Many film and literary critics find Akira Kurosawan’s Throne of Blood (1957) to be the finest screen adaptation of Shake- speare’s Macbeth. I tend to agree with this evaluation by and large, although I have some reservations about the adaptation as well as Kurosawan’s film itself.

In Shakespeare’s The I nvention of the Human, Harold Bloom proclaims Macbeth to be “a tragedy of the imagination.” If we come to understand Shakespeare’s play in these terms as well, then Throne of Blood may very well give us the most accurate portrayal of Macbeth’s terrifying imagination yet filmed. This is largely achieved through a long shot throughout the film’s previously hallucinatory setting. Medieval Japan may at first seem too culturally divorced from Shakespeare’s medieval England to inhabit Shakespeare’s poetry. The fundamental of Macbeth all appear to be in place in the terms of the plot and its aptly apocalyptic forest. But Shakespeare spearheads our entry into and relevant to the film as a whole, but they ultimately serve to provide distinctive elements that are evidently pro-

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