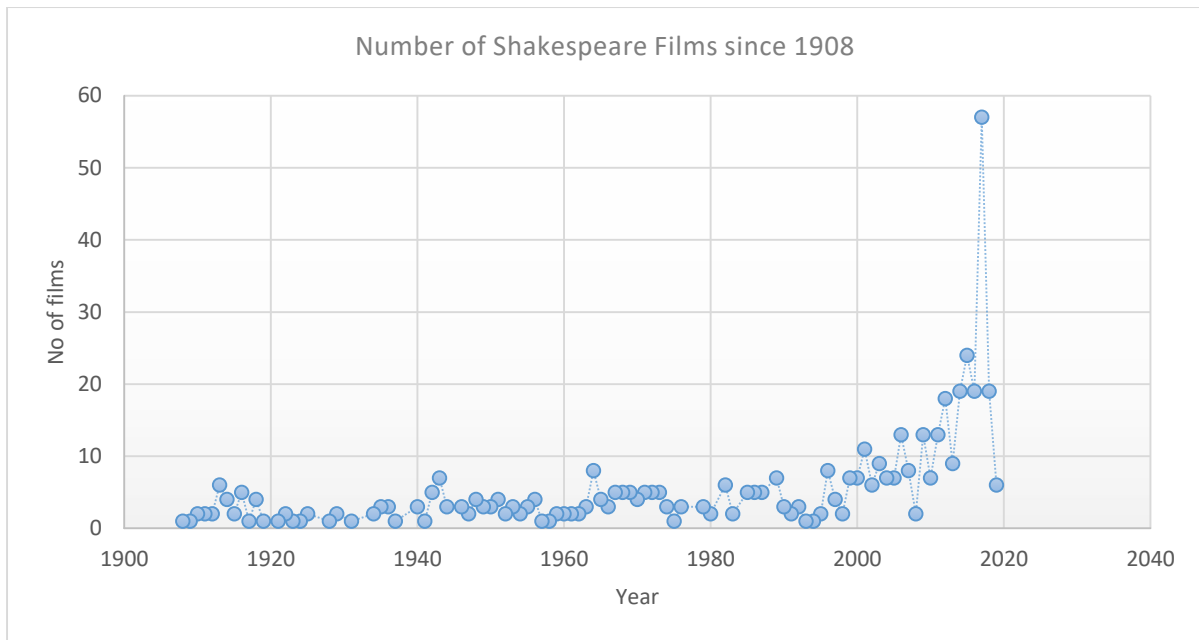
Figure 1: Decadal number of Shakespeare films 1908-2019

Source Internet Movie Database (21.6.2019)

Shakespeare has steadily been increasing in popularity since the invention of the cinema. But for a surge in the decades of First World War (1911-20), the Second World War (1941-50), the quarter century of his birth (1961-70), the increase in the number is noticed only in the last three decades. Interestingly, as the academic world tried to shake off the 'yoke' of Shakespeare in the last two decades, nearly half of the entire corpus of Shakespeare films were produced. As he was deliberately kept away even from many postgraduate English classrooms, his popularity catapulted in the last quarter of the century. Perhaps Shakespeare should be popular than to be classical or part of the academic canon.

Kenneth Branagh's *Henry V* (1989) resulted in a Branagh-led Shakespearian renaissance through his *Much Ado About Nothing* (1993), *Othello* (1995), and *Hamlet* (1996). This popular resurgence resulted in Ian McKellen's *Richard III* (1995) and Trevor Nunn's *Twelfth Night* (1996). Hollywood stars like Mel Gibson (Franco Zeffirelli's *Hamlet*, 1990), Leonardo DiCaprio (Baz Luhrmann's *Romeo and Juliet*, 1996), Al Pacino (*Looking for Richard*, 1996), and Calista Flockhart, Kevin Kline, and Michelle Pfeiffer (*A Midsummer Night's Dream*, 1999) acted in Shakespeare's title roles. The renaissance of the 1990s culminated in the hugely popular *Shakespeare in Love* (1998).

Despite many failures in the commercial sector, Shakespeare films have been growing consistently. Asian cinema also has had many successful Shakespeare films. Kurosawa's adaptation of *Macbeth* and *King Lear* in the Japanese landscape and culture. To take an example, the western *Hamlet* adaptations by Laurence Olivier (1948) and Kenneth Branagh (1996) setting it in Britain, Grigori Kozintsev (1964) setting it in Russian, Franco Zeffirelli (1990); giving it a British-Italian setting and Michael Almereyda (2000) giving it an American background tell the story as different as the many Eastern *Hamlet* adaptations like Feng Xiaogang's *The Banquet* (2006) set in China, and Sherwood Hu's *Prince of the Himalayas* (2006) set in Tibet. They differ in story, character, picture, music and style and costume. Vishal Bharadwaj's Hindi film *Haider* (2013) is a brilliant adaptation of *Hamlet* in Kashmir valley. These do not merely reproduce Shakespeare, but also raises questions of cultural modernity.



Fig; Number of Shakespeare Films since 1908
 Source: Internet Movie Database (21 June 2019)

Shakespeare’s name is made to signify high-end, but people use his esteem and respect to promote their products and services in the popular market using his works and images. Since truth is three-edged—your side, my side, and the truth—one has also to see whether Gaiman’s use of Shakespeare was to give his own low-art comic series respect by associating itself with Shakespeare’s *A Midsummer Night’s Dream*.

Shakespeare plays form a major reference material in Walt Disney Productions. Shakespeare’s impact on the world has been incredible in inspiring artists of all kinds. Those who are unfamiliar with Shakespeare often meet the “the Shakespeare Wall” as they are intimidated by name ‘Shakespeare’ and get panicked. To overcome this panic-induced illiteracy, one can appreciate the fact that a lot of Shakespearean references are interwoven into many artistic productions. At least ten major Disney films borrow lines, scenes, and ideas from Shakespeare are from *Beauty and the Beast* (1991), *Aladdin*, *Oliver and Company*, *Pocahontas II: Journey To A New World*, *Toy Story 3*, *Hunchback of Notre Dame*, *The Little Mermaid*, *The Nightmare Before Christmas*, *The Lion King*, and *The Lion King II*. In *Beauty and the Beast*, the villain Gaston speaks the line of Lady Macbeth “Screw you courage to the sticking place (*Mac*. 1.7); and Belle also refers to Shakespeare, saying “There never was a story of more woe than this of Juliet and her Romeo” as she finished reading *Romeo and Juliet* aloud to the Beast. In *Aladin*, an arm draped in a toga holding a dagger reaches out to stab him, to which he responds “Et tu Brute” (*JC* 3.1), and has a mimicking bird named Iago recalling *Othello*. In *Toy Story 3*, the toys put on a stage performance of *Romeo and Juliet*, with a hedgehog as Romeo and a Little Green Man as Juliet. The scene uses the memorable lines “But soft what light through yonder window breaks” and “Romeo oh Romeo wherefore art thou Romeo” from the balcony scene’ (*Rom*. 2.2). From the audience, Piggy Bank chuckles to Horse that they would perform *Hamlet* next season. In *Hunchback of Notre Dame*, a gargoyle Victor parodying Shylocks, saying “Yet, if you kick us, do we not flake? If you moisten us, do we not grow moss?” after the Jew’s question, “If you prick us do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?” (*MV* 3.1). In *The Little Mermaid*, the little mermaid Ariel, and Prince Eric

row out into a lagoon, Scuttle gives a version of Tchaikovsky's "Romeo and Juliet" providing some "vocal romantic stimulation" to the youngsters.

The *Lion King* is well-recognized as loosely based on Shakespeare's *Hamlet*. In it, after Claudius (Scar) kills his brother the King (Mufasa), his father's ghost visits Hamlet (Simba) but is led astray by Rosencrantz & Guildenstern (Timon and Pumba), and he eventually returns to avenge for his father's death and take back his throne. Its sequel, *The Lion King II*, is also loosely based on *Romeo and Juliet*, two characters from feuding families falling in love. The friendship between Kovu and Kiara, children of Zira and Simba respectively, makes an angry Simba order the banishment of any relation of Scar be banished. It uses the lines like "a pound of flesh..." (MV 3.3; 4.1).

In *Oliver and Company*, Francis, the snobbish bulldog, is seen watching TV in which Macbeth's dialogue "Tomorrow, and tomorrow, and tomorrow" (Mac.5.5) is heard repeats it. In *Pocahontas II: Journey To A New World* has Shakespeare himself singing with the townspeople 'What A Day In London'. A skull falls from the cart of a gravedigger into Shakespeare's hand and Shakespeare breaks into the "What is to be or not to be" (*Ham*) dialogue. *The Nightmare Before Christmas* has a skeleton, Jack Skellington, taking off his head saying, "And since I am dead, I can take off my head To recite Shakespearean quotations", obviously referring to the Gravedigger's scene" (*Ham*. 5.1) where Hamlet holding Yorick's skull.

Popular Shakespeare

Despite many failures in the commercial sector, the number of Shakespeare films has been growing consistently. Let us take *Hamlet* as an example. The western *Hamlet* adaptations of Laurence Olivier (1948) and Kenneth Branagh (1996) set in Britain, of Grigori Kozintsev (1964) set in Russia, of Franco Zeffirelli (1990) set in British-Italian background, and of Michael Almereyda (2000) set in America tell its story as differently. Similar cultural difference can be seen in Asian cinema also. Chinese *Hamlet* adaptations like Feng Xiaogang's *The Banquet* (2006) set in China and Sherwood Hu's *Prince of the Himalayas* (2006) set in Tibet differ in story, character, picture, music and style. The Indian versions of *Hamlet*-like Dada Athavale's Silent - Bollywood film *Khoon e Nahak* (1928), Sohrab Modi's world's first full-length *Hamlet* talkie film *Khoon ka Khoon* (1935), Tamil movie *Manohara* (1936, 1954), Kishore Sahu's Hindi film *Hamlet* (1954), MV Raman's Hindi film *Aasha* (1957), BN Reddy's Telugu Film *Raja Makutam* (1959), Nagesh Kukunoor's Hindi movie *8x10 Tasveer* (2009), VK Prakash's Malayalam movie *Karmayogi* (2012), Vishal Bharadwaj's Hindi film *Haider* (2013), and Anjan Dutt's Bengali film *Hemantha* (2016) as well as the Mizo-English film *When Hamlet went to Mizoram* (1990) and Tamil movie *Rajapart Tangadurai* (1973) also raise questions of cultural modernity.

Shakespeare inspires artists and arts of all kinds. For example, Disney's cartoon movies use him. Many Disney films borrow his lines, scenes, and ideas. Some examples are *Beauty and the Beast*, *Aladdin*, *Oliver and Company*, *Pocahontas II: Journey to a New World*, *Toy Story 3*, *Hunchback of Notre Dame*, *The Little Mermaid*, *The Nightmare Before Christmas*, *The Lion King*, and *The Lion King II*. Gaston the villain in *Beauty and the Beast* repeats Lady Macbeth's "Screw your courage to the sticking place (Mac. 1.7), and Belle says "There never was a story of more woe than this of Juliet and her Romeo" after finishing reading *Romeo and Juliet* aloud to the Beast. In *Aladdin*, when an arm draped in a toga holding a dagger reaches out to stab the *Julius Caesar* dialogue, "Et tu Brute" (JC 3.1) is heard. It also has a mimicking bird named Iago recalling *Othello*. All toys in *Toy Story 3*, stage a performance of *Romeo and Juliet*, with a hedgehog Romeo and a Little Green Man as Juliet. They repeat the lines 'But, soft! What light through yonder window breaks?' and "O Romeo, Romeo! Wherefore art thou Romeo?" from the balcony scene (*Rom*. 2.2). Piggy Bank in the audience chuckle to Horse that they would perform *Hamlet* next. Victor, the

gargoyle in *Hunchback of Notre Dame* parodies Shylocks, saying "Yet, if you kick us, do we not flake? If you moisten us, do we not grow moss?" after the Jew's rhetorical "If you prick us do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?" (*MV* 3.1). When the little mermaid Ariel and Prince Eric row out into a lagoon in *The Little Mermaid*, Scuttle sings a version of Tchaikovsky's "Romeo and Juliet".

Disney's *The Lion King* is well-recognized as loosely based on *Hamlet*. Scar kills his brother and King Mufasa. Mufasa's ghost visits Simba. Although Simba is led astray by Timon and Pumba, he eventually returns to avenge his father's death and claim his throne. Its sequel, *The Lion King II* is loosely based on *Romeo and Juliet*. It tells the story of two characters from feuding families falling in love, through the story of the friendship between Kovu and Kiara. It also uses the line "a pound of flesh..." from *The Merchant of Venice* (3.3; 4.1).

In *Oliver and Company* Francis, the snobbish bulldog watches Macbeth's dialogue "To-morrow, and to-morrow, and to-morrow" (*Mac*.5.5) on TV and repeats it. In *Pocahontas II: Journey To A New World* Shakespeare himself sings with the townspeople 'What A Day In London', although Shakespeare had died when the historical Red-Indian girl Pocahontas arrived in London as the wife of an English settler. It also has a skull falling out of a grave digger's cart. Shakespeare gets and breaks into the "What is to be or not to be" dialogue from *Hamlet*. *The Nightmare Before Christmas* has a skeleton, Jack Skellington, taking off his head saying, "And since I am dead, I can take off my head to recite Shakespearean quotations", obviously referring to *Hamlet* holding Yorick's skull in the Gravedigger scene (*Ham*. 5.1).

Shakespeare in Print

Trying to argue that "the timelessness of Shakespeare is achieved by his recurrent timeliness", the Harvard Professor Marjorie Garber locates modern contexts for these plays and read them in the modern world and interpret how they contribute to modernity and elaborates the appropriations and misappropriations of character, verse and original thought from ten Shakespeare plays. She disarmingly validates the currency of his works across cultures, high and low by finding how these ideas are re-imagined in modern fiction, theatre, film, and the news, and psychological, sociological, political, business, medical and legal discourses.

Garber shows us how Shakespeare functions in modern western culture although his modernity can be diversely defined in different contexts. She demonstrates how close Shakespeare is to modern culture and locates how the concepts embedded in his works are hardwired into our collective psyche. She finds him dealing in archetypes, mythology, science, politics, sex, psychology, pathology, symbolism and words. In her *Shakespeare and Modern Culture*, she explores overall influences of literature in our modern culture by reading the interrelationships between Shakespeare and contemporary culture. She does this by examining how the "recurrent timeliness" Shakespeare achieves "timelessness." She bases her arguments on the premise that "Shakespeare makes modernity and that modernity makes Shakespeare" and argues that the modern and post-modern ideas of character, identity, government, leadership, love and jealousy, men and women, youth and age reflecting in Shakespeare. She illustrates these by choosing ten of the widely recognized theatrical works of Shakespeare to examine in the context of modern culture. She finds the question of intention (*The Merchant of Venice*), the matter of character (*Hamlet*), the dream of sublimity (*King Lear*), the persistence of difference (*Othello*), and the necessity of interpretation (*Macbeth*), the conundrum of man (*The Tempest*), the quest for exemplarity (*Henry V*), the problem of fact (*Richard III*), the estrangement of self (*Coriolanus*), and the untimeliness of youth (*Romeo and Juliet*) first encountered in Shakespeare.

Garber finds Shakespeare's timeliness showcased in intercultural practices—in theatre, cinema or any other media—in various ways from the elitist legacy maintaining to the popular re-imagining, from the literary translation and interpretation to performances and adaptations in multimedia.

She sees *Hamlet* in the context of Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" and reads the influences of "Hamlet" and demonstrates how Stoppard inverts the original even as it addresses existential crises similarly: "Stoppard's play both interprets and upends 'Hamlet.' It is 'Hamlet' inside out, so to speak, seen from the green room or the wrong end of a telescope."

Romeo and Juliet she argues that "It is the brevity and compression of their story, the impressionistic sense that their lives, and not only the play that bears their names, constitute a 'two-hours' traffic,' that has made this tragedy about untimely love so poignant, so 'modern,' and so timely" and emphasises our concept of "youth culture by pointing to film, modern theatre like the "West Side Story", music, cartoons, and even commercials. Even as we are influenced by it, we also influence how the play is understood now determining how new themes and ideas take hold in popular culture.

While discussing *Richard III* and the question of truth, Garber argues that "When public discourse is 'the fiend that lies like truth,' fiction is the ground on which we seek for an (allegorical) fact. This is the power of Shakespeare."

Addressing the issue of Shakespeare's motive in representing the Jews through Shylock, Garber raises the question of intention in *The Merchant of Venice* meticulously and analyses the character development over time.

Laced with quotes, references, cross-dressing, bed-tricks, mistaken identity, and a bisexual love-triangle inspired by Shakespeare's own sonnets, Myrlin A Hermes's novel *The Lunatic the lover and the Poet*, is a queer reimagining in the vein of Greenblatt's *Will in the World* and Updike's *Gertrude and Claudius*. It portrays a Horatio arranging for theatre-loving prince Hamlet is haunted by intimations of tragic destiny, to act disguised as the heroine in a play. Horatio's patroness, the dark and manipulative Lady Adriana, is attracted by Hamlet when a mysterious rival poet "Will Shake-speare" steps into court both Hamlet and his Dark Lady. Horatio is forced to choose between his scepticism and his love.

Comic Strips and Cartoon films

Shakespeare got popularised in the pop-cultural graphic novel through Neil Gaiman's *Sandman* series (1988-1996) He used characters from *The Tempest* and *A Midsummer Night's Dream*, and Shakespeare himself in the series. This presentation made academics take note of the significance of comics and especially Shakespeare in the comics" (Hulbert, Wetmore and York).

Although author's imaginary environment can be communicated through text, image, music, speech, motion picture, and also through many combinations of these, the logo-centric belief is that written word is the best means for expressing human imagination. Gaiman's metanarrative graphic novel on Shakespeare's story, *A Midsummer Night's Dream*, won the World Fantasy Award for a best short story (1991) challenging this logo-centric belief. When a "low art" popular culture form like a comic book, won a literary award, the cultural elites changed the rules of nomination, ensuring that it is the only comic book ever to be awarded a literary prize. As the literary award gatekeepers shut the door on such non-conventional literary forms and "elevated" Shakespeare to a highbrow art gallery, they made him less accessible to the masses.

As the masses satisfied “their aesthetic cravings through several new forms of expressive culture that were barred from high culture,” they relied on accessible cultural forms like “the blues, jazz or jazz-derived music, musical comedy, photography, comic strips, movies, radio, popular comedians” (Levine 232).

Gaiman’s ‘Sandman Series’ involving mythology of seven siblings—: Death, Dream, Desire, Delirium, Despair, Destruction, and Destiny—who are personified. One of them, Dream Lord, symbolises the human desire for dreams and also the cost of attaining that desire. In Gaiman’s “Men of Good Fortune” (No. 12), Shakespeare is seen talking to Christopher Marlowe. When Shakespeare tells Marlowe that he would give anything if he can give men dreams that would live after him, Morpheus the Dream Lord offers him the gift to create new dreams to spur the minds of men.

Shakespeare appears again in Gaiman’s “A Midsummer Night’s Dream” (No. 19) which is narrated in the backdrop of the mythology Gaiman develops and Shakespeare’s *A Midsummer Night’s Dream*. Shakespeare’s original play moves on four parallel plots: the wedding of the Athenian king Theseus and the Amazon queen Hippolyta; a love triangle involving Lysander-Hermia and Demetrius-Helena; a quarrel between the fairy king and queen Oberon and Titania over an Indian boy; and a group of workers rehearsing to present a play for Theseus’s wedding. The comic text is a meta-discourse on Shakespeare’s composition of the play and his personal life as well.

It opens with Shakespeare and his son Hamnet travelling along the English countryside together with his company of actors on 23 June 1593, and Hamnet asking his father where they will be playing that night. Annoyed, Shakespeare who has “no idea,” asks him to “keep your eyes on the road ahead” (Gaiman 1). Hamnet notices Morpheus, the Dream Lord, standing on a hill and Shakespeare walks towards him asking Hamnet to wait with Condell and other boys. The close-up face of the dejected Hamnet in the background of Shakespeare’s back towards him. This image encapsulates the theme of Gaiman’s discourse, which is set in the complex mythical universe and the fairy-tale plot of Shakespeare’s *Dream*.

Shakespeare and Company perform *A Midsummer Night’s Dream* on “the downs of Sussex” for the real fairies in Shakespeare’s play. The “boggarts, and trolls, and, and nixies, and things of every manner and kind” (Gaiman 9). Titania notes Hamnet, who acts the part of the orphaned Indian boy, who Titania had refused to give to Oberon in Shakespeare’s play. She meets Hamnet and by giving him the attention his father had denied him, enamours him. Hamnet had complained about his distant father: “He doesn’t seem like he’s there any more. ... I’m less real to him than any of the characters in his plays. Mother says he’s changed in the last five years. ... All that matters is the stories” (13). In a sense, Shakespeare orphans Hamnet to the attention of the fairy queen.

During the intermission, Puck makes Dick Cowley, the actor portraying him fall asleep and portrays himself on stage, making Shakespeare wonder how Cowley acts so well (17) and stops young Hamnet, who was to die later in real life, from telling him about Titania who had come to him and seduced him to go with her for bliss. As Shakespeare pursues his dream at the cost of his son, Puck blurts out, “Lord, what fools these mortals be!” (*MND* 3.2.115; Gaiman 17) as he allows Titania to “rescue” of the motherless Hamnet from mortality’, making even Morpheus wonder if his permission to Shakespeare to make such a sacrifice for “imagination which bodies forth. The forms of things unknown” and for turning them “to shapes and gives to airy nothing a local habitation and a name” (*MND* 5.1.17). Mephistopheles-like, Morpheus muses: “his words will echo down through time. It is what he wanted. But he did not understand the price” (Gaiman 19).

Gaiman's use of the different aspects of the myth he weaves presents the relevance of the happening in Shakespeare's personal life and the narrative structures of the story of the *Dream* to give his readers a perspective and teaches to see Shakespeare.

Shakespeare was both popular culture and mythology in the nineteenth century as his art provided ideals that were socially and culturally integrated into everyday life. Now again as the highbrow, Shakespeare is brought down to the level of popular, he connects with people through everyday life.

Manga Shakespeare

Shakespeare appeared in Manga, the Otaku Culture-influenced comics from Japan, in America in 1950 through the Manga publication of *Romeo and Juliet*, *Hamlet* and *Macbeth*. The first Shakespearean-inspired manga reached Japan fifteen years later in 1965 when Osamu Tezuka used it to portray the tragic love between three robots. His adaptations which were loosely based on Shakespeare include *Vampire* (which combines *Macbeth* and *Richard III*), *A Parrot With Seven-Colored Feathers* (inspired by *Hamlet*, *Othello* and *The Taming of the Shrew*). Taro Minamoto's *Hamlet*, Yosuko Aoike's satiric *Romeo Juliet* and *As You Like It*; Harumo Sanazaki's *Dream, Rome and Juliet*, and *Macbeth*; Yumiko Igarashi's *Romeo Juliet*; Megumi Ishikawa's *Romeo Juliet* adaptation for children, and Kumi Morikawa's *Twelfth Night* are Japanese productions.

Non-Japanese Manga adaptation of Shakespeare by London SelfMadeHero Press' *Manga Shakespeare* Series includes 14 adaptations including *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Richard III* etc. and uses the backdrop of alternate reality/science fiction mode. This and East Press' *Manga de Dokuha* contributed significantly in adapting Shakespeare into the Japanese culture. These graphic transmutations are in tune with the interplay between two cultural systems" dynamic and open for the reader" (Grande 2).

The manga *Midsummer Night's Dream* transforms the original, changes lines, and characters making it flat and less melodramatic reduces the tension between Theseus and Hippolyta,

The introduction of Hippolyta in various versions 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 a bow and a shield - 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 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 modern age Tokyo, where *Romeo and Juliet's* family happen to be opposing Yazuka gangs. The overcoating of Japanese culture onto the characters results in certain dimensions of vigour and complications. *Romeo* in this is being introduced as 'rock idol'. The cultural features in this *Romeo* are what makes him different from the original one.

The Manga adaptation of *Romeo and Juliet* consequently faces much simplification 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 the Manga, the implication of 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 to 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 practices 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 dramas provide a new dimension to the works, like York, Hulbert and Wetmore say, "individual and collective identity is 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 a dynamic flow of manga to give Shakespeare's plots an addictive page-turning energy."

For more visit <https://www.selfmadehero.com/books/manga-shakespeare>

Shakespeare in Advertising

Manufacturing and service firms have used Shakespeare to market their products. The practice of 'Shakesploitation' refers to the branding using the names of Shakespeare and his characters. A 1949 Coca Cola ad featured Shakespeare to present itself as popular and classy. When TV came, DuMont network advertised itself saying, "Verily Mr Shakespeare. All the world's a stage ... with television."



A Coca Cola Advertisement, 1949

Andrew Dickson observed in his *Worlds Elsewhere: Journeys Around Shakespeare's Globe* how American Shakespeare, the 19th and early 20th centuries, saturated culture at all levels including coast libraries to hoardings:

For advertisers, in particular, it's a way of showing off your sophistication – if you're smart enough to have brushed up on your Shakespeare, you're smart enough to buy our product. My own favourite is a Ford ad from 1964 called 'Seven Characters in Search of Seven Cars', which suggests that the perfect car for Cleopatra is a Capri. Prospero from *The Tempest* only gets a Cortina, which sounds a bit of a raw deal.

Ariel (*Tmp*), has in his name air conditioners, steam showers, washing powder, and a car called Ariel Atom. Some other famous products are Falstaff (*Henry IV*, MWW) has a beer and toby jug named after him; Brutus (JC) has trim shirts, diamond drill bits, sunglasses and jeans. Cleopatra (*Ant*) has cosmetics, hair supplies, and even Halloween costumes named after her. Othello (*Oth*) has safety razor, wristwatch, gas stations, toner inkjet printers under his name; Cassius (JC) range of sunglasses; and the two moons of Uranus are named after Caliban and Sycorax (*Tmp*).

Shakespeare's lines like "To be or not to be", "et tu Brute" etc. are widely adapted in different cultures. As early as 1774, a royalist who had doubts who to support in the American war of Independence responded to the American "Be taxt, or not be taxt, that is the question." With "To sign, or not to sign? That is the question."

Shakespeare ad films include *Levi 501 Anti-Fit* jeans commercial (2005) which uses lines directly from *A Midsummer Night's Dream* featuring a modern-day Titania falling in love with Bottom who has "changed" into a new pair of jeans and braves the street bullies who encounter him. It focusses on Bottom's jeans. The ad features Shakespeare's original lines, although in a jumbled up manner:

<p>Bottom: I see their knavery: this is to make an ass of me;</p> <p>Snout: O Bottom,</p> <p>Bottom: to fright me, if they could.</p> <p>Snout: thou art changed! what do I see on thee?</p> <p>Bottom: But I will not stir from this place. What do you see? you see an asshead of your own, do you? I will walk up and down here, and I will sing,</p> <p>Titania: [Awaking] What angel wakes me from my flowery bed?</p> <p>Bottom: that they shall hear I am not afraid.. ...</p> <p>Titania: I pray thee, gentle mortal, sing again: Mine ear is much enamour'd of thy note; So is mine eye enthralled to thy shape; ... I love thee.</p>	<p>Snout: O Bottom, thou art changed! what do I see on thee?</p> <p>Bottom: What do you see? you see an asshead of your own, do you? (Exit Snout)</p> <p>Re-enter Quince</p> <p>Quince: Bless thee, Bottom! bless thee! thou art translated. (Exit)</p> <p>Bottom: I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.</p> <p>[Sings] ...</p> <p>Titania: [Awaking] What angel wakes me from my flowery bed?</p> <p>Bottom: [Sings]...</p> <p>Titania: I pray thee, gentle mortal, sing again: Mine ear is much enamour'd of thy note; So is mine eye enthralled to thy shape; And thy fair virtue's force perforce doth move me On the first view to say, to swear, I love thee.</p>
<p><i>Levi 501 Anti-Fit jeans ad (2005)</i></p>	<p><i>A Midsummer Night's Dream (3.1)</i></p>

The popular scene makes it simple for the ad to communicate the product and use Shakespeare to get attention. A Spam Sticks ad features Hamlet and Ophelia actors talking as they have snacks.

Some ads feature Shakespeare himself. A Klondike Ice Cream ad tempts Shakespeare to write an ad for it with the product. A Redbull ad uses Shakespeare writing with the help of the energizing drink composing "To be or not to be". a Bird's Eye Cod in Mushroom Sauce ad features Shakespeare and Ann Hathaway who prepares for it for him, saying "above all to thine own self be true", and supplies him the title "As You Like It".

In print, Shakespeare a Barclays ad runs the caption "... if Shakespeare was a banker. Bank without emotions" trying to capitalize on Shakespeare's *Rome and Juliet*. A McDonald's Print ad shows the outline of Shakespeare's head, with the words "What's for Lunch?" "To be" and Not to be" on either side. The Amul Corporation of Gujarat creates ads with innovative punchlines, responding to popular subjects of the day. Its ad on Vishal Bharadwaj's Indian version of Hamlet, 'Haider' capitalised on the popularity of the "modern-day classic" with the caption, "Try with Haider bread or roti" Earlier its ads used the popularity of the movie Shakespeare in love with a punchline, "Shakespearean loaf", and another on the law preventing teasing of women by "Roadside Romeos" with the punchline "Krodhsida

Romeo" with a punchline "Leave teasing, start tasting." It also ran an obituary on India's filmmaker Rituparno Ghosh (1963-2013) with a "Thou art a soul in bliss" from *King Lear*.

Ads use Shakespeare because he connects with the potential customers of their products. The burgeoning middle class acquainted with Shakespeare thanks to their education makes it easier to put across the message appealingly to the tastes of the middle class. These thoughts make me ask the questions: What makes Shakespeare interesting and marketable? Is it his works or is it because of the thought, "Shakespeare means sophistication"?

Conclusion

Our understanding of his overall influences on literature in modern cultures tells us how modern culture unconsciously gets immersed in Shakespeare. Shakespearean legacies which affirm the myths about him and his modern re-inventions conflate them with the times in which they are read, published, produced and discussed. The Shakespearization of modern cultures across the world suggests how he is idealised as a cultural icon through universalisation. Shakespeare is simultaneously a negotiating agent as well as a negotiated subject in the processes of translations and adaptations. This makes Shakespeare appear writing our modernity even as our modernity re-invent Shakespeare, much like Escher's "Drawing Hands" which draw each other and merge with the paper on which it is drawn.

ⁱ *Hamlet* (I) (1908), *Le songe d'une nuit d'été* (1909), *Amleto* (1910), *Hamlet, Prince of Denmark* (I) (1910), *Hamlet* (1911), *La mégère apprivoisée* (1911), *The Life and Death of King Richard III* (1912), *As You Like It* (1912), *Antony and Cleopatra* (1913), *Hamlet* (1913), *Macbeth* (1913), *The Taming of the Shrew* (1913), *The Iron Fist* (1913), *Saty delaji cloveka* (1913), *The Merchant of Venice* (1914), *Julius Caesar* (1914), *Hamlet* (1914), *Othello* (1914), *Macbeth* (1915), *Love in a Wood* (1915), *Romeo and Juliet* (II) (1916), *Macbeth* (1916), *Romeo and Juliet* (I) (1916), *King Lear* (1916), *The Merchant of Venice* (1916), *Hamlet* (1917), *Othello* (1918), *Die lustigen Weiber von Windsor* (1918), *Brutus and Cassius* (1918), *Giulietta e Romeo* (1918), *Osero* (1919), *Hamlet* (1921), *Othello* (1922), *Tense Moments from Great Plays* (1922), *The Jew of Mestri* (1923), *Daring Youth* (1924), *Wood Love* (1925), *Cymbeline* (1925), *Khoon-E-Nahak* (1928), *Show of Shows* (1929), *The Taming of the Shrew* (1929), *Dantes mysterier* (1931), *Love Time* (1934), *Radio Parade of 1935* (1934), *A Midsummer Night's Dream* (1935), *The Immortal Gentleman* (1935), *Khoon Ka Khoon* (1935), *Romeo and Juliet* (1936), *As You Like It* (1936), *Die lustigen Weiber* (1936), *She Had to Eat* (1937), *The Boys from Syracuse* (1940), *Julieta y Romeo* (1940), *Congxin Suoyu* (1940), *Zalim Saudagar* (1941), *What's Cookin'* (1942), *La bisbetica domata* (1942), *Unseen Enemy* (1942), *Victims of Love* (1942), *Love Is Forbidden* (1942), *Above Suspicion* (1943), *O, My Darling Clementine* (1943), *Romeo y Julieta* (1943), *Makacs Kata* (1943), *Makrancos hölgy* (1943), *Measure for Measure* (1943), *I dag gifter sig min man* (1943), *Henry V* (1944), *An American Romance* (1944), *My People Are Not Yours* (1944), *Macbeth* (1946), *Othello* (1946), *Unsubdued Slaves* (1946), *A Double Life* (1947), *Romeo and Juliet* (1947), *Hamlet* (1948), *Macbeth* (1948), *A Song for Tomorrow* (1948), *Cartas marcadas* (1948), *The Lovers of Verona* (1949), *Gunasundari Katha* (1949), *El charro y la dama* (1949), *Gone to Earth* (1950), *Julius Caesar* (1950), *The Merry Wives of Windsor* (1950), *Othello* (1951), *Antony and Cleopatra* (1951), *Spring and Winter* (1951), *Romeo at Julieta* (1951), *I Dream of Jeanie* (1952), *Io, Amleto* (1952), *Kiss Me Kate* (1953), *Julius Caesar* (1953), *Le marchand de Venise* (1953), *Romeo and Juliet* (1954), *Hamlet* (1954), *Richard III* (1955), *Doenadtsataya noch* (1955), *Romeo & Juliet* (1955), *Forbidden Planet* (1956), *Othello* (1956), *La fierecilla domada* (1956), *Mnogo shuma iz nichego* (1956), *Throne of Blood* (1957), *Otello* (1958), *A Midsummer Night's Dream* (1959), *The Rest Is Silence* (1959), *An Honourable Murder* (1960), *The Ballet of Othello* (1960), *West Side Story* (1961), *Romanoff and Juliet* (1961), *All Night Long* (1962), *Siberian Lady Macbeth* (1962), *Ophélie* (1963), *Gutter Girls* (1963), *Yavas gel güzelim* (1963), *Carry On Cleo* (1964), *Hamlet* (1964), *Hamlet* (I) (1964), *Romeo e Giulietta* (1964), *Hamlet* (II) (1964), *Hamlet* (1964), *Viel Lärm um nichts* (1964), *Istana berdarah* (1964), *Chimes at Midnight* (1965), *Othello* (1965), *Die lustigen Weiber von Windsor* (1965), *Nichts als Sünde* (1965), *Romeo and Juliet* (1966), *Teenage Gang Debs* (1966), *Phir Milengey Hum Dono* (1966), *The Taming of the Shrew* (1967), *The Deadly Affair* (1967), *The Winter's Tale* (1967), *A Midsummer Night's Dream* (1967), *He Wanted to Become King* (1967), *Romeo and Juliet* (1968), *A Midsummer Night's Dream* (1968), *Im Schloß der blutigen Begierde* (1968), *Johnny Hamlet* (1968), *Rakhal Bondhu* (1968), *The Secret Sex Lives of Romeo and Juliet* (1969), *Hamlet* (1969), *The Picasso Summer* (1969), *Revenge* (1969), *Gorbek ro dameh hejleh mikoshan* (1969), *Julius Caesar* (1970), *King Lear* (1970), *A Herança* (1970), *Macbeth* (1971), *There's Always Vanilla* (1971), *King Lear* (1971), *Macbeth Oper von Rosa von Praunheim* (1971), *Faustão* (1971), *Antony and Cleopatra* (1972), *Pattikada Pattanama* (1972), *Viola and Sebastian* (1972), *Dust in the Sun* (1972), *O Jogo da Vida e da Morte* (1972), *Theatre of Blood* (1973), *Mnogo shuma iz nichego* (1973), *One Hamlet Less* (1973), *Hamlet* (1973), *Catch My Soul* (1974), *Acting Hamlet in the Village of Mrdusa Donja* (1974), *Otello* (1974), *Count the Ways* (1975), *Hamlet* (1976), *Intikam Melegi/Kadin Hamlet* (1976), *King Lear* (1976), *The Tempest* (1976), *Eros Perversion* (1979), *Falstaff* (1979), *The Taming of the Scoundrel* (1980), *Othello* (1980), *Tempest* (1982), *Angoor* (1982), *Black Commando* (1982), *Doktor Faustus* (1982), *The Tragedy of Romeo and Juliet* (1982), *Richard III* (1982), *Sogno di una notte d'estate* (1983), *Lyubovyu za lyubov* (1983), *Ran* (1985), *The Angelic Conversation* (1985), *Burke & Wills* (1985), *Die Nacht* (1985), *Otello* (1986), *Twelfth Night* (1986), *Home of the Brave: A Film by Laurie Anderson* (1986), *Richard III* (1986), *Sen noci...* (1986), *King Lear* (1987), *Hamlet Goes Business* (1987), *Hamlet*

(1987), *Macbeth* (I) (1987), *Macbeth* (II) (1987), *Henry V* (1989), *The Journey to Melonia* (1989), *Unmasked Part 25* (1989), *Gamlet* (1989), *Montoyas y Tarantos* (1989), *Othello* (1989), *Hamlet: Prince of Denmark* (1989), *Hamlet* (1990), *Men of Respect* (1990), *Romeo.Juliet* (1990), *My Own Private Idaho* (1991), *Prospero's Books* (1991), *As You Like It* (1992), *Symphony for the Spire* (1992), *Romeo & Julia* (1992), *Much Ado About Nothing* (1993), *Ill Met by Moonlight* (1994), *Othello* (1995), *Richard III* (1995), *Romeo + Juliet* (1996), *Hamlet* (1996), *Tromeo and Juliet* (1996), *Twelfth Night or What You Will* (1996), *Love Is All There Is* (1996), *Looking for Richard* (1996), *A Midsummer Night's Dream* (1996), *Richard III* (1996), *A Thousand Acres* (1997), *Macbeth* (1997), *Kaliyattam* (1997), *Hamlet, Prince of Denmark* (1997), *Free Enterprise* (1998), *Macbeth* (1998), *Jullietge Bhoomikawa* (1998), *10 Things I Hate About You* (1999), *A Midsummer Night's Dream* (1999), *Titus* (1999), *King Lear* (1999), *Macbeth in Manhattan* (1999), *Titus Andronicus* (1999), *Imagining Hamlet* (1999), *Hamlet* (2000), *Love's Labour's Lost* (2000), *The King Is Alive* (2000), *Titus Andronicus* (2000), *The Comedy of Errors* (2000), *Bleeder* (2000), *Poetic Inspirations* (2000), *Get Over It* (2001), *Scotland, Pa.* (2001), *My Kingdom* (2001), *I'm Going Home* (2001), *Rave Macbeth* (2001), *The Children's Midsummer Night's Dream* (2001), *Makibefo* (2001), *The Tempest* (2001), *Shylock* (2001), *Macbeth: The Comedy* (2001), *Measure for Measure* (2001), *A Midsummer Night's Rave* (2002), *Bollywood Queen* (2002), *King Rikki* (2002), *Kannaki* (2002), *The Maori Merchant of Venice* (2002), *Someone Is Sleeping in My Pain: An East-West Macbeth* (2002), *I Capture the Castle* (2003), *Maqbool* (2003), *Hamlet_X* (2003), *In Othello* (2003), *Macbeth* (2003), *Shakespeare's Merchant* (2003), *As Alegres Comadres* (2003), *Henry V* (2003), *Gedebe* (2003), *Harry Potter and the Prisoner of Azkaban* (2004), *The Merchant of Venice* (2004), *Souli* (2004), *Macbeth* (I) (2004), *Huapango* (2004), *Macbeth* (II) (2004), *Kate: The Taming of the Shrew* (2004), *Romeo & Juliet ...Get Married* (2005), *Midsummer Dream* (2005), *Othello: A South African Tale* (2005), *Hamlet* (II) (2005), *Richard III* (2005), *A Midsummer Nights Dreame* (2005), *Macbeth 3000: This Time, It's Personal* (2005), *She's the Man* (2006), *As You Like It* (2006), *Omikara* (2006), *Macbeth* (I) (2006), *The Banquet* (2006), *Romeo & Juliet: Sealed with a Kiss* (2006), *Rome & Juliet* (2006), *Roméo et Juliette* (2006), *Measure for Measure* (2006), *Prince of the Himalayas* (2006), *Rockin' Romeo & Juliet* (2006), *Macbeth* (II) (2006), *Beneath Our Masks* (2006), *Richard III* (2007), *Hamlet* (II) (2007), *Henry V* (2007), *The Tragedy of Hamlet Prince of Denmark* (2007), *Othello* (2007), *Hamlet* (III) (2007), *Village People Radio Show* (2007), *Hepatitis Andronicus* (2007), *Were the World Mine* (2008), *The Hamlet Adventure* (2008), *National Theatre Live: All's Well That Ends Well* (2009), *Iago* (2009), *Romeo & Juliet vs. The Living Dead* (2009), *Doubt* (2009), *Malvolio* (2009), *Romeo & Julio* (2009), *Hamlet* (2009), *Macbeth the Movie* (2009), *The Merchant of Venice* (2009), *Timon of Athens* (2009), *Kitchen Hamlet* (2009), *A Midsummer Night's Dream* (2009), *Mãscaras* (2009), *The Tempest* (I) (2010), *The Tempest* (IV) (2010), *National Theatre Live: Hamlet* (2010), *As You Like It* (2010), *A Midsummer Night's Dream* (2010), *Merchant of Little Venice* (2010), *L'estate breve* (2010), *Gnomeo & Juliet* (2011), *Coriolanus* (2011), *Private Romeo* (2011), *Much Ado About Nothing* (2011), *Julius Caesar* (2011), *Hamlet* (2011), *The Merry Wives of Windsor* (2011), *National Theatre Live: King Lear* (2011), *Shakespeare High* (2011), *Bill Shakespeare in Hollywood* (2011), *Macbeth* (II) (2011), *Macbeth* (III) (2011), *Hamlet Demonstration* (2011), *Much Ado About Nothing* (I) (2012), *Caesar Must Die* (2012), *Much Ado About Nothing* (II) (2012), *All's Well That Ends Well* (I) (2012), *Twelfth Night* (2012), *Henry IV Part 1* (2012), *National Theatre Live: The Comedy of Errors* (2012), *What You Will* (2012), *Love: As You Like It* (2012), *Self Same Sky* (2012), *The Tragedy of Macbeth* (2012), *Family Bonds* (2012), *Tempest* (I) (2012), *The Dahl Dynasty* (2012), *Otello* (2012), *The Rise and Fall of a Friendship* (2012), *Rossini: Otello* (2012), *R and J: The True Story* (2012), *Romeo & Juliet* (II) (2013), *Goliyon Ki Rasleela Ram-Leela* (2013), *Macbeth* (2013), *Twelfth Night* (2013), *National Theatre Live: Othello* (2013), *Romeo and Juliet: A Love Song* (2013), *Shakespeare's Globe: Henry V* (2013), *The Taming of the Shrew at Shakespeare's Globe* (2013), *McCatherine* (2013), *Cymbeline* (2014), *Haider* (2014), *The Tempest* (II) (2014), *Coriolanus* (2014), *A Midsummer Night's Dream* (2014), *Head Full of Honey* (2014), *Romeo and Juliet* (I) (2014), *Shakespeare's Globe: A Midsummer Night's Dream* (2014), *King Lear* (2014), *Macbeth* (2014), *Hamlet A.D.D.* (2014), *Julius Caesar* (2014), *Royal Shakespeare Company: Henry IV Part I* (2014), *The Two Gentlemen of Verona* (2014), *Royal Shakespeare Company: Henry IV Part II* (2014), *Twelfth Night* (I) (2014), *George Anton's Romeo and Juliet* (2014), *Romeo and Juliet* (I) (2014), *The Wordplay Shakespeare a Midsummer Night's Dream* (2014), *Cinderella* (I) (2015), *Macbeth* (2015), *Hamlet* (2015), *Branagh Theatre Live: The Winter's Tale* (2015), *Messina High* (2015), *King Lear* (2015), *Hamlet* (I) (2015), *Arshinagar* (2015), *Blood Will Have Blood* (2015), *Royal Shakespeare Company: Love's Labour's Lost* (2015), *RSC Live: Othello* (2015), *Shakespeare's Globe: The Comedy of Errors* (2015), *King John* (2015), *Romeo n' Juliet* (2015), *Royal Shakespeare Company: The Merchant of Venice* (2015), *Shakespeare's Globe: Titus Andronicus* (2015), *RSC Live: Henry V* (2015), *Hamlet, Son of a Kingpin* (2015), *Globe on Screen: Julius Caesar* (2015), *Royal Shakespeare Company: Love's Labour's Won* (2015), *If It Be Love* (2015), *The Merchant of Venice* (2015), *Hamlet* (II) (2015), *Iago* (2015), *Branagh Theatre Live: Romeo and Juliet* (2016), *The Christmas Project* (2016), *Richard III* (I) (2016), *Macbeth Unhinged* (2016), *The Taming of the Shrew* (2016), *Royal Shakespeare Company: King Lear* (2016), *Royal Shakespeare Company: Hamlet* (2016), *Hemanta* (2016), *Star Crossed Lovers* (2016), *Hamlet* (2016), *The Adventures of Pericles* (2016), *National Theatre Live: As You Like It* (2016), *Pericles by Shakespear on the Road* (2016), *Measure for Measure* (II) (2016), *More Strange Than True* (2016), *Royal Shakespeare Company: Cymbeline* (2016), *Rwanda & Juliet* (2016), *The Life and Love of William Shakespeare* (2016), *La très excellente et lamentable tragédie de Roméo et Juliette* (2016), *A Midsummer Night's Dream* (II) (2017), *Kirik Kalpler Bankasi* (2017), *Macbeth* (2017), *Royal Shakespeare Company: The Tempest* (2017), *A Caribbean Dream* (2017), *National Theatre Live: Twelfth Night* (2017), *Romeo and Juliet in Harlem* (2017), *Hamlet* (I) (2017), *King Lear* (I) (2017), *Romeo & Juliet* (2017), *Ambition's Debt* (2017), *A Midsummer Night's Dream* (I) (2017), *RSC Live: Julius Caesar* (2017), *King Lear: Live from Shakespeare's Globe* (2017), *RSC Live: Antony and Cleopatra* (2017), *Two Gentlemen of Verona* (2017), *RSC Live: Titus Andronicus* (2017), *Love's Labour's Lost* (II) (2017), *The Tragedy of JFK (as Told by Wm. Shakespeare)* (2017), *I, Timon* (2017), *Love's Labour's Lost* (I) (2017), *Hamlet* (II) (2017), *William Shakespeare's a Midsummer Night's Dream* (2017), *Macbeth Full Play* (2017), *Twelfth Night* (2017), *Romeo/Juliet* (2017), *Hamlet 360* (2017), *Glyndebourne: Hamlet* (2017), *Shakespeare in the Laundromat* (2017), *Lost Cleopatra* (2017), *Otello* (2017), *Daggers in Men's Smiles* (2017), *Macbeth* (II) (2018), *Antony & Cleopatra* (2018), *National Theatre Live: King Lear* (2018), *Twelfth Night* (I) (2018), *National Theatre Live: Macbeth* (2018), *Macbeth* (I) (2018), *RSC Live: Macbeth* (2018), *Romeo and Juliet* (III) (2018), *RSC Live: The Merry Wives of Windsor* (2018), *RSC: Troilus and Cressida* (2018), *Lear's Shadow* (2018), *The Rub* (2018), *Hamlet in the Golden Vale* (2018), *RSC Live: Romeo and Juliet* (2018), *King Lear* (2018), *Henry V* (2018), *Timon of Athens* (2018), *Romeo and Juliet* (II) (2018), *Macbeth - Neo Film Opera* (2018), *As You Like It* (2019), *Coriolanus* (2019), *Much Ado About Nothing* (2019), *The Tragedy of King Richard the Second* (2019), *The Tempest* (2019), *12* (2019)