

類似からの飛躍と復讐の否定  
—アニメ『黒執事』における『ハムレット』の翻案—

松山 響子\*

Defying Similarity and Denying of Revenge  
-Adapting *Hamlet* in Japanese Gothic Manga Anime *Black Butler*-

Kyoko MATSUYAMA\*

Abstract

枢ヤナのマンガ『黒執事』シリーズは舞台を19世紀の英国に設定しているため、数多くのイギリス文学のモチーフが作中利用される。アニメ化もマンガがほぼ忠実に再現されている。一部アニメのオリジナル・エピソードの場合も同様である。本稿ではアニメのオリジナル・エピソード「その執事、興行」の中におけるハムレット上演とその結末の変更、そして悲劇から喜劇への結末変更がいかにして行われていったのかを論ずる。

Introduction

In the Japanese Gothic Girl Manga *Black Butler* by Yana Toboso, Shakespeare's *Romeo and Juliet* is used in a very comical way. The use of *Romeo and Juliet* does not entice the reader to imagine the doomed fate of the lover but instead it caricaturise the image of true love brought on by the use of quotations from Act two's balcony scene and adapts the famous dialogue exchanged between Romeo and Juliet.

Grell Sutcliff: Aah, Sebastian darling. /  
Wherefore art thou, Sebastian  
darling?

Sebastian Michaelis: From the Time...My  
master called me "Sebastian"...That

word became my covenant and  
christened me anew.<sup>1</sup>

Juliet: Romeo, Romeo, wherefore art thou  
Romeo? (2,2,33)

Romeo: I take thee at thy word. / Call me  
but love and I'll be new baptized. /  
Henceforth I never will be Romeo. (2,  
2, 49-51)

Above comparison of the dialogue between Grell Sutcliff, the grim reaper, and Sebastian Michaelis, the perfect demon-butler, clearly shows the similarity to the dialogue of Romeo and Juliet. Although there are clear differences between the dialogues: Sebastian is explaining his experience of being renamed

\*人間総合学群 人間文化学類

as Sebastian as “From the time…My master called me “Sebastian.” the wording is slightly different to Romeo’s reply to Juliet’s demand to deny his name which was “I take thee at thy word.” However, the impression it gives to the readers are not much different since both Sebastian and Romeo accepts their “new name” with joy. Another difference is Sebastian’s “That word became my covenant and christened me anew” and Romeo’s “Call me but love and I’ll be new baptized.” Although there are differences in word of “christened” and “baptized” these differences may be due to the difference in their background. To Romeo who is, supposed to be, living in Verona and expected to be a Christian and to him being giving a new name is similar to being born again. However, to Sebastian being given a name by a new contractor is something common. To him entering into a new contract and living a life in Victorian London and using the word “christened” may be a form of irony or a joke, for Sebastian is a devil who is under the contract of Ciel and disguises himself as the perfect butler for the Phantomhive family. This slightness in the difference in wording also shows that the image of Romeo and Juliet is deeply embedded in the Japanese readers mind as a love story of two young and beautiful couple who instead of abiding to the society’s rules they chose to live for their love and took their own lives as a consequence. In general, the relationship of Romeo and Juliet is seen as a couple that kept the purity and truthfulness of their love and died for that cause. It also, in a way, praises the naivety or

the purity of youth who is in love. The difference in *Black Butler’s* version of *Romeo and Juliet’s* quotation is easily considered as a parody. However it is not so when it comes to the dealing of *Hamlet* in the bonus episode of the Animated version of *Black Butler*.

### **Setting of *Hamlet* Performance by Members of the *Black Butler***

The bonus episode of the animated *Black Butler* “His Butler, Performer (Sono Shitsuji, Kōgyō その執事、興行)” starts with the protagonist Earl Ciel Phantomhive and his loyal demon-butler Sebastian Michaelis discussing charity performance of *Hamlet* for the children of the orphanage. The production is sponsored by the toy company Phantom<sup>2</sup> for their third anniversary of the company’s foundation. When the episode proceeds the choice of the play for children is commented by Sebastian. “It appears as if the play is made for you” and he explains the plot of *Hamlet* to Ciel. Ciel initially says the choice of the play was not intentional and it was merely in the repertoire of the theatre group and to him the choice of the play appeared appropriate. Ciel seems to be oblivious to the revenge theme and the similarity of situations between him and Hamlet. In this scene with the plot explained the audiences are strongly reminded of the similarity between Ciel and Hamlet, and Ciel’s initial reason for the presence of Sebastian: The reason for Ciel entering a contract with Sebastian, the demon, is revenge. However the difference between Hamlet and Ciel is the reason for revenge. For Hamlet death of his father and his uncle

marrying his mother is the reason for wanting revenge against Claudius. But to Ciel wanting revenge is not for the death of his family but to those who have made him suffer until he had to make a pact with the devil. So compared to *Hamlet* Ciel's purpose of revenge is much broader and much unclear. Yet these facts initially appear just as an undertone. Soon more serious problem appear as the preparation for the charity production unfolds.

A few minutes into the episode it is revealed that the theatre company that was to perform *Hamlet* for orphaned children's charity is stranded and would not be able to come to London until a week later than the performance date. However the charity performance is in three days. Ciel gives order to Sebastian to make the performance a success. And Sebastian does so as it is ordered by Ciel, and for him Ciel's orders are something that must be fulfilled. When the new performers for the charity production are called for rehearsal at the manor house of the Phantomhive family it is revealed that they turn out to be friends and collaborators of Ciel: Lau, owner of the Chinese trading company and the district head of the Chinese mafia, Ran-Mao, Lau's collaborator, Soma Asman Dadar, a prince of Indian Maharaja, Agni, Soma's servant, Elizabeth Midford, Ciel's cousin and fiancé, and the Undertaker, a collaborator of Ciel and informer for the under-world of London. When the member is revealed Ciel clearly states his dissatisfaction as all the members appears to be oblivious to the production being *Hamlet* and its plot. This angers Ciel and he insists an explanation for

choosing them as the new production member. Sebastian calmly states that charity productions are usually performed by the host of the production and it is unworthy for an aristocrat to pay for a theatre group to do the charity work instead. Another reason stated by Sebastian for having these members were that all the people chosen would very likely accept him as an acting coach and would not mind a "rough coaching or two" without much complaints. Ciel initially rejects this idea and calmly states so but when Sebastian says "you are an adult"<sup>3</sup> he reluctantly accepts Sebastian's advice and take part in the rehearsal.

During rehearsal Ciel starts to give Hamlet's Act Three soliloquy "To be or not to be" in a very unenthusiastically, then the last member of the production bursts in. It is Grell Sutcliff, the grim reaper, who is in love with Sebastian, playing the part of Ophelia which completes all the main cast members of the animation. While bursting in Grell criticises Ciel's lack of enthusiasm in the soliloquy and consequently his acting in *Hamlet*. Grell also states that "love" is what is needed when it comes to acting. It appears that Sebastian did not choose Grell as a member but since he came in and to Sebastian Grell's "camp" way seems perfectly fitting for the occasion compared to other members and calmly accepts him as the last member for the charity production.

However, Sebastian soon realises that people chosen as the member of the production does not pay much attention to the fact that they are going to perform *Hamlet*. Therefore he starts to explain the

plot of *Hamlet* to others as a play with “no hope” and add that it is quite similar to other great tragedies of Shakespeare. And in order for all the production members to understand the plot of *Hamlet* they should all enjoy the “tragedy of Phantomhive”, while stating so Sebastian, cracking his knuckles, quietly approaches everyone. Then the scenes changes to the outside view of the manner house while the screams of the member is heard. Then the scene change, now three days has passed and it is the day of the charity production. Audiences are starting to fill up the theatre.

### **Giving the Performance of *Hamlet* to the Orphaned Children**

All the actors for the Phantom company’s charity production seems to be getting ready for the production. They are all excited that the house is nearly full and everyone is in the process of getting ready for the performance. Sebastian appear and asks for the whereabouts of Ciel. It appears that Ciel is not among the actors. When Sebastian finds Ciel, he is at the backstage balcony of the theatre looking at the night sky. Sebastian says to Ciel “It is a bit too late to decline the part. Terribly sorry.” Ciel turn and states:

Ciel: I am a young prince who lost his father and burn for revenge. I know you. You didn’t give me this part on an accident did you?

Sebastian: You lack acting experience sir. And I am afraid you scarecelly possess the dexterity required to

button your own shirts. I didn’t want to cast you in a part too different from who you are. I thought it might be too difficult for you.

Ciel: Really?

Sebastian: Why shouldn’t we perceive this way, Master? There is bloody revenge coming should this not then be its prelude. Master are you ready? Curtain is rising on this tale of lies.

From this conversation it is clear that both Sebastian and Ciel are aware of the similarity of situation between Hamlet and Ciel. Both have lost their father and both are seeking revenge for the deed done to them. And Sebastian have deliberately cast Ciel as Hamlet: one reason for doing so is that Ciel would not have much trouble interpreting the part and performing the part, also Ciel who is not an actor would not have much problem acting and interpreting the part. Also it was Ciel who gave orders to make the charity performance a success therefore it was natural for Sebastian to cast someone who can act the part of Hamlet without the possibility of blunder. Therefore, it was a natural choice for Sebastian. Ciel seems to be angry with this choice but when Sebastian states “There is bloody revenge coming, should this not then be its prelude. Master are you raedy. The curtain is rising on this tale of lies.” To Sebastian the performance of *Hamlet* is merely a prelude or rehearsal to the actual revenge planned by Ciel. Ciel first seems to be surprised by Sebastian’s statement but then understand and quietly

accepts what Sebastian has said.

The curtain rises for the Charity performance of *Hamlet*. The play starts with Finnian<sup>4</sup>, the chorus, explaining about *Hamlet*. Then Lau, as Claudius, and Undertaker, as Gertrude, on stage states that their wedding has become legal. And also they state that their wedding was because both are alive and are allowed to enjoy life. And Lau blatantly touches Undertaker's breast and to the Undertaker this seemed to have been ticklish and he tries to stop Lau. However this didn't seem to stir any reaction from the children, the audience, as they seem to remain quiet to the scene on stage. The curtain falls and the scene changes to Act1 Scene4 where Hamlet/Ciel encounters his father's ghost. Tanaka, the former butler, appears as the Ghost of Old Hamlet. The scene progresses with Tanaka just saying "ho, ho, ho" and Ciel stating the reason and cause of the ghost's appearance and concludes with his oath to avenge his father. While the other members of the performers watch the stage Soma, the son of Indian maharaja complains that he cannot be on stage and has to work as a stagehand. This is coldly cut off by Sebastian saying that if Soma had stopped eating curry he might have thought about that option.

When Sebastian turns his eyes to the audience it is clear that the children are not enjoying the play. And he says "I don't know that children can quite understand *Hamlet*." However the play progresses to Act3 Scene1 where Ophelia understands that Hamlet has turned mad. Grell, as Ophelia, appears and say "I'm terrible simply terrible." When Agni

appears as Polonius, Grell/Ophelia starts running towards him and asks for an undaughter like kiss which angers Agni and with Finnian's narration soon he/she is thrown into the river. While Grell is carried away Ran-Mao appears as seaweed and starts to sing a strange song. Children suddenly start to laugh at it. Bardroy, the cook, says "One more reason I'm never gonna understand kids." However, Sebastian seems to be happy and says "finally we have broken through to our audience. The master's scene is here at last."

The next scene starts with Ciel stating the famous Hamlet soliloquy

Ciel: To be, or not to be: that is the question:  
Whether 'tis nobler to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?

However Ciel does not quote the whole soliloquy and adapts the latter half of the soliloquy.

Ciel: To die: to slumber; to slumber to we end. I don't want to die; Hamlet you are a pathetic coward, you are a most unworthy hero your soul is far too weak. This is my sworn vow has no taking it back. No matter what I can never turn away but I must be off now before my blood begin to rise

any further.

This change in the latter half of the soliloquy is understandable because most people would know only the first four lines of Hamlet's "to be or not to be" quotation and unless the audience of the animation is familiar with Shakespeare the lines after the first part are unfamiliar and difficult to fathom. Thus adapting Shakespeare's words into prose is easier to the audience's ears. And this is clearly shown in the animation by the reaction of Ciel's fellow performers, the children's of the orphanage and Viscount Druitt, audience of the charity performance, appears to be taken by Ciel's acting. This is shown when the Viscount starts to speak out his awe to Ciel's acting "Oh it trembles with such honest fury his slender limbs are like fragile branches." but cut short by the children shooing him to be quiet. And Sebastian happily says "Look at that even the children can feel the anguish in his performance."

The play then progresses to Act5 Scene1 where Hamlet and Laertes, played by Sebastian, is preparing for their sword fight in front of Claudius and during this scene Finnian explains the course of action in Act4 Scene7 where Laertes suggests to Claudius to poison the sword. The children all seems to be absorbed in the sequence on the stage. When the fight seems to begin a child starts to shout at the stage. Just like it may have been in the play of *Peter Pan* by James Barrie that the audiences, the children from the orphanage, starts warning Ciel/Hamlet.

Child 1: Hamlet no! Don't do it! That old guy's cheating his sword is poisoned.

Child 2: It's the king he lied about the match being fair.

Child 3: Don't you see Hamlet they are trying to kill you.

Child 4: You should stop the stupid revenge is worthless.

Child 5: Yeah, you don't need it.

Ciel is taken aback by their cheering and freezes on stage then quietly says "They don't want me to die." His staffs and fellow performers are worried that Ciel may have forgotten his lines and from the stage side silently urges him to speak. However, the play proceeds with Sebastian/Laertes attacking Ciel/Hamlet and says:

Sebastian: How dare you stop our fights. This farce is over. You know the truth Hamlet. My dear sister's life was cut short you are the one to be blamed for it. She is dead because of you.

Ciel: Stop it this isn't in the script.

Sebastian: I shall have my revenge I will see that you die as well. For my Ophelia.

Then suddenly Grell/Ophelia appears and sings

Grell: Please stop your fighting. Please do not shed your blood over me.

Ciel: Ophelia isn't this a pleasant surprise?

I thought that we have lost you.

Grell: I was lost till my brother came back for me. Because his love is strong enough to revive again. You must know you are truly are the one for me.

After this chaos seems to start. With the intrusion of Grell's boss Will, another grim reaper, coming to collect Grell to get back to work and Soma trying to intrude on the stage as himself to solve the problem of Hamlet.

Ciel: What a perfect mess this is. Utter foolishness.

Sebastian: Yes it is foolish. Revenge is foolishness master. A very brief release and nothing but confusion, chaos and pain. When the curtain fall on such a sad performance what does anyone really have left.

Ciel: What?

Sebastian: Would you not agree my prince of Denmark?

Ciel: But you I never though you would say that?

Soma: Yes I agree. In the end revenge has no meaning. And you know I speak the truth for I am Ramakrishna, avatar of the sun.

Ciel: What?

Sebastian: You cannot ad-lib. What sort of a demon's master would you be?

Child (in the audience seat) : Yes you can do it.

Ciel: Yes you are right. From now on I vow I'll forget revenge. I will forget

it and I will live instead.

The whole episode closes with Tanaka's narration using the quotation from *As You Like It* and part adaptation to the animation episode:

Tanaka: All the world's a stage,

And all the men and women merely players:

We meet one another and we begin our drama but sooner or later the curtain closes as it must. Thank you, thank you, thank you.

The denial of revenge in the adaptation of the *Hamlet* plot is in a way a very modern approach to the concept of 'revenge'. To modern readers and audiences being fixated on the idea of 'revenge' and not looking for any other options in life is unthinkable. Also to modern audience the idea of 'revenge' could be just a beginning to the spiral of revenge: for the person being left as a consequence of revenge may seek to avenge the person or sides who have committed and completed the revenge to them. Thus modern readers and audiences would naturally understand and accept the suggestions of orphanage's children. And it is plausible for the audience to see and sympathise with the idea and warm Hamlet of Sebastian/Laertes's revenge plot for the death of Ophelia and Claudius's plot to defend himself from Young Hamlet for the death of Old Hamlet. To them personal happiness of the living is much more important than fulfilling the wish of the dead.

Therefore, asking Hamlet to abandon revenge for his own personal happiness is an acceptable change or adaptation from the original *Hamlet* plot.

However in this adaptation of *Hamlet* there is an undeniable irony that can easily be detected by readers and audiences of *Black Butler*. Although the idea of revenge is clearly denied in this bonus episode, in the original plot line of both manga and the animation Ciel, the protagonist, has made a contract with Sebastian, the demon, to have revenge of his family or to avenge those who have caused him pain during his kidnapping from the family estate and the destruction of his family. Therefore to the readers and audiences who are familiar with *Black Butler* it is easy to see the similarity in the situation and condition between Hamlet and Ciel. However that similarity is defied in most part of this bonus episode but still at the end of the episode Ciel reminds Sebastian that although in the performance he had stopped seeking revenge for his father but that is a completely different from his own revenge plot, the original purpose of their pact. To him performance of *Hamlet* may have been just a play but his revenge is his source of survival and the reason for accepting what he has to do.

#### **Adapting the *Hamlet* Plot to a Happy Ending**

The denying of revenge in the *Hamlet* performance in the bonus episode of *Black Butler* is built up based on some of the changes or adaptation from the original *Hamlet* episode. First factor is the appearance

of a giant sea-weed played by Ran-Mao. The sea-weed first appears on stage when Ophelia/Grell's body is thrown into the river. It was the first positive reaction, a laughter, from the audience. However, sea-weed has no relevance to *Hamlet* or *Black Butler*. The character that is completely out of context starts acting funny onstage is sure to bring out laughter from the children who until then were feeling bored or nearly sleeping. And such reaction from the audience means that they are starting to pay attention to the sequence on stage. Thus it created the mood that what is happening on stage may be interesting.

Then the scene moves onto Hamlet's "to be or not to be" soliloquy where Hamlet/Ciel and the audiences are shocked that he is heading straight to revenge and there is no other way. However, he is also afraid of death but to fulfil his revenge abandoning such fear is necessary: for fearing death would not allow him to succeed in his revenge. This is also a slight difference from the original *Hamlet* plot, because there is no such scene where Hamlet contemplates for his own death in Shakespeare's original tragedy. In the animation by showing this scene to the audience it reinforces to them that to Hamlet there is no option but to fulfil his revenge, even though he is afraid that completing the revenge may cost him his own life.

With the narration by Finnian the scene moves onto the duel scene with Laertes/Sebastian. It is also explained by Finnian that the sword of Laertes is coated with poison. With this narration when Laertes/Sebastian



appears on stage the audience reacts to his presence by showing fear. When Claudius announced the duel between Hamlet and Laertes one of the children's shouts to Hamlet/Ciel that Laertes's sword is poisoned. Then quite a few children start revealing the truth to Hamlet on stage. This is clearly out of the usual theatre performance where Hamlet does not allow the audience to have any say in the plot line. However, audiences are all shouting to save Hamlet from dying. This also states that children prefer Hamlet to live than to be dead with his revenge fulfilled. Some even suggest abandoning the idea of the revenge itself. These reactions from the audiences could be taken as the very naïve idea of children cherishing life rather than death. But it could also be analysed that children sympathise with Hamlet who is nearly like an orphan in a sense that he cannot rely on his mother who is married to the enemy and has to survive like an orphan which makes him a character they can easily sympathise. And to them being fixed on one idea and abandoning the possibility of survival may seem unrealistic. For the children living in the orphanage their purpose in life is survival and for the sake of survival anything is correct, even abandoning the revenge that he has promised to their dead parent. To Ciel, who is fixed on the idea of revenge and to fulfil his revenge everything is correct in its process such reaction is something out of the blue or completely new.

However, to proceed the play Laertes/Sebastian flicks his sword to start the duel and states that his purpose in duel is to have

revenge for the death of his sister Ophelia. This is a similar logic with Hamlet's revenge. However this logic is destroyed by the resurrection of Ophelia/Grell. The confusion is accelerated by Ophelia stating that two men, Laertes/Sebastian and Hamlet/Ciel, fighting for her is so satisfying and it pampers her ego. This sudden resurrection of Ophelia/Grell forces Laertes to lose his ground for revenge. This course of action, the sudden resurrection of Ophelia, starts to make the tragic play of Hamlet into a comedy. For such thing as a resurrection of a stone cold dead character in Shakespeare's tragedy is unthinkable and such plot line may destroy any logic that has been put into a plot or a play. However, such thing is added in this anime episode then the *Hamlet* plot starts to stir its course of action or plot far away from revenge and/or tragedy. This trait is accelerates with Soma intruding onto the stage. He came onto the stage and states he has come to solve all the mess that has been caused with the resurrection of Ophelia. While the whole scene involving Ophelia/Grell and Soma, Cile hears the children cheering Hamlet to 'live his own life', to 'abandon revenge' and 'live to fulfil his own life'. This deeply touches Ciel however this also petrified him on stage.

Ciel being petrified on stage also meant that he had forgotten all the lines he has remembered to proceeds the play. When Sebastian suggests to him to adlib and Ciel suddenly turns to the children and states that he have decided to 'abandon revenge' and 'live the life that is given to him until the end'. This conclusion from Ciel/Hamlet satisfies the

audience.

This adaptation of the plot has become possible due to the fact that the performance of *Hamlet* hosted by Ciel had so many factors that are not in the original play. Such factors are the presence of a sea-weed right after Ophelia's death, the resurrection of Ophelia and the intrusion of Soma. These factors contributed to the play on stage to change its course from tragedy to comedy. And once the plot changes to comedy it was not necessary for Hamlet to stick to the original theme of the play. And to adding to these factors were Ciel blowing all his lines to continue his duel with Laertes/Sebastian. Thus instead of keeping to the original tragedy Ciel decided to satisfy the audience's need: The children who were present on stage all wanted Ciel/Hamlet to abandon his aim for revenge and live his life happily ever after. In order to satisfy their wish keeping to the *Hamlet* plot will disagree with their wish therefore the only way to fulfil the children's wish was to let Hamlet abandon his revenge.

This decision was necessary since the performance of *Hamlet* was originally chosen for charity. The purpose of the charity was to give a chance to the children of the orphanage to see a play. Children not being an audience who are used to watching plays showed their dissatisfaction in *Hamlet's* plot. Since the purpose was to let the children enjoy the play and also to let the children be satisfied with what they have seen for the first time it was a natural conclusion for Ciel to speak his line about "abandoning revenge". This would without a doubt satisfy the

audience and no doubt they would enjoy the play. With these factors Ciel was able to change the tragic plot of *Hamlet* to a happy ending comedy.

## Conclusion

The adaptation of the *Hamlet* plot in *Black Butler* animation's bonus episode "*His Butler, Performer*" to a happy ending was necessary due to audience satisfaction. In this case the audiences were children of orphanages who have never seen a play before. Therefore their reaction to a play's plot was something that was quite different from the usual theatre audiences. To enjoy what they were seeing the children have decided that Hamlet pursuing revenge for his father's death was not worth risking his life for. Thus when Hamlet/Ciel have started to fight with Laertes/Sebastian the audience started shouting to Hamlet/Ciel that the sword used by Laertes/Sebastian is poisoned, to kill Hamlet, and they started to say that pursuing revenge and risking his own life was not worth it. And they have kept shouting that Hamlet should abandon revenge and live his own life and find his own purpose in life instead of seeking revenge. To the children idea of "revenge" was something not worth risking their life. With this factor and other factors provided by the other actors on stage such as the presence of the sea-weed, death and resurrection of Ophelia, and the intrusion of Soma, at first appeared to have created chaos on stage. However, these factors allowed the play to stir its plot line from a tragedy to a comedy. Thus this turn of events allowed

the play to change also allowed the idea of Hamlet abandoning “revenge” in a natural way. Since Shakespearean comedy almost always end with wedding, which suggest a happy ending and by following this trait it is natural for the plot to changed its course from tragedy to comedy for Hamlet to abandon his “revenge” to pursue his own happy ending.

Therefore in the case of “*His Butler, Performer*” by pursuing the audience satisfaction it ultimately allowed the tragedy of *Hamlet* to turn into a happy ending by abandoning revenge. If the audiences were the usual theatre audience this would not have happened. However, in this case the audiences were children who have not seen *Hamlet* but also they have never seen a play. Thus to such audiences commenting on Hamlet and his decision was something natural and by giving such comment and consequently affecting the character’s action is something that they would not hesitate to do. This allowed the adaptation of the *Hamlet* plot and satisfied these unusual audiences. Without such unusual audience the adaptation of the plot would not have been accepted or allowed.

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### Keywords

*Hamlet*, *The Tempest*, *Black Butler*, adaptation of Shakespeare, manga Shakespeare, anime Shakespeare, Yana Toboso

<sup>1</sup> Yana Toboso, *Black Butler* vol. 3, (Yen Press, 2010) , 68-9

<sup>2</sup> “Phantom” is a toy company run by Ciel Phantomhive, it is also a highly successful company.

<sup>3</sup> Ciel being the head of the family and as a titled aristocrat he is usually treated as an adult and Ciel himself also demands such treatment, too.

<sup>4</sup> Gardener of the manner house who is under the guardianship of the Phantomhive family

