I'LL NO LONGER BE A CAPULET: ARCHETYPAL SHIFTS IN THE MOVIE AND ANIME ADAPTATIONS OF SHAKESPEARE'S JULIET

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Abstract

Adaptation is being a striking phenomenon that attracts many people because it tends to produce a different sensation of the source text. This research considers this phenomenon in order to reveal the shifts between the source text and the adaptation versions. The article is a comparative study that applies the archetypal theory. It sets out to reveal the similarities and differences with respect to the archetypes pertaining to the Juliet character in Shakespeare's play, *Romeo and Juliet,* and its film and anime adaptations. The descriptive qualitative method is used to enable the researcher to do the interpretation and descriptive analysis. Moreover, the research uses the theory of structuralism and archetypal characters by Mark and Pearson. The theory of archetypal character draws from twelve primary archetypes to find and analyze the data through some dialogues and passages of the story. The archetype shifts in Juliet's character are identified by comparing three texts, including William Shakespeare's *Romeo and Juliet* (second quarto version), Baz Luhrman's *Romeo + Juliet* (1996), and Fumitoshi Oizaki's *Romeo x Juliet* (2007). It is discovered that the archetypal character of Juliet shifts in the three analyzed texts. Based on the function of the character, the archetype of Juliet the Lover is maintained in Luhrmann's Romeo + Juliet. Nonetheless, in Oizaki's *Romeo x Juliet,* it changes into Juliet the Hero.

INTRODUCTION

Film adaptation is the act of recasting or actualizing an existing written literary work by making it an audiovisual or cinematographic product. Many film directors are interested in making adaptations in order to deliver their works in various media. Moreover, they purpose to share their interpretations to make different sensations for the viewers while spreading their literary heritages. For instance, there are adaptations from novel to film, such as *Pride and Prejudice* by Jane Austen (1813), *The Lord of the Rings* by J.R.R. Tolkien (1954), and *Harry Potter* by J.K. Rowling (1997). Another form of adaptation is the change from short story to film. This kind of adaptation can be exemplified by Seiko Tanabe's short story" Josee, the Tiger and the Fish" (1984), which has been adapted into a Japanese live-action film in 2003,

Japanese animation (anime) in 2020, and a Korean live-action film in 2020. All these adaptations aim to share different sensational emotions with viewers while enjoying the literary works.

One of the greatest literary works, which is best remembered by people, is Shakespeare's *Romeo and Juliet,* the everlasting tragic love story. This story, which is famous for its balcony scene, has been adapted into various literary forms. Furthermore, the adaptation of the story has succeeded in making the names Romeo and Juliet known worldwide as the main characters.

It is known that the character is one of the most influential elements in a literary work. It stands as the carrier of the story because it shares the emotional structure of literary work (Eder et al., 2010). Additionally, while the characters are presented in the human form, the audience will be more interested in the fictionalized world. This interest relies on the fact that realism in human characterization is coupled with real human patterns of behavior. Furthermore, the fascination is occasioned by the fact that the audience will comprehend more about the plot. They can accept the value of the story because it is akin to their social reality. Mark and Pearson (2001) have formulated a theory of characters that draws from the psychological concepts of Carl G. Jung and other psychologists. The theory can be used to identify the characters in a literary work. The characters are specified into twelve primary archetypes. The archetypes are based on four major human drives, including belonging, independence, stability, and mastery.

Many studies have been carried out on literary adaptation. Priya Mandal (2021) and Bc. Pavel Bruckner (2023) conducted a comparative analysis of Shakespeare's *Romeo and Juliet* and its adaptation. Both researchers focused on the comparative analysis of Shakespeare's play and its film adaptations through the overall story. On the other hand, Briananda et al. (2020), Seftifa et al. (2021), and Mawar et al. (2020) used the archetypal theory to examine the character types. While these latter studies focused on the character archetypal criticism, their research material objects were different from those of the present article.

The findings in the above existing related literature showed that there are many phenomena characterizing the adaptation of Shakespeare's *Romeo and Juliet.* In the present study, the adaptation of Shakespeare's play is tackled by identifying the similarities and differences between the source text and Luhrmann's film and Oizaki's anime adaptations. Contrary to Mandal (2021) and Bruckner (2023), who focused on the plotting substance, this research is concerned with the character modification from the perspective of archetypal

criticism. Even though the previous studies used the archetypal theory by drawing from Carl Jung's concepts, their conceptual frameworks demarcate from the one elaborated in the present paper in many ways. In Briananda et al. (2020), the archetypal theory is implemented to explore the portrayal of characters and to investigate the major archetypes, including the persona, shadow, anima, and animus. In contrast, Seftifa et al. (2021) divided the archetypes into three secondary archetype categories, namely the character archetypes, situational archetypes, and symbol and association archetypes. From a different angle, Mawar et al. (2020) emphasized the psychological dimension of the archetypes by stressing the ego, soul, and self. For the topic at hand, the archetypal theory is applied following Mark and Pearson's concept of character.

In this research, the *tertium comparationis* is the characterization of the female protagonist, Juliet. The aim to examine similarities and differences in the selected works is motivated by the fact that Shakespeare creates the star-crossed lovers' story by depicting Juliet as a dramatis personae, leading to the tragic intrigue of the play. The analysis scrutinizes the function of the character rather than merely exploring the characterization of Juliet. Thus, the archetypal character as an integrated psychological theory by Mark and Pearson will be exploited.

LITERATURE REVIEW

The character archetype is apprehended as the innate ideas produced from the collective unconscious and presented in the form of human characterization whose identity is reified or personified. The conceptualization of the archetype phenomenon in terms of characters is commonly referred to as archetypal character. The archetypal character is known as the reoccurring symbol that represents the universal pattern of human nature. Carl Jung explains the archetypes through his concepts of human psyche and individuation. Individuation is related to the shadow (what people tend to suppress), persona (people's social identity/mask), and anima or animus. These elements tend to differentiate particular people or individuals from others.

Carol S. Pearson and Margaret Mark integrated Jung's concepts with other psychological theories to classify characters under twelve primary archetypes. These archetypes are divided into four major human drives, including independence, mastery, belonging, and stability (Mark & Pearson, 2001). The appearance of archetype tends to dominate the personality, which is not culture-specific. Actually, people may have several specific archetypes in their personality construct.

The independence stage emphasizes the desire to be yourself and find out about the world. Based on the different ways archetypes are used in their pursuit of fulfillment, three types are distinguished, namely the Innocent, the Explorer, and the Sage (Mark & Pearson, 2021). Firstly, the Innocent tends to gain happiness and to desire purity, goodness, and simplicity. It also tends to seek the fulfillment in the here and now. The Innocent believes that life can be beautiful if it simply obeys the laws and does what is ethical and just. Secondly, the Explorer tends to find what fits with its inner needs, preferences, and hopes in a bid to experience the joy of its discovery of the outer world. Last, the Sage pursues fulfillment by believing that happiness is the result of education. It uses its intelligence to help people with its wisdom. It enables people to see the world objectively through the analysis of the actions and choices.

In contrast to the Independence, the stage of Mastery focuses on the desire to have a special impact on the world by performing great actions. In relation to this stage, three archetypes are distinguished, including the Hero, Outlaw, and Magician (Mark & Pearson, 2021). Firstly, to fulfill its desire, the Hero tends to exert mastery by taking a great personal risk in an effort to make the world a better place. On the contrary, the Outlaw tends to defy and even destroy the values for personal or collective purposes by engaging in rebellion in order to create a better world. Instead of either taking risks or resisting the values, the Magician acts as a catalyst who tends to transform situations, influence people, and make visions into realities.

The third stage is belonging. It includes the archetypes who have the desire to connect, interact, and belong. This category encompasses the Regular Gay/Gal, the Lover, and the Jester (Mark & Pearson, 2021). These three archetypes have different ways to fulfill their primary urge to meet their goals of belonging and fitting in. The Regular Guy/Gal tends to be the same as other people and believes that it is created equal, just the same as others. Concerning the Lover, there is a tendency to belong and be part of others or be in a relationship that is more intimate by attracting and giving love to its partners. As far as the Jester is concerned, in lieu of being equal or pursuing people's love, it tends to enjoy interacting with others without worrying about what they may think of his desire to live in the moment with full enjoyment.

In the stage of Stability, three archetypes are identified, including the Caregiver, the Creator, and the Law. These archetypes tend to have the desire for control and stability in view to enjoying safety by gaining peace and avoiding chaos (Mark & Pearson, 2021). Firstly,

the Caregiver aims to anticipate people's needs and make them feel secure. In other words, it is moved by compassion, generosity, and a desire to help others. Secondly, the Creator tends to be innovative by expressing the self in creating something that has never been imagined in the real world. The last one is the Law. It wants to gain control, getting and maintaining power so as to manage the structure. Furthermore, it has a natural sense of authority that makes others follow it easily.

RESEARCH METHOD

The present article is descriptive qualitative research that sets out to comparatively analyze Shakespeare's play *Romeo and Juliet* (second quarto version, 1599), Baz Luhrman's film adaptation Romeo + Juliet (1996), and Fumitoshi Oizaki's animation adaptation Romeo x Juliet (2007). The object of the research is Juliet, the main female character of the story. The data of this research are obtained from the video transcriptions in the form of pictures and dialogue for the three literary works. They are organized by simple coding.

In the data analysis, Spradley (Sugiyono, 2019)'s analytical model includes the analysis of domain, taxonomy, componential, and cultural theme. First, in domain analysis, this paper uses the structuralism theory by Eagleton (2008) and archetype theory by Mark and Pearson (2001) to reveal the archetypal character of Juliet in each literary work. Second, the taxonomy analysis of archetypal character focuses on the dominant archetype and the function of the character in the story. In the componential analysis, the results of the domain and taxonomy analyses are compared following Jost's theory (1974) to identify the relationship between the research material objects. In the analysis, the similarities and differences of archetypes relating to Juliet's character are described. The last one is cultural theme analysis. It applies the adaptation theory by Hutcheon (2006) and other related theories to further the interpretation beyond the adapted story. Then the findings of this research are validated through data or source triangulation, thick description, and the member checking method.

FINDINGS AND DISCUSSION

The play *Romeo and Juliet* has been adapted from the source written work to various forms of cultural texts. Film adaptation has been characterized by striking differences from the source text. In the film by Baz Luhrman, that is, *Romeo + Juliet* (1996), the setting tends to shift to a modern era, especially the landscape, buildings, habits, and the costume. This film changes the setting to Verona Beach, LA's Venice Beach, in Mexico City, along with the coastal city of Vera Cruz. This modification alters Shakespeare's Veronese setting. Besides, Luhrmann changes the characterization and replaces the swords with the guns. Although the

temporal setting in this movie is different, plotting is preserved. The dialogues are maintained without changing the narrative, albeit with the reduction in length.

Fumithosi Oizaki's *Romeo x Juliet* (2007) preserves the temporal setting. The story takes place in an ancient monarchy. Contrary to Shakespeare's Romeo and Juliet, fantasy is added to the story through the representation of the floating island, Neo Verona. Oizaki's adaptation is an action/drama rather than a romantic tragedy. It emphasizes the feud based on the ancient grudge to reclaim the throne. The story of *Romeo and Juliet* in Oizaki also seems to oppose that of Shakespeare by folding back the situation between Romeo and Juliet. Moreover, Oizaki changes, adds, and deletes some actors and their characterization. Although Oizaki makes a strikingly different story from that of Shakespeare, he retains the value of the original play, that is, a tragedy of two young lovers belonging to rival families.

The explanation above indicates that both adaptations are different from the original text due to shifts in setting, plot, and characterization. The additions and deletions create more sensation and visualization.

Juliet Archetype Shift

Juliet, the daughter from the wealthy Capulet family, is depicted as the word of love itself, so chaste and dignified, airy, delicate, and fearless, sweetly confiding, playfully fond, constant, devoted, fervent, and tender (Bloom, 2008, p.65). This statement ensures that Juliet is an honest and faithful young woman. She is pure and righteous. This statement on love for Juliet is retained in Luhrmann's adaptation. It is, however, omitted in Oizak's version. Oizaki rather emphasizes Juliet's love to other people as a savior. This shifting in the characterization of Juliet indicates the deviation of the film version from that source text. Actually, in Shakespeare's text, Juliet is depicted as a girl who is submissive to her parents. But in Luhrmann's version, Juliet is represented as an obedient woman. For the modification made in Oizaki's version, Juliet is reckless. She had no doubt nor fear. She is disobedient.

Table 1.

Juliet in Luhrman's film and Oizaki's animation adaptation

According to Shaw, "in Shakespeare it is always the woman who takes initiative" (Ratcliff, year, page?). This assertion is pertinent to the differences in the three texts. In both play and films, Juliet is the first person who takes the initiative to do actions to her beloved. She is the first to ask about love and the vow of marriage. Besides, she manifests her faithful attitude towards her beloved by daring to oppose her parents' decisions. She disappoints them with her secret marriage. She betrays them by refusing to marry Paris. She also simulates her death by drinking poison. This is an indication that Juliet in play and film tends to give everything to her beloved, Romeo. She is willing to sacrifice all until facing death for the sake of her faith in Romeo. However, in Oizaki's version, this action of taking initiative in terms of love is done by Romeo rather than Juliet. Juliet is portrayed as saving people rather than being intimate with Romeo. This change can be illustrated by the following passage.

> Destiny cannot be changed. I must protect this world... protect the people who live in Neo Verona. That is my destiny. If you insist on getting in my way, I will show no mercy, even to you, Romeo! (Oizaki, 2007, ep. 23, 14:29)

In view of saving the people of Neo Verona, Juliet is willing to dedicate her soul to Escalus. The dedication serves to keep the island from damage. While Shakespeare and Luhrmann represent Juliet as an initiator of love, Oizaki depicts her as a revolutionary woman who lives like the commoners and revolts against the cruel tyrant Neo Verona. Therefore, the character of Juliet in Shakespeare's play and Luhrmann's film version is an archetype of the Lover, the Innocent, and the Outlaw. Nevertheless, in Oizaki's version, Juliet is an archetype of the Hero, the Caregiver, the Outlaw, the Lover, the Innocent, the Regular Gal, and the Explorer. In each of the three texts, there is one archetypal character that describes the function of Juliet. This archetype is the dominant archetype that depicts the role of Juliet in the story. Although there may be similar archetype traits, each text is characterized by its specific representation of the Juliet

Juliet in Shakespeare's play is, with some respect, archetypically identical with the representation made in Luhrmann's version. The typification is dominated by three models, including the Innocent, the Lover, and the Outlaw. In both texts, the Juliet characters are dominated by the Innocent in their psyche. The Juliet archetype acts the role of the Lover. This archetypal behavior pattern follows the character's violation of laws or transgression of values, that is, the Outlaw. These archetypal traits are similar in both Shakespeare's play and Luhrmann's version.

In relation to the archetypal models dominated by the Innocent in their psyche, Juliet is influenced in action. This typification is captured in the following passage.

> ... I will kiss thy lips
> Haply some poison yet doth hang on them
> To make me die with a restorative. [kisses him]
> This act happens when Juliet knows that Romeo has died by drinking the poison that makes her comes to find a driblet of the poison in Romeo's mouth (Shakespeare, 1599).

In a similar vein, the portrayal of Juliet's acts in Luhrmann's version can be illustrated as follows:

> Romeo. What's here? Poison. Drunk all, and left no friendly drop to help me after.
> I will kiss thy lips. Happily some poison yet doth hang on them. Thy lips are warm. (Luhrman, 1996, 01:47:02).

These references indicate that Juliet is determined to keep her faith. She dares follow Romeo at all costs, including death. After realizing that the poison has not been a remedy to the problem, she commits suicide. This tragic end is represented differently in the texts. In Shakespeare's play, she stabs herself with a dagger. But in Luhrmann's film version, she shoots herself in the head with a pistol. Juliet's reaction, here, is evidence of the Lover model. She wants to remain faithful to her beloved. She even transgresses the moral principles and thereby becomes the Outlaw.

The similarities between Shakespeare's and Oizaki's representation of Juliet stress the last dominant archetype, that is, the Outlaw. Through this last archetypal model, Juliet's dominant action sets ablaze her psyche. It is found that both Shakespeare's and Oizaki's Juliet manifest this archetype dominantly in their actions in the story. It is shown in Shakespeare's Juliet after falling in love with Romeo. She becomes strong and self-reliant. Therefore, she dares to sacrifice herself for the sake of Romeo. This typification can be illustrated by the following passage.

> Yea, noise? Then I'll be brief. [finding Romeo's dagger] O, happy dagger!
> This is thy sheath! [stabs herself]
> There rust, and let me die [dies] (Shakespeare, 1599).

This instance happens after Juliet realizes that Romeo has died. She commits suicide using Romeo's dagger. This act actually has been influenced by her psyche as the Innocent. She proves her faith to Romeo as the Lover. Her attitude towards her beloved leads her to break the law and to terminate her life. The other act that shows Juliet's violation of moral principles is her consent to deceive her parents and to marry Romeo secretly. She betrays her parents and Nurse by opposing them and simulating her death by drinking poison. All that she has done after falling in love with Romeo has been breaking moral standards and law. She has acted the Innocent and the Lover.

There is similarity between Shakespeare and Oizaki regarding the representation of Juliet as the Outlaw. Her deviant behavior is caused by her lawher function as the Hero and dominant character with respect to the psyche. This act can be exemplified by the following dialogue passage:

> Curio: I've told you many times, but taking on such small-time villains will change nothing.
> Juliet: But...
> Curio: There is something else that only you can do.
> (Oizaki, 2007, ep. 2, 10:40).

Juliet has been being a villain who tends to be the savior of the people around her. In the story, she appears to be the rebel against the Prince of Neo Verona, Montague. She is acting to recklessly protect the weak people from the cruel tyranny of the Prince. These actions are actually influenced by her psyche disposed to help the weak. This attitude makes her the Hero in the story. Based on this typification, it can be inferred that Shakespeare and Oizaki's representation of Juliet's dominant archetypal model relies on her psyche and function as the Outlaw. Juliet in both texts decides to break the law to fulfill her desires. Although they have used different actions in resisting the laws, their representations of moral deviance are, with some respect, similar.

Table 2.

Juliet's attitude as a rebel in the film and as hero in the animation

Despite the similarities, there are differences regarding the model of Juliet in the three texts. In Oizaki's version, there are several additional models that set Juliet to be typically different from both Shakespeare's and Luhrman's representations. The differences of Juliet in Shakespeare's and Luhrmann's texts are characterized by her attitude towards her parents. The pure submissive Juliet in Shakespeare shifts to a disobedient woman, especially to her father. She is a love-addicted girl who excessively orients all her love to Romeo. There is a decrease in Juliet's obedience towards her parents. The disobedience is manifested when her parents arrange her immediate marriage to Paris. She opposes her parents by refusing the marriage. This defiance act is shown in the following lines:

> Not proud you have, but thankful that you have.
> Proud can I never be of what I hate,
> But thankful even for hate that is meant love (Shakespeare, 1599).

When her father comes to her bedroom and asks about the marriage, Juliet refuses. Even though she disobeys her father, she is penitent. This ambivalence in the character of Juliet is captured in the following lines.

> Where I have learned me to repent the sin
> Of disobedient opposition
> To you and your behests, and am enjoined
> By Holy Lawrence to fall prostrate here
> To beg your pardon. Pardon, I beseech you.
> Henceforward I am ever ruled by you (Shakespeare, 1599).

The change from disobedience to repentance is justified by her decision to go to Friar Lawrence for advice. After meeting the friar, she returns home to beseech her father. So Juliet still endeavors to respect her father. But her change in attitude towards her father is a lie because she is determined to marry Romeo. Juliet's reaction towards her father's marriage arrangement is represented by Luhrmann through the same setting. This representation can be illustrated by the following passage.

> Capulet: How? Will she none? Is she not proud? Doth she not count her blest, unworthy as she is, that we have wrought so worth a gentleman to be her bride?
> Juliet: Not proud you have, but thankful that you have. Proud can I never be of what I hate! (Luhrman, 1996, 01:23:25)

Contrary to Shakespeare's representation, Luhrmann portrays a more aggressive Juliet who is impolite and audacious to oppose her father. In the film, the scene where Juliet beseeches her father is deleted. This omission subverts Juliet's repentance and ironical obedience to her father.

In Oizaki, Juliet is represented as a strong character who desires to gain peace by being an active participant in the family feud and manifesting her cooperative spirit to save her community from evil threats. She is therefore portrayed as a soft and silly girl taking an important role in the great revolution. While Juliet is depicted as the Lover giving her life for love in Shakespeare's text, she is the Hero who lives to care for others in Oizaki's film. Being the only surviving descendant of the House of Capulet, Oizaki's Juliet is cast to be a warrior rather than a lover. That private love in this production is depicted as futile and selfish, implying that the adaptation will not feature a happy ending (Loder, 2013, p. 315).

The characterization of Juliet in Oizaki ensures an archetypal model that is strikingly

different from that of Shakespeare. Besides, Juliet enacts totally different and dominant archetypal traits that do not match the source model. In Shakespeare's play, the dominant archetypal forms of Juliet include the Innocent, the Lover, and the Outlaw. But in the film version by Oizaki, Juliet's dominant archetypal forms include the Caregiver, Hero, and Outlaw. Considering the role and function of Juliet, the Hero model is the most dominant in Oizaki's text. Juliet's acting as the Hero is evidenced by her transformation through the dramatic complication attributes, including quest, initiation, and sacrificial scapegoat (Guerin, 1979, p. 162). The first stage of the Hero archetype is known as the quest stage, where the Hero undertakes the long journey by performing an impossible task in order to meet some specific goals. In relation to Oizaki's text, this step starts when Juliet, at age fifteen, is informed that she is the heir of Capulet. She has to fight the Montagues and take the throne back to the Capulets. Actually, the Montague family has stolen the throne by killing the members of the Capulet family. Moreover, she is assigned to fight for the throne and thereby save the Neo Verona people from the cruel tyrant, Montague.

The second stage is called initiation. After the quest, the hero must undergo the second stage. It is composed of a series of excruciating ordeals that force her to become mature and fit in society. In Oizaki's version, this step is characterized by Juliet's finding of a fourteen-year-old boy named Odin. The boy hides her from the pursuit of Montagues. It is also characterized by Neo Verona people's belief that the Capulet is the cruel tyrant. Juliet suffers from this situation because, as the heir of the Capulet, she is hated and insulted. But she endeavors to make people in Neo Verona trust her, willing to lead the place to peace.

The last stage is the sacrificial scapegoat, which is taken by the Hero. The Hero atones for the welfare or peace by performing a sacrifice. This step happens in Juliet after she has gained the peace of Neo Verona back to the masses. But her way to save people does not stop here. She has to give her soul to the holy tree of Escalus. Traditionally, the Capulet is fated to be the deed of Escalus to save Neo Verona from ruin. This action can be illustrated by the following reference.

> (aside) My destiny... Myself as the sole surviving daughter of the Capulets... Myself as the Red Whirlwind, who fights for the people of Neo Verona... And... Myself as the person who must offer herself to Escalus... (Oizaki, 2007, ep. 21, 15:22)

This passage proves that Juliet, with her psyche of a Caregiver, comes to be the Hero. These two archetypal forms develop in her the moral inclination to care for others. While Juliet in Shakespeare's play lives to love, in Oizaki, she gives her life to others. In both representations, Juliet has the purpose to give her life for the sake of others. However,

Shakespeare's Juliet also cares for her own sake while Oizaki portrays her as attempting to gain stability.

Based on the aforementioned explanation, Luhrmann's Juliet shifts only a little in from the source text. But she totally changes in Oizaki's version. This shift in the representation of Juliet can be further accounted for in terms of the titling captions given to the texts. On the one hand, Luhrmann entitles his film *William Shakespeare's Romeo + Juliet*. On the other hand, Oizaki labels his film *Romeo x Juliet*. Luhrmann's basic principle is to make his film an imitation of the source text by William Shakespeare. . Imitation can be further explained by the insertion of the apostrophe "s" ('s) in the title. In using the genitive morpheme, Luhrman insinuates that the film is a production that is close to the original play by Shakespeare. Moreover, the addition symbol "+" indicates that in the course of adaptation, the source text is interpreted by adding some features.

In contrast to Luhrman's title, Oizaki inserts an 'x' in the title. The addition implies that the narrative represented in the film strikingly shifts from the source text by Shakespeare. The symbol "x" denotes opposition. In other words, he intends to represent the narrative of Romeo and Juliet in a different way. It is known that the animated picture in Oizaki's version is the *shounen* genre. It emphasizes the journey and action animation (Hart, 2008, p. 9). Although it includes some romance in its plot, it focuses on the action scene. Moreover, it is justified by the fact that Oizaki collaborated with Gonzo, the company of Japanese animated film production. The Gonzo Company focused on children and teenagers. The target audience for the company was children and teenagers because they are eager to watch adventure and action movies (Loder, 2013, p. 315).

In addition, there is a thematic difference between the three texts. Shakespeare and Luhrmann develop the features of feminine drama. But Oizaki emphasizes masculine traits in the narrative. Another difference is the narrative's central conflict. In Shakespeare and Luhrmann, the traits pertaining to the tragic hero and heroine are stressed. Their representations are tragic dramas where the protagonists suffer and die. In Oizaki the narrative changes into the action genre, which is a *shounen*. In the recreation of Shakespeare's *Romeo and Juliet*, the two adaptations, however, maintain the core story. They represent star-crossed lovers who enter the ill-fated fair, which ends tragically. Luhrmann makes the story more tragic because he tends to emphasize the trip of the lovers driven by love in his adaptation. Instead of emphasizing the pursuit of private love, Oizaki tends to stress the tragic love story through his animations. He strongly focuses on the adventure of the hero and heroine fighting against

rivals and sacrificing themselves for peace.

CONCLUSION

The submissive female character of Juliet that Shakespeare represents in *Romeo and Juliet* changes in Luhrmann's film and Oizaki's anime adaptations. Based on the archetype theory, the shift in the archetypal traits related to the characterization of Juliet is not great in the adaptation from play to film. A remarkable shift is, nonetheless, found in the adaptation from play to anime. While in both play and film the character of Juliet is presented as the Lover, in the anime she is depicted as the Hero of the story. This shift is caused by the historical background in which the cinematographic production is grounded and the related need to respond to the expectations and feelings of the viewers. In the source text, the tragic love story is made for the Elizabethan audience. Nevertheless, in the film, the targeted audience is modern viewers. Concerning Oizaki's version, the narrative is full of imaginative plot elements reinforcing adventures and challenges. The teenagers' desire is confronted by the family feud and power rivalry. The adaptations illustrate Shakespeare's early modern English language and preserve it through attractive audiovisual work by delivering a different sensation to the viewers. Thus, further research should be done to probe into the way cinematographic techniques are used to make old, middle, and early modern English imagery and poetic language fit in the contemporary world of viewers.

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