

Shakespeare in the manga: The reading issue and literary adaptation /
Shakespeare em mangá: a questão da leitura e da adaptação literária

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ABSTRACT

This article aims to discuss the combination between word and image in the composition of sequential narratives; therefore, its theme is related to the reading and interdisciplinary concepts applied to comics. Comics language, *which is rich in meaning*, requires the effort at reading, that complement each other; and such assumption converges with the interdisciplinary principle that seeks cooperation between different factors for the promotion of knowledge. Considering the importance of “interdisciplinarity” to the reading of comics, this paper analyses the conceptions of the term “reading” and identifies the necessary elements for understanding the verbal-imagetic language; it also discusses the theoretical assumptions of the interdisciplinary principle applied to education. The analysis corpus is a literary adaptation of *Romeo and Juliet* by Shakespeare. The qualitative method by use of bibliographical survey based on the discussion of this work.

KEYWORDS: Reading; Comics; Interdisciplinarity; Logo-imagetic language; Literary Adaptation.

RESUMO

Este artigo, cujo tema permeia os conceitos de leitura e de interdisciplinaridade aplicados às histórias em quadrinhos, pretende discorrer a respeito da imiscuição entre palavra e imagem na composição das narrativas sequenciais. A linguagem quadrinizada, rica em significação, exige o esforço na leitura de dois códigos diferentes, ainda que complementares; e tal premissa converge com o princípio interdisciplinar, que busca a cooperação entre fatores distintos para promoção do saber. Partindo da importância do termo interdisciplinaridade à leitura do gênero quadrinhos, buscar-se-á analisar as concepções acerca do termo leitura, bem como apontar elementos necessários à compreensão da linguagem logo-imagética; e, por fim, discutir os pressupostos teóricos do princípio interdisciplinar aplicados à educação. O corpus de análise consiste numa adaptação literária da tragédia Romeu e Julieta de Shakespeare. O método qualitativo por uso de levantamento bibliográfico baseou a discussão desse trabalho.

PALAVRAS-CHAVE: *Leitura; Quadrinhos; Interdisciplinaridade; Linguagem logo-imagética; Adaptação literária.*

1 Introduction

The analysis of hybrid texts – which amalgams, in its composition, verbal and visual languages, such as video clips, cinematographic works, and comics – is a very complicated process. This paper aims at analyses comics’ language, because, recently,

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the genre has been frequently used in intersemiotic translations, expanding not just its scope, but also its target audience.

If it was designed, initially, for children, it expanded to teenagers and adults from both genres that found, in its thematic diversity more than entertainment. It is possible to justify the variety of comics fans by genre flexibilization, as well as the writers' abilities in recreating the standard way to tell stories, trying to vary their productions and address new demands. That shows more attractive forms and contents to readers, i.e., its graphics formatting and story become more attractive.

In addition to comic writers, researchers and education critics are also responsible for its diffusion in the social and academic sphere. Though on decades, many speeches were articulated repudiating its use in scholar context, nowadays they have been not just admitted, but also encouraged.

In the past comics were used mainly for elementary literacy grades – because they use short verbal statements –, but in the present days, they are used in lots of disciplines and school stages, including traditional tests for college entrance (*Vestibular*¹ and *Enem*²) and civil service exams, due to its particular meaning.

An important step that collaborated to bring comics to schools was the development of incentive programs to insert them in school's libraries. In addition to an attempt to diversify the collection, selecting this type of production indicated a concern to offer works in an accepted style by the students.

It is essential, however, to mention that, initially, there was a for purchases of adaptations of canon literature to comics. In this way, faced with an upward demand, the editorial market started to invest substantially in this area. In addition to good works, this action resulted in cartoonist recognition that, awarded in this new situation, achieved recognition for their jobs that were advertised only in print press (many of which are unknown by the great public) or just on the internet.

Thus, part of the interest in producing or reading comics stands in its rich language: a simple and inviting appearance composes its narratives, mixing linguistic

¹ The *vestibular* is a competitive examination and the widespread entrance system used by Brazilian universities to select the the best and capacity students.

² *Enem* – *Exame Nacional do Ensino Médio* (National High School Exam) – is a non-mandatory, standardized Brazilian national exam, which evaluates high school students in Brazil. After 2009 its importance has increased since the exam has been used both as an admission test for enrollment in 23 federal universities and 26 educational institutes, as well as for certification for a high school degree.

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and illustrated content, requiring the reader to activate several skills to understand the meaning of the content read.

The genre awakens in its reader many reading skills – able to make it understand images and words superimposed, that is, to develop a global view that can extract spatiotemporal notions of fixed images. That is only possible because of the control that a proficient reader develops Reading techniques for the written and visual codes, which makes comics an interdisciplinary genre.

Given this context, this research was carried out based on the following concern: how can the concept of interdisciplinarity be associated with the reading of comics books? In other words, reading comics can be considered an interdisciplinary activity?

In order to answer this question, the English classic *Romeo and Juliet* of Shakespeare was chosen as the object of analysis for this paper article, the narrative deals with the impossible love of two young people from rival families, this narrative refers to the mythical pair Pyramus and Thisbe, of the Greek-Roman tradition.

Considering as a hypothesis the fact that, in contact with the complex language of the genre in question, it is not enough for the reader to decode the verbal language and recognize the imagery, it is understood that it is necessary to go beyond decoding and recognition of visual schemes in order to read comics. Therefore, it is essential to make inferences, to understand what is implicit, to make analyzes, to seek to establish relations between the language and the reader's previous.

2 The act of reading and the construction of meanings

Reading, as a process of construction and establishment of meanings, is an essential skill for those who want to not only dominate the content of written records, but also for those who aspire to establish relationships, criticize and formulate opinions based on the observation of the social, historical and cultural context in which they are.

According to Brill (1988), human rationality can be defined by its decodification ability, i.e., of recognition of its condition and from this recognition, of being able to symbolize human life's experience. Therefore, the communication that is at the base of the symbolic function promotes interaction through the "exchange of

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ideas among individuals of the same social group through codes such as written and spoken the language and the arts” (p. 35).

Emphasizing the importance of verbal and non-verbal codes for human communication, in written and spoken forms, or through images and sounds, the author points to the diversity of means to communicate a message. Thus, it is essential to emphasize that the diverse possibilities of communication guarantee multiple textual modalities and, consequently, several readings.

The reading of the world is considered the oldest reading activity of the human domain, a naturally developed ability in preliterate societies, as Freire (2011) points out, and it proceeds verbal reading. Comprehending the meaning of nature’s signs was essential, a primordial skill, on which human subsistence depended.

Then, we need to know the weather and the seasons to know more about planting and harvesting grains; the medicinal properties of plants to restore health to patients; the behavior of some animals that allow them to perform tasks related to guarding, loading, locomotion, and even provisions. Moreover, there was also the reading of postures, gestures, and grunts of other individuals, which also needed to be read, understood, and answered to, especially at a time when people still not fully communicating through *logos*.

What many read as prehistoric artistic productions and were performed on Caves’ walls and ceramics or wood and their own body, resulted from the man’s reading of the reality of their surroundings. Even if, to a certain extent, codified by the group in which it was inserted and only understood by the group itself. Reading can be considered as a natural and spontaneous ability of the human being before, and even if there were some human interference channeling it, this would have no direct relationship, initially, with any graphics alphabet, for example.

Thus, the conception that it was the literate culture that constructed the idea of reading as if it were restricted only to the act of decoding the written form is inaccurate. Although writing has unquestioned importance – as the basis for the development of the literature and grammar of civilization – it is a mistake to consider that only the written code can be read.

For Wolfgang Iser (1999), one of the reception theorists, the term reading is defined as “a process of dynamic interaction between the text and its reader” (p. 10).

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Reading happens when the reader interacts with a text – that is, a codified message –, in an active way, building the meaning of expressed content, never in a passive way. Therefore, reading requires more than code deciphering; it requires coparticipation.

Along the same line, van Dijk (2000) asserts that reading implies “the activation and use of internal and cognitive information” (p. 15), reaffirming the fundamental importance of the reader subject because meaning is built based on personal references, originated from previous experiences, which make up the prior knowledge of each.

Ponte (2007), on the other hand, emphasizes reading as an intellectual work that, including its many forms, depends on contextual factors, the author's goals in producing a text and the reader's interaction with the reading, in order to establish the meaning. Therefore, reading can be seen as “an interactive process between author and reader, mediated by the text, in a particular historical and social context” (PONTE, 2007, p. 38).

Thus, the texts become meaningful, intelligible and coherent – or not – as they correspond to the expectations of the reader, and the degree of familiarity that the reader has with the addressed topic, with his possibility to infer information and to relate the content read to other personal references, accumulated as an individual collection built over time.

In this sense, “reading” is considered a polysemous word; that is, it allows a plurality of meanings for different readers, with their own and individual cultural baggage. The same individual, even in different life stages or situated in different contexts, can carry out a different reading of the same object, since “reading possibilities in a certain moment, for certain readers, in relation to certain texts may vary historically” (PONTE, 2007, p. 35), depending on the intention used in the act of reading.

Brandão (2010), working with the *logo*-imagic issue, not only calls iconophotological the “virtual photographic collection” (p. 28) constructed during a lifetime, but also theorizes the reflexes of the space-time distance between author and reader. Thus, diachrony is responsible for modifying the understanding of *logos* over the years, “since it is not amorphous matter and stationary” (BRANDÃO, 2010, p. 28),

the same process happens to the images “as they also undergo diachronic signal modifications, and will not convey the same concept/idea that they transmitted” (p. 28).

3 Classics in comics?

In the creation of a text, and its reading, traces of historical, social, cultural and religious order are transferred to it, often unintentionally. Texts are, consequently, reflections of the societies that produce them, as well as of the societies that receive the texts, once that the current world view, beliefs, and values are parameters for the interpretation of historical texts.

The absence of sign keys (BRANDÃO, 2014), however, may increase reader's difficulty in understanding the vocabulary choices, the implicit references, as well as the syntactic construction of the text as intended by the author, especially in extemporaneous texts.

The reader, during school formation, shows resistance to the reading of stories that belong to the category of “universal literature” because they seem distant from his reality. Several strategic measures are proposed by educators to reach young readers; many of them, however, prove to be insufficient.

In order to attract the reader to these texts, the first literary adaptations appeared in comics format. Among controversial and heated debates about its aesthetic quality and its effectiveness in achieving its objectives, these adaptations of classical Works have entered the school sphere in an increased pace since the first half of the last century, when appeared the pioneering works in literary adaptation, which have advanced rapidly throughout the 21st century.

The adaptations still induce the distrust of those who believe the adaptations intend to act as a facilitator for the story that is based on, which would prevent the Reading of the original story. On the other hand, others affirm that the adaptation is an invitation to the literary work, an introduction to the reading of the original or even a complement to it.

Faced with the vastness of copies, a result of adaptations, we have a faithful version of the original, as well as versions that make little reference to the literary work. Among the modifications are the changes in the plot and the choice for the adequacy of

the language - or its condensation – because the goal is to make the text as attractive as possible, particularly to children and young people in school.

The fact is that the knowledge of work in different languages enriches the reading and the analysis that the reader can make of it. Contact with different languages allows a more complete and critical view of the content; and it becomes possible when the student can read a literary work in a comics version, to listen to it as a reference to read a literary work

The comics version of Shakespearean's tragedy, for example, can illustrate the influence of temporal distance on the reading of a work, manga may particularly create the conditions for that. Manga is a Japanese format, in which the expressiveness of forms is a particular trait and the language used keeps the particularities of the languages involved – according to the translator's note, Bueno (2011) – as close to the original as possible. He indicates “Shakespeare's text used in this manga is strictly faithful to the originals, with the many necessary cuts, which sometimes dissolves the original unity of the verses” (BUENO, 2011, p. 5).

However, when extemporaneous terms and objects are difficult to understand – for today's readers of the work – and disturb comprehension, they are modified to meet current concepts in the adapted version, which is something that the contemporary context allows.

We have, in Act I, the moment when Tybalt (Capulet) intimidates Benvolio (Montague) who attempts to set a fight apart between the servants of the rival families (“heartless hinds”) who argued among themselves which of the two masters they served was be the best. When Tybalt sees the scene, he thinks that Benvolio was threatening them:

BENVOLIO

Part, fools!

Put up your swords; you know not what you do.

(Enter Tybalt)

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.³ (SHAKESPEARE, 1994, p. 246)

³ “*BENVÓLIO – Loucos, para com isso./ Guardai vossas espadas. Não sabeis o que fazeis. (Entra Tebaldo)*”

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Thus, *pobres corçozinhos* is adapted to “weak peasants” in the adapted version. The vocabulary’s change is an attempt to search for a correspondence that has a meaning close to the original since the word “hind” (*veado fêmea*) is not used in Brazil in a derogatory way when referring to “servants,” but in a sexual connotation.

When Romeo discovers the supposed death of his beloved, he asks Baltasar, in the play, to rent horses, determined to leave his exile toward Verona:

ROMEO

News from Verona! – How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again;
For nothing can be ill, if she be well.

BALTHASAR

[...]
Her body sleeps in Capel’s monument,
And her immortal part with angels lives.
I saw her laid low in her kindred’s vault,
And presently took post to tell it you;
O, pardon me for bringing these news,
Since you did leave it for my office, sir.

ROMEO

[...] get me ink and paper,
And hire post-horses; I will hence to-night. (SHAKESPEARE, 1994,
p. 274)⁴

*TEBALDO – Como! Sacas da espada contra uns pobres corçozinhos sem força?/ Aqui, Benvólio!
Vem encarar a morte!”* (SHAKESPEARE, s/d, p. 16)

⁴ *ROMEU – [...] Notícias de Verona! Que acontece,/ Baltasar? Frei Lourenço mandou carta?/ E meu pai, está bem? Minha Julieta,/ Como a deixaste? Torna perguntar-te,/ Nada irá mal, se bem ela estiver.*

BALTHASAR – [...] Seu corpo está dormindo no sepulcro/ dos Capuletos e a imortal essência/ vive agora entre os anjos./ vi quando ela foi deposta na tumba da família./ Perdoai-me por trazer-vos tais notícias;/ mas destes-me, senhor, esta incumbência.

ROMEU – [...] vais buscar-me/ Papel e tinta e alugue-me uns cavalos./ Partirei esta noite. [...]/ Vai logo e faze o que te disse há pouco./ Não me mandou o monge alguma carta?

BALTHASAR – Nenhuma, bom senhor.

ROMEU – Bem; não importa./Vai tratar logo de alugar cavalos;/irei já para casa. (SHAKESPEARE, s/d, p. 59)



Figure 1

(SHAKESPEARE, 2011, p. 20)

In the adaptation, which is set in Tokyo, the protagonist uses a motorcycle rather than horses and leaves hastily (fig. 2). Other contemporary elements are also incorporated into the narrative: in figure 3, Romeo waits for news on his cell phone, while in the tragedy; he kept in touch through letters. Friar Lawrence, for example, appears in the comics checking his e-mail box (fig. 4) when Friar John, responsible for carrying the letter explaining what happened to Juliet, surprises him.

4 Reading images and words: the comics genre in the school environment

The reader does not always accompany the speed with which information spreads in our society, simultaneously, even by the most attentive one. The variety of texts that circulate daily and are at hand goes from the printed content to the digital, from the verbal to the visual, from the fixed form to the use of the notion of movement. Although many individuals do not realize the variety of languages and texts they are surrounded by, they are regularly reading what is around them.



Figure 2
(SHAKESPEARE, 2011, p. 173)

The school, which has a fundamental role in the formation of the proficient reader and the acquisition of the reading habit, must also adapt to the new forms of language. For this reason, sound and visual contents have gained prominence, along with written materials to make students' learning more enjoyable and meaningful.

However, starting from its specificities, each textual modality requires specific abilities and competencies proper for its interpretation. The texts need to be uncovered; their components analyzed so that the whole will be understood; since, according to Iser (1999), the textual composition reveals information that “are always more than the reader can perceive in them at the moment of reading” (p.13).



Figure 3
(SHAKESPEARE, 2011, p. 170)

Reading words is, as mentioned earlier, the first form that comes to mind when we talk about reading. Also, mastering the written code equals to be inserted in a society in which literate culture is one of its pillars. Affirming the importance of the word, Ponte (2007) mentions that “text is what gives meaning to the word; the context gives meaning to the text, and the world gives meaning to the context.” Also, along this line, he emphasizes the importance of the word, because without it “there will be neither text nor context nor world” (PONTE, 2007, p. 46)

Regarding the way to decipher the written text, psycholinguistic theories understand that reading acquisition is a four-stage process. These stages are decoding, understanding, interpreting, and retaining.

Besides, textual linguistics defines that, for a reading to be meaningful, the reader needs a cohesive text, that is, that presents a connection between words, periods and paragraphs; or, in other words, linking words and transition words. In addition to cohesion, the text must also be coherent so that it is possible to observe the introduction, the development and the conclusion of a topic, developed with clarity and genre-adequacy, conveys the meaning of the text as a whole.

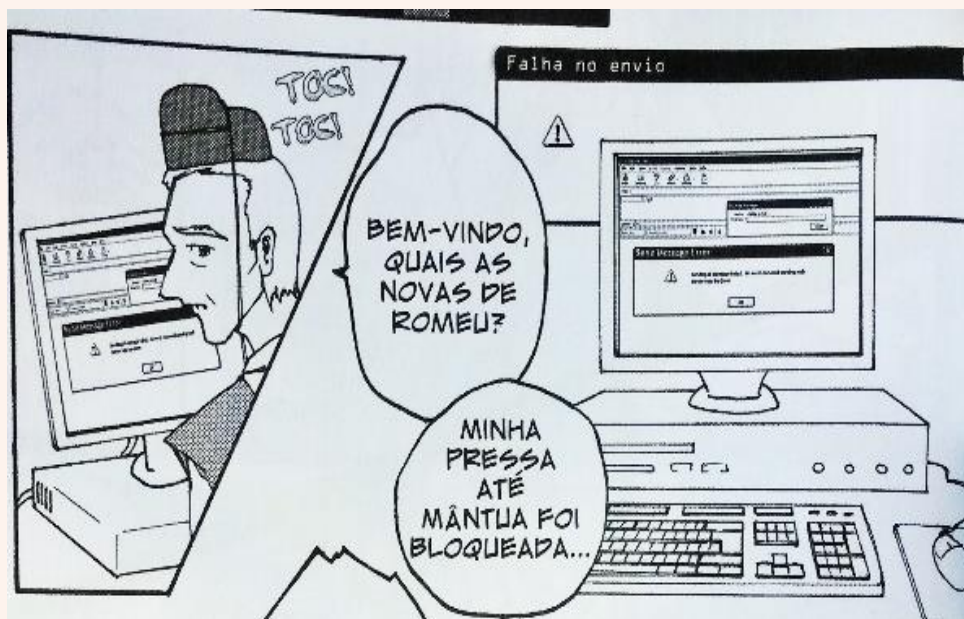


Figure 4

(SHAKESPEARE, 2011, p. 178)

Both reading words and reading images are not random or straightforward activities. Image theories indicate that reading an image involves more than recognizing what is expressed visually. Its careful reading enriches the subject's interpretation. The observation of the employed technique, of the support that conveys the image, as well as considering the time, the society, the culture and the historical events that permeated the creation of work makes us understand much more than the author consciously tried to communicate to the reader.

Panofsky (2004) highlights three levels of image comprehension, which can be applied to the reading of images. The first is called by the author primary, or pre-iconographic description, which corresponds to the first examination of the image, that is, the ability to see and name the represented forms. Next, the secondary – it there is the iconographic analysis that, despite being considered a basic level of interpretation, consists in uncovering the meaning of the represented object. The third and final level of the triad conceived by the author refers to the denser level of interpretation, the intrinsic meaning. It requires the reader to ask questions from the recognition and interpretation obtained at previous levels. In order to do this, it claims the knowledge accumulated as an experience of the reader, considering the work as a result of

historical, cultural, and social reality. Critically, the meaning is extended to establish associations.

To exemplify this point, the scene where members of the Capulet and Montague families should be observed (fig. 4). Benvolio, a Montague, and Romeo's friend see Tybald and Sampson approaching, who are members of the Capulet family. Initially, by reading the images exclusively, the levels of imagery reading, proposed by Panofsky (2004), are likely to be identified.

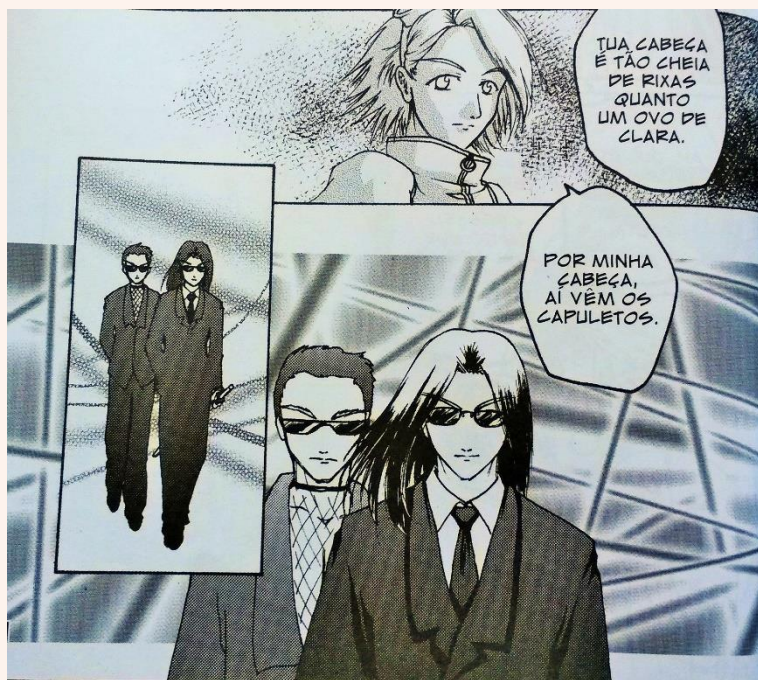


Figure 5

(SHAKESPEARE, 2011, p. 92)

At the primary level, we recognize an isolated male figure who seems to have in his field of vision the other two, which seem to be moving toward him. The movement of these is perceptible: firstly by the addition of a panel, which shows their whole body on a more distant plane; followed by another panel that shows them closer in the larger; substantiating the declaration of the isolated figure: “*por minha cabeça, aí vêm os Capuletos*” (SHAKESPEARE, 2011, p. 92)⁵.

At the secondary level, we can see that those who walk are wearing dark social clothes: The one at the front is more formal (he is wearing a tie), while the other is

⁵ “By my head, here come the Capulets” (SHAKESPEARE, 1994, p. 261).

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more informal (he is wearing a shirt under the blazer); both wear sunglasses. The lips of each also show differences: the man at the front shows impetuosity, while the other man behind him keeps his lips closed, expressing dislike or hatred. There is a clear emphasis in one of the figures – the one is wearing a tie – that appears in the front, for presenting intrepidity, perhaps for carrying a katana (sword) that confers his power, or even by its probable privileged social position.

At the third level, by contrasting these characters to the character who is observing their approach, it is perceived that the use of the dark tones on those – in the clothes, in the glasses, in the hair – confers to them a character of mystery, of confrontation, of provocation, which is supported by the sword that one of them brings. Besides, the posture of the man in the front clearly shows that he is the leader, the one who wants to impose his will, while the other is only a footman. The opposite is verified in the one who watches them: light-colored clothes and hair, bright and naked eyes, peaceful aspect.

By combining the reading of the images to the words, this hypothesis is confirmed, when Benvolio, the figure who observes, announces with fear the approach of the enemies, using the expression “*By my head*, here come the Capulets”. By uttering this expression of astonishment at the danger materialized in the presence of the approaching enemies, Benvolio demonstrates a differing position to that of confrontation.

In the reading of written texts and images, common points can be established concerning the analysis and interpretation of Texts that employ both languages such as the fact that they are not only to be read on their surface. Iser (1999) highlights an essential difference in reading these languages by affirming that it is impossible to apprehend a written text in a single moment of contact, which happens with the visual text. Images, although not captured in their totality, appear as a whole in the eyes of those who read them, requiring the subject less effort in recognition of content, which may grant advantage to the image over the written text.

Comics language, a combination of words and images, of a figurative character, wins the reader’s attention because it seems to be a more accessible reading, even to those who do not master writing. Although predominantly non-verbal, it should

be mentioned that there are also comics strips image-free, exclusively presenting the speeches of the characters, without any images apart from the speech bubble.

The diversity of formats, themes, techniques, and mediums make comics a hyper genre (RAMOS, 2009). No wonder, cartoonists identified in the genre a promising possibility of reinventing the world literature classics.

The “My Library” program, an initiative of the City Hall of São Paulo, started in 2007 and distributed free books—for students to build their private library outside of school. The Shakespearean tragedy **Romeo and Juliet**, the corpus of this research, was among the literary works selected by the program for children and teenagers. The incentive to the reading of this classic by choosing the comics’ version demonstrates the perception that this can be one of the ways lead youth to such a significant literary work, for it considers the age of the group, their interests and the reality of the readers who are receiving the book.

Despite many dissenting voices, there is a concern to keep the comics similar to the original story, which is perceived during the reading of the adaptation. In the following passage, the meeting of the main couple in the Capulet’s house during a celebration is presented, the scene begins with Romeo’s speech:

ROMEO
What lady’s that, which doth enrich the hand
Of yonder knight?
SERVANT
I know not, sir.
ROMEO
O, she doth teach the torches to burn bright!
[...]
Did my heart love till now? Forswear it, sight!
For I ne’er saw true beauty till this night⁶ (SHAKESPEARE, 1994, p. 252).

An incredibly subtle difference in the verbal text is observed, comparing the original version to the comics adaptation (fig. 5). In the adaptation, the images enrich the original content, especially for fans of the manga genre, because, they add to the

⁶ “ROMEO – *Que dama é aquela que enriquece o braço/ Daquele cavalheiro?*

CRIADO – Desconheço-a,/ Meu senhor.

ROMEO - Oh! Ela ensina a tocha a ser luzente./ [...] Meu coração, até hoje, teve a dita/ de conhecer o amor? Oh! Que simpleza!// Nunca soube até agora o que é beleza.” (SHAKESPEARE, s/d, p.25)

words, not only illustrating them but attributing materiality, concreteness to the reader's eyes, regarding to the features of the characters, the emotions showed by the body language and lettering, speech bubbles and panels.



Figure 06
(SHAKESPEARE, 2011, p. 49)

In the scene in which Juliet declares her love from the window of her bedroom (fig. 6), the comics version emphasizes her eyes – a striking feature of the manga genre – and the young woman's expression of discouragement. In the speech, the anguish of Juliet is confirmed, which questions the fate of having fallen in love with Romeo, a Montague, heir to a rival family.

JULIET
O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.⁷ (SHAKESPEARE, 1994, p. 254)

⁷ “JULIETA – Romeu, Romeu! Por que és tu, Romeu?/ Renega o pai, despoja-te do nome; / ou então, se não quiseres, jura ao menos/ que amor me tens, porque uma Capuleto/ deixarei de ser logo. (SHAKESPEARE, s/d, p. 28)

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Figure 07

(SHAKESPEARE, 2011, p. 59)

In the scene in which Paris visits the tomb where he believes to be buried the body of his beloved Juliet, in a confrontation with Romeo, the girl's fiancé loses his life. The nobleman, then, makes his last request to Romeo and dies. In the original, that is a tragedy, Paris' death is announced in a single word, details are not given. In the comics, the image of Paris fallen, bleeding, closed-eye while saying his last words causes a significant impact in the eyes of the reader.

PARIS (falls)
O, I am slain! If thou be merciful,
Open the tomb, lay me with Juliet⁸ (SHAKESPEARE, 1994, p. 276).

⁸ *Páris (cai) – Estou morto! Se fores compassivo, abre a tumba e me deita com Julieta. (morre)."* (p.62)



Figure 08

(SHAKESPEARE, 2011, p. 187)

Final considerations

Despite seeking fidelity to the original version, the comics version of Shakespeare's work demonstrates that adaptations are necessary not only for the anachronistic aspects of his text but also—to suitability to the play to the chosen genre: the manga.

By associating images to the original text and enriching the verbal language, it attracts the interest of younger audiences to a classic. Despite the passage of time that separates the production processes from the moment of reading, the story can be read and interpreted in the present, due to the historical adaptation of the play and its universal theme, which is a timeless component-of the work.

A powerful ally in the development of complex thinking, one of the principles of interdisciplinarity, multimodal texts, as part of the lives of contemporary readers, must also be present in the school environment. So that through them, our students may/can/might have access to those works known as classics and may, in the future, also have access to the stories that are their sources.

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