

Cinematic Adaptations of Shakespearean Dark Tragedies into Bollywood

Bhojraj Singh

Asst. Professor

Department of English

Govt. Girls Degree College

Chhibramau, Kannauj-209721,

(Affiliated to CSJM University, Kanpur),

Uttar Pradesh, India

Abstract

Cinema has emerged as an influential medium of information, entertainment, news, education and historical memory in the beginning of early twentieth century. The Cinema is not only a powerful means of communication but also a mirror of society, a cultural agent of change and subject-matter and a source of history. In the over 450 years of his demise, Shakespeare has inspired several generations of filmmakers across the world with ideas through his plays that have the universality to transcend the confines of the written word, albeit in an English that is no longer in vogue, with characters that belong to a different era and a different cultures.. One reason for the large number of celluloid versions of Shakespeare may have sprung from the fact that Indian cinema is importing the content from abroad. The cinematic adaptation of the plays of William Shakespeare in India has been an outstanding and ground-breaking venture. When Shakespeare's plays are adapted on Indian Bollywood screen, it sets ablaze, and transfers the audience to a cinematic romance. Indian adaptation of both Shakespearean tragedy and comedy can be comprehended as a blending of West and East and a confluence of the Avon and The Ganga universalizing the human values. Shakespearean plays are indianized on the screen of Bollywood and are represented in Indian context dealing with the contemporary issue. The present research paper will analyze the Bollywood adaptations of some Shakespeare dark tragedies like Macbeth, Othello, and Hamlet into the movies like Maqbool, Omkara and Haider directed by Vishal Bharadwaj respectively and try to probe what imitation and innovation are made in them by comparing the adapted movies and the literary sources. Vishal has emerged out as an Indian Shakespeare because he has colored and contextualized his trilogies into Indian issues and soils and made them of India's heritage.

Keywords: Adaptation, Ambition, Cinematic, Imitation, Innovation, Mise-en-scene, Montage and Replication.

Introduction

Cinematic adaptation is a new genre of art emerged out in 20th century after the development of scientific technologies. The term cinematic adaptation is often used by various names such as film adaptation and screen play adaptation. The cinematic adaptation is the

transformation of the source text, partially or wholly, to film or movie with the assistance of scientific technologies and the use of mise-en-scene and montage in the hands of directors. Moreover the script writing, music, choreography and photography etc. play a great role in cinematic adaptation. It is called a derivative work. Robert Stam conceptualizes this medium of art as a dialogic process. The first and foremost the novel narratives provided the film adaptation to work upon and transformed it to a film. Screenplay writers firstly tried their hands on novel to make movie by following the entire story doing no deletion in the raw material i.e novel. Others literary genres did not remain untouched with this new art form that includes even non-fiction writings such as autobiographies, comic books, dramas, historical sources, journalism and other films. The film-making broadened its scope from novel to documentation, and evolved as a distinct form of art as time passed and technologies thrived Screen-adaptations have been viewed differently by various film theorists. While Andre Bazin saw them as translation from a linguistic medium to a visual medium, the film becomes film not because of technical applications of means but because of selection of reality for the subject matter like artist's selection of reality from worldly reality, through filmmaking fidelity to a literary source. George Bluestone called it a new work of art, where adopter is the creator as the film adaptation requires raw material: theme, characters, incidents and subject matter to work upon it and transforms it to suit its purposes, it remains no longer the translation but a creative entity. Balazs views that the filmmaking is privileged to eliminate the useless material from the source text for cinematic work and incorporate the essential stuff. Balazs's 'Theory of the Film' says, " A film script adapting the play may use the existing work of art merely as raw material regard it from the specific angle of his own art as it were raw reality, and pay no attention to the form once already given to the material." The French Auteurs consider the filmmaking as an equal member of cultural pantheon. The film is a language and the film-director a writer using mis-en-scene instead of pen. They stress a matter of performance dealing with textual fidelity focusing difference rather than analogy, individual styles rather than formal systems. Robert B. Ray's 'The Field of Literature and Film' presents the view that Media industry has tried to shape human unconscious mind into images so he suggests the adaptation is wielded as a tool of pedagogy in academia. Dudley Andrew widened to include all representations of film as adaptation such as borrowing, intersection, fidelity or transformation.

Translation, transposition, borrowing, intersection, fidelity or transformation etc. are some of the terms that are participating in the process of screenplay adaptation in which the literary source is pivotal point to be imitated or modified to some extent by the screen play writer, wielding montage and mise-en-scene devices with the usage of music, choreography, photography and other scientific technologies. In other words, the screen play possesses the representation of reality following the content of the source text, sometimes transforming it in a partial or whole method, inculcating a new aesthetic design with the use of mise-en-scene for creation of new artistic work.

Aim of the Study

Literature and cinema-making are two different and distinct forms of art, the former deals with text media, latter with audio-visual medium. Since the dawn of Indian cinema, the literature either European or Indian has been the very source for film-making. Either it has been Raja Harishchandra or Alam Aara, the literature always paves the way to Indian film Industry: Bollywood. The present research paper would describe the cinematic adaptation as an art and its historical development by being influenced by literary texts in India. Like literary work, the film provides not only the different aspects of reality but also renders the aesthetic beauty in audience's minds. The research paper mainly discusses the way how Shakespearean dark tragedies have been adapted into movies and what elision and interpolation the filmmaking do while imitating dark tragedies of Shakespeare and comparing and analyzing the characters, story and content between plays and adapted movies. The universal values appealing to all human beings, contains Shakespearean Tragedies transcending the limits of time, ages and place, in the same way film adaptations consisting of these permanent values, on a large scale, appeals to human beings more than the literary texts. Like literary works, cinema adaptation also helps society make better for human beings to live in without the distinction of caste, creed, religion, and race besides having a deep faith in human kindness and human sentiments.

Hypothesis

Hypothesis is a tentative supposition which is tested and its outcome comes in as it is assumed or it is disapproved. The hypothesis is for the study is the following one: Filmmaking is a tough task observing the minute details of the source work eliminating some part of the source text, selecting the content from it, inventing something new from it and appealing to the heterogeneous and even to the unlettered in a large scale.

Research Methodology

For the research study there are varied Research Methods such as Descriptive, Evaluatory, Laboratory, and Exploratory etc. But in the present research paper the content analysis is focused to be observed both in plays and the adapted movies for the objective evaluation rather than any other impressions of people. The content analysis is conducted with printed or written words. The original source for the research method can be printed publication, broadcast programme, watching the movies, other recordings and use of internet and live videos.

Review of Literature

Though literature and cinema are basically two distinct forms of art-media, the former is a written words on pages and latter audio-visual ones yet both are inseparably intertwined with one another. The first step of cinema is literature. When the film is in the process of making, it is the script, dialogues, and screenplay that are produced to develop it. The production and the technical aspects are subsidiary in film making process. Therefore literature always attracts the

filmmaker to have source from it. As history tells itself that it was all a world of tales and stories from where Aladdin, Ali Baba and the Forty Thieves, Hatim Tai Cinderella, Snow White and The Prince and the Pauper originated. Cinema took its inspiration and developed films being inspired from these stories or part of these stories.

There have been several filmmakers who have adopted novels, plays, even poetry into films like J.K. Rowling's Harry Potter Series, Jane Austen's *Pride and Prejudice* and *Sense and Sensibility*, Sarat Chandra Chattarjee's *Devdas*. Chidananda, a Bengali film maker, explains about the adaptation of films from literature that certain characters and incidents from the literature may undergo changes. He states, "But the very composition of the elements, the molecular structure if you like, would undergo transmutation" The purpose of the filmmaking should not be solely a mere replication of literary texts but must possess its own innovation, characteristics and techniques that can be enjoyed by the audience. The adopted movie on the screen provides greater aesthetic pleasure to the audience than the written words on the pages. A Parsi theatre brought Shakespeare to Hindi cinema. The Parsi theatre developed between 1870 & 1940 adapting Shakespeare to India. Parsi theatre dramatist recreated his emotions with trick and plot they draft it so well that main theme of the drama is not changed and people will easily understand and get entertained. The long History of Shakespeare in Hindi cinema is a powerful tool in the hand of directors who show Indian thinking in a global culture through a Shakespearean lens. Every character is sharply separated and have universal appeal. His dialogue is based on actual conversation of people. In short we can say that his plays are reflection of life. So people are getting interest in that. In India Shakespeare is kept alive by Hindi Cinema, interpreting his work in various ways, Indian filmmakers across the map are showing interest in. The earliest documented reference one could discover is Shakespeare 'Through Eastern Eyes' by Ranjee Shahani, published in 1932 during the heights of Indian nationalism and the Round Table Conference. Shahani aspired to bring out an Indian response to the plays by taking into account differences between race, culture and ethnicity. Smarajit Dutt's critical texts on *Hamlet*, *Othello*, and *Macbeth* all carry the subtitle 'An Oriental Study' are emphatic about describing their critical objectives. Other scholars have tried to bring out comparisons between Kalidasa and Shakespeare's works which have prioritised Kalidasa over Shakespeare, concluding that while Kalidasa inscribed a national identity, Shakespeare could be termed "provincial.

Khoon Ka Khoon (1935), an Indian adaptation of *Hamlet*, written by Mehdi Ahsan has Sohrab Modi enacting Hamlet, Naseem Bano as Ophelia, and Shamshad Bai as Gertrude. Following Sohrab Modi, in 1941, J. J. Madan adapted *The Merchant of Venice* for his Hindi film titled, *Zalim*. *Romeo and Juliet* was adapted, of late, by Sanjay Leela Bhansali into a movie named *Goliyon Ki Rasleela Ramleela* (2013) in a Gujarati milieu. The Montague-Capulet family rivalry was reflected in the Rajadi-Sanera family conflict. Death of Ram (Romeo) and his beloved Leela (Juliet) finally ended the bloodshed between their families. In the latter half of the twentieth century, this trend of adaptation flourished with the release of *Angoor* (1982) directed by Sampooran Singh Kalra (Gulzar). *Angoor* was a remake of *Bhrantibilas* (1963), a Bengali comedy film based on a Bengali play of the same name, written by Ishwar Chandra Vidyasagar.

Vidyasagar's play was an adaptation of Shakespeare's *The Comedy of Errors*. Qayamat Se Qayamat Tak, Ram Leela and Ishaqzaade all these Bollywood Movies are the adaptation of Shakespearean play - Romeo and Juliet.

Writing a screenplay is very different from writing a book. Yet, there have been many filmmakers who have succeeded in bringing a common platform for the book lovers and cinema lovers. Here's a list of Bollywood films that have been adaptations from ChetanBhagat's Novels. **3 Idiots**: Directed by Raju Hirani, 3 Idiots in Hindi and Nanban in Tamil is adapted from Chetan Bhagat's bestselling novel 'Five Point Someone'. The film starring Aamir Khan, Kareena Kapoor, R. Madhavan, Sharman Joshi and Boman Irani as lead actors became the first highest grossing Bollywood movie. **Kai Po Che**: The film is again based on Chetan Bhagat's novel 'The Three Mistakes of my life' starring new faces Sushant Singh Rajput, Rajkummar Rao and Amit Sath as the three main protagonists. Set in Ahmedabad, this novel adaptation is directed by Abhishek Kapoor. **Hello**: The film is based on Chetan Bhagat's novel, 'One Night @ the Call Center' directed by Atul Agnihotri. **Two States**: The film was again adapted from Chetan Bhagat's novel 'Two States'. Arjun Kapoor and Alia Bhatt starring Two States is directed by Abhishek Varman is an Indian romantic comedy film.

There are also various other films which are popular in terms of audience acceptability like **Sahib Biwi Aur Ghulam** (1962) Influenced from Bimal Mitra's Bengali novel 'Saheb Bibi Golam' and was produced by Guru Dutt. **Tere Mere Sapne** (1972) directed by Vijay Anand based novel 'The Citadel' by A J Cronin. **Pinjar** (2003) Punjabi novel 'Pinjar' by Amrita Pritam portrays Hindu-Muslim problems during the partition of India. **Namesake** (2007) based on the first book by Jhumpa Lahiri was directed by director Mira Nair. **Umrao Jaan**(1981) was a period film based on a Urdu novel 'Umrao Jaan Ada' by Mirza Hadi Ruswa. **Black Friday** (2007) film was based on a novel written by S. Hussain Zaidi and was directed by Anurag Kashyap. **Devdas** (1955) was adapted by Bimal Roy starring Dilip Kumar, Vijayanthimala, Suchitra Sen based on 1917 Sharat Chandra Chattopadhyay's novel 'Devdas'. **Guide** (1965) is based on a novel by RK Narayan with the same name 'Guide'. **Parineeta**(2005) This Bollywood musical film is based on a Bengali novel 'Parineeta' by Sarat Chandra Chattopadhyay.

Data Collection

By reading and watching Shakespeare dark tragedies: Hamlet, Othello, King Lear and Macbeth, the data is collected for further analysis. Moreover, the adapted movies of Shakespearean plays like: Omkara, Haidar, and Maqbool directed by Vishal Baradwaj, have been watched carefully for this research analysis.

Summary of movies

Maqbool:

Maqbool, an adaptation of Macbeth, is a 2004 Movie directed by Vishal Bharadwaj. Maqbool is the right hand of Jahangir Khan or Abbaji, a powerful underworld don with Nimmi as his mistress in Mumbai. Nimmi loves Maqbool who also loves her but he is grateful to Abbaji

and is devoted to him very much. Om Puri and Nasuruddin Shah, two corrupt policeman and astrologers, predict that Maqbool will soon take over the reins of the Mumbai from Abbaji. Nimmi instigates Maqbool's ambitions and persuades him to murder Abbaji to be as a don of underworld. But Maqbool is in a conflict between his love for Nimmi and his fidelity to Abbaji when she ensures him that there is no other one to be the succession of donness, finally to materialise his ambition he murders Abbaji relentlessly in bed at night with the help of Nimmi. But Maqbool and Nimmi both feel guilty and Abbaji 's ghost haunts many times. They are unable to wash blood from their hands. A suspicion of Maqbool's hand in Abbaji's murder is in gang and eventually the lovers meet a tragic end.

Apart from three tragic heroes' deaths, the supporting roles of Inspector Pandit and Inspector Purohit as black comic-relief corrupt police inspectors-cum astrologers, who predicts about the rise of Maqbool and fall of Abbaji, are significant in the development of plot-construction. They are active soothsayers and aid in providing information to Abbaji's force to wipe out of rival gang. They exercise elusive nuances to persuade Maqbool to be disloyal to Abbaji. They are not failed to patch clumsily 'an encounter' on Riyaz Bati and setting up an alliance between rival politicians. Guddu flies and Riyaz bati be against maqbool because of only the help of these two cops. Kaka, Sameera and many others are minor characters not mentioning here.

Omkara:

Omkara is an adaptation of Othello, released in 2006 and directed by Vishal Bharatdwaj. The movie been set up in Meerut - Uttar Pradesh, reflects the criminalization of politics. Omkara, a leading character, is a baahubali, a sort of political, enforcer and leader related to gang committing crime for the local politician Tiwari Bhaisab. Langda Tyagi and Kesu Firangi are his biggest support. The movie begins with Langda Tyagi gate crashing a baraat, challenging the bridegroom, Rajju to make an attempt to stop Omkara from abducting his bride, Dolly Mishra. But Rajju is failed in his attempt because Dolly is abducted by Omkara and wedding does not take place. Dolly's father Advocate Raghunath Mishra, is agitated and confronts Omi on whom pressure is made by Advocate to return his daughter Dolly Mishra to him but Dolly Mishra herself says that she loves Omi and willingly eloped with him betraying and making his father ashamed.

Some political upheaval take place, then Bhaisahab is elected as M.P and Omkara, for upcoming elections, is promoted to be a candidate. Omkara appoints Kesu over Langda Tyagi as his successor which was a matter of humiliation for Tyagi. Being the victim of jealousy because of being senior and experience one to Kesu, Tyagi is desirous of taking the vengeance against both of his offenders. By the conspiracy he succeeds in creating the misunderstanding between Omi and Kesu. One side he misguides Kesu against Dolly and Omi, on the other side he poisons Omi's ears against Dolly. He convinces Omi that Dolly and Kesu are in an illicit affair giving many false evidences. This results in the killing of Dolly by Omi on their wedding night and Kesu is shot by Langda Tyagi on Omi's approval. Indu discloses the irony between Dolly and Omi and utter blames of murder goes to Tyagi. Indu at last kills Tyagi and Omi commits suicide.

Haider:

Haider, an adaptation of Hamlet, is a 2014 crime drama directed by Vishal Bharadwaj. It gains wider media attention for its controversial backdrop. The movie depicts the insurgency in Kashmir - Srinagar. After the sudden arresting of Hilaal Meer who by profession a doctor, made a surgery to a militant named Ikhaque and sheltered him in his home, Haider, a student of AMU and a poet, returned Srinagar to seek about Hilaal's disappearance, his father. To his surprise Haider's mother - Ghajala is happy with his Uncle, Khurram. He searches for his father in various police stations and detention camps with his sweat-heart Arshia Lare, a journalist. Being sad with the changed behaviour of his mother and her closeness to Khurram, Haider finds no clue for his searchings. Haider contacts Roohbad who first meets Arshia to tell a clue about Haider's father to Haider. When Hilaal is tortured in detention camp, he meets Hilaal by chance there. He wants to pass the message of Hilaal to Haider that Khurram is his murderer and take revenge for Khurram's betrayal. Being mentally and emotionally shattered, Haider suffers from stress disorder by shaving his head and behaving strangely. Khurram tells Haider that Roohdar is the murderer of his father. Haider is confused about who murdered his father and reveals his dilemma to Arshia who adds that Roohdar gives him a gun to kill Khurram. Arshia discloses it to her father Pervez, who informs Khurram about the gun. While marriage ceremony with Ghazala is being solemnized, Khurram orders his men to send Haider to an asylum. Haider is a moralist so doesn't kill Khurram when he offers prayer. Pervez deploys captors to kill Haider who kills Solman. On the suggestion of Roohdar, Haider wants to go to Pakistan's camp to get trained for his father's revenge. With the meeting his mother, he is disclosed a secret of Khurram as a spy of Indian Army. Meanwhile, Pervez is killed by Haider.

Arshia dies, Ghazala contacts Roohdar on mobile, Liyaqat, the brother of Arshia, in a dual fight with Haider, is killed. Khurram with his gang fires shots at Haider. the latter is about to be killed by former. Meanwhile, Ghazala saves her son promising Khurram of getting Haider surrender to him. She blasts killing Khurram's gang and khurram himself seriously injured. Haider's mind does get changed of taking the revenge of his father's murder with his mother's words 'revenge results in revenge' and leaves Khurram dying ,who has lost his legs in the blast.

Summary of Dramas**Macbeth:**

Macbeth, the protagonist of the play, is an ambitious soldier in Duncan's Army. He is rewarded with titles - Thane of Glamis and Thane of Cowder by the Scotland king Duncan. Before this on the way back three witches predicted that this would happen, so now Macbeth believes in their predictions: Macbeth would be the king of Scotland and that no one 'born of woman' can kill him. Banque is with him and the prediction for Banque is his offspring would be the king. Back home, Lady Macbeth gets the news from Macbeth about the witches' prophecies. She wants her husband on the throne of Scotland anyhow, though Macbeth hesitates and believes to be so naturally. Duncan visits Macbeth's castle for a night halt. Lady Macbeth shames her husband into plotting Duncan's murder. Macbeth does the deed and the troubles begin. Macbeth blames Duncan's murder on the king's two sons - Malcolm and Donalbin who flee England and

Ireland respectively. Macbeth becomes the king, but he is troubled by his guilt - though his trustworthy friend Banquo is his sole enemy whom he gets killed and Fleance, Banquo's son, however escapes from the hired murderers. Macbeth wants to stay in power. Banquo's ghost appears many times in the banquet scenes and haunts Macbeth whose mental condition becomes unstable. Lady Macduff and her sons are slaughtered. Killing has become easier to Macbeth. Lady Macbeth suffers from the guilt and walks in sleep. Macbeth relies on Witches' predictions that he can't be killed. This is his mistake. Lady Macbeth dies after falling down in sleep. Malcolm, Macduff and Seward along with English army attack Scotland and vanquish. Macbeth is killed by Macduff who takes birth prematurely.

Othello:

Othello explores the themes of betrayal, prejudice and appearance. Othello, the moor, is the protagonist of the play. Being a moor, he is the victim of considerable prejudice and evil schemes. Othello overlooks Iago and promotes Michael Cassio who is junior to Iago. This is a humiliation to Iago and he wants to take vengeance of it. Othello possibly sleeps with Iago's wife Emilia. Iago begins to plot against him by sending his messenger, Roderigo, to tell the Senator Brabantio that Othello has seduced Brabantio's daughter, Desdemona. Despite Iago's attempts to frame him, Othello manages to convince the Senate that his and Desdemona's love is true. Succeeding in convincing the Senate, he and his new wife are then sent to Cyprus for a military command. Unsatisfied with the outcome, Iago persists to torment Othello by planting Desdemona's handkerchief on Cassio (Othello's loyal captain) and telling Othello that Cassio and Desdemona are having affair. Driven by the obsession with Desdemona and trusting that Iago will help him obtain her, Roderigo is used by Iago for he is rich and is in love with Desdemona and works with Iago because he is promised that he will have Desdemona if they succeed in defeating Othello. Roderigo is convinced by Iago to attempt to kill Cassio. However, Roderigo fails it and only manages to wound Cassio, causing an enraged Iago to secretly murder him. Othello, unaware of the scheme to destroy him, becomes consumed with jealousy over rumors of Desdemona's infidelity and despite Desdemona's pleading, Othello suffocates her to death. Emilia learns of the plot and confesses the truth to Othello, who kills himself after hearing his tragic mistake. Before suicide Othello wounds Iago who is taken into custody. Emilia is killed by Iago.

Hamlet:

Hamlet, a university scholar, comes back to Denmark to participate in old Hamlet's funeral after his mysterious death. To his great shock, he sees his mother Gertrude as the wife of his uncle Claudius. The ghost of his father tells Hamlet that Claudius is his murderer and avenge of his death sparing his mother Gertrude. Hamlet wears a feigned madness and suspects the ghost's words if not true, makes him guilty of innocent murder. Therefore, to confirm his doubt of Claudius being the murderer of his father, he organizes a play named 'The Murder of Gonzago' in which scene of murder recreated as described by ghost, brings the expression on Claudius's face of being the villain. Hamlet resolves to kill him. Hamlet kills Polonius who spies on him while having a talk with his mother in her chamber. Claudius wants to get Hamlet killed on the way to

England by Hamlet's chums Rosencrantz and Guildenstern but they are killed by Hamlet instead. Ophelia, distraught over her father's death and hamlet's odd behavior, drowns while singing sad love. Laertes returned to Denmark from France to avenge his father's death and Ophelia's madness, her death too, to Hamlet. Laertes in a dual with Hamlet is cut with a poisoned sword and dies. Hamlet is wounded with the poised sword and is about to die. Gertrude, being happy with the victory of Hamlet over Laertes, drinks poisoned glass of water and dies. Hamlet kills Claudius with the poisoned sword and he himself dies. Horatio, the friend of Hamlet, and Fortinbras, the prince of Norway are alive and Hamlet's funeral is done with full military glory.

Data Analysis and Interpretation:

Replication of Macbeth into Maqbool:



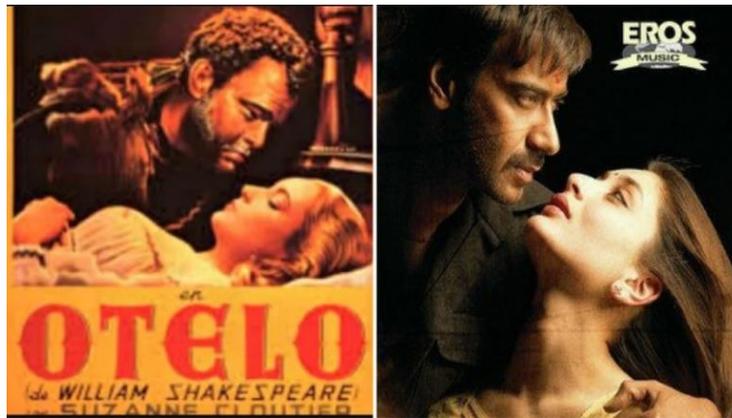
Vishal Bharadwaj has imitated Macbeth from theme of the play to the pattern of the storyline into Maqbool. Characters, scenes and incidents in the movie remind the audience of Macbeth these things have been imported from the play of Shakespeare. The theme of the screen play is focused on the tragedy of ambition by which Macbeth meets his doom. Like Macbeth, Maqbool is himself a victim of vaulting ambition to be the Don of underworld and killing Abbaji breaching his fidelity on the instigation of Nimmi even though he hesitates to go against or kill him. The prediction about the rise of Maqbool and fall of Abbaji, Maqbool's ambition of being the don, the poisoning of Maqbool's ears by Nimmi, murder of Abbaji by Maqbool, the pricking of conscience of the protagonist in the film, killing of many characters and ultimate dooms of Nimmi and Maqbool make a picture in audience that the telling of storyline of the movie has been extracted from the Bard of Avon's Macbeth. The character of Maqbool is modeled on Macbeth. Nimmi is none except Lady Macbeth. Abbaji is Duncon. Inspector Pandit and Purohit are based on Three Witches in Macbeth. Kaka's character is based on Banque's, Guddu's on Fleance's, Riyaz Boti's on Macduff's, Riyaz Boti's wife's on Lady Macduff's, Riyaz Boti's sons' on Macduff's sons', Sameera's on Malcolm's, Mughal's on Macdonwild's and Asif's on Cowder's. The list is given the following which helps us to understand the characterwise copying of characters from Macbeth in the movie Maqbool.

Actor	Character in the movie	Character in the play
Irrfan Khan	Miyan Maqbool	Macbeth
Tabu	Nimmi	Lady Macbeth
Pankaj Kapur	Jahangir Khan (Abbaji)	Duncan I of Scotland
Om Puri	Inspector Pandit	Witch (Weird Sisters)
Naseeruddin Shah	Inspector Purohit	Witch (Weird Sisters)
Piyush Mishra	Kaka	Banquo
Ankur Vikal	Riyaz Boti	Macduff
Ajay Gehi	Guddu	Fleance
Masumeh Makhija	Sameera, Abbaji's daughter	Malcolm
Pubali Sanyal	Riyaz Boti's wife	Lady Macduff
Master Raj	Riyaz Boti's son	Macduff's son
Gyanchand Rikhi	Mughal	Macdonwald
Manav Kaushik	Asif	Cawdor

Innovation in Maqbool:

Apart from the replication of Macbeth's pattern of storyline and model-base of characters into Maqbool, the screenplay writer seeks to innovate and give an individual identity to the crime drama of the underworld. The cinema writer contextualizes the ambition of man in the underworld of crime and donness where power rules over the bloodshed and murder of people. Maqbool is a crime drama of underworld where firing, gunshots, murder, bloodshed, disloyalty, incestuous relationship and innocent deaths are the plethora of worth-mentioning. Unlike the sad tale of Scotland, it is a tale of bleeding Mumbai underworld. The sequence of events that are well knitted in the movie credit it to be the peculiar and distinct one and keep their own individualistic identity like Abbaji having an affair with his beloved Nimmi being a don, Nimmi having the affair with Maqbool who loves her, murder of Abbaji depicted in the movie done by the gunshot unlike the murder of Duncon executed with sword by Macbeth, the predictions of rise of Maqbool and fall of Abbaji done by Policemen-cum astrologars Inspector Pandit and Inspector Purohit not like the prophecies made by Three Witches To Macbeth in the play. Several innocent deaths ensue after the killing of Abbaji. These deaths take place in different way. Kaka, Guddu, Riyaz Boti' wife, Boti's sons and many more are killed for no cause of their one in different way. Nimmi and Maqbool also meet their tragic end evoking pity and fear in audience and realizing the implementation of the poetic justice in best way possible. Characters are also made distinct in the movie like Abbaji as Don, Nimmi as beloved and Maqbool as a helper and right hand of Abbaji, and Pandit and Purohit as Inspectors.

Replication of Othello into Omkara:



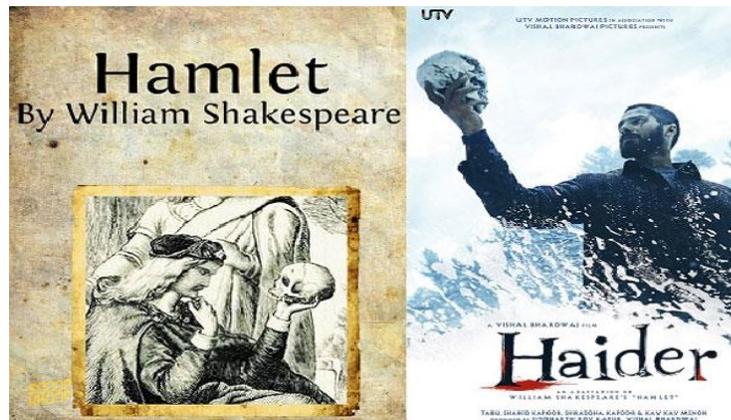
Vishal Bharatdwaj, like Maqbool, seeks to replicate the theme, characters, incidents and scenes from the dark play of Shakespeare's Othello in second movie Omkara of his tri-ology. On the storyline model of Othello, Omkara has been constructed and framed by the screen play writer. The theme of the Movie Omkara is nothing but the female jealousy and murder in irony which Othello consists of. Therefore, Omkara repeats the theme of Othello. Several events in the movie that are modeled on the series of incidents in Othello remind that the imitation regarding plot construction has been done in the movie. The promotion of junior guy - Kesu Firangi in rank instead of Langda Tyagi hammers back of the incident of up-ranking to Cassio while not promoting Iago who is senior and experienced one, the feeling of humiliation by Langda Tyagi over up-ranking to Kesu Firangi and his vengeance taking spirit; his conspiracy hatching against Omkara are the repetition of Iago's being humiliated and vengeance turning to be a conspiracy-hatching against Othello. The misunderstanding between Omi and Kesu, the irony of situation that is created between Omi and Dolly Mishra, suspicion of being in affair in the mind of Omi towards Dolly and Kesu, murder of Dolly by Omi in suspicion and suicide of Omi all these incidents are replicated from the play Othello from the tricky trapping of Iago to the murder of Desdemona, from Cassio's murder to Othello's suicide and from Roderigo's pursuance for Desdemona's love to Emilia's disclosure of Iago's conspiracy to Othello. Characters in the movie are based on Othello's characters: Omkara on Othello, Ishwar Langda Tyagi on Iago, Keshav 'kesu Firangi' on Cassio, Billo on Bianca, Dolly Mishra on Desdemona, Indu Tyagi on Emilia, Rajan 'rajju' Tiwari on Roderigo, Bhaisaab on Duke of Venice and Advocate Raghunath Mishra on Brabantio. The list given below would make a better understanding of characters-imitation from text play - Othello into screen play Omkara.

Actor	Character in the Movie	Character in the Play
Ajay Devgn	Omkara 'Omi' Shukla	Othello
Saif Ali Khan	Ishwar 'Langda' Tyagi	Iago
Vivek Oberoi	Keshav 'Kesu Firangi' Upadhyaya	Cassio
Bipasha Basu	Billo Chamanbahar	Bianca
Kareena Kapoor	Dolly Mishra	Desdemon
Konkona Sen Sharm	Indu Tyagi	Emilia
Deepak Dobriyal	Rajan 'Rajju' Tiwari	Roderigo
Naseeruddin Shah	Bhaisaab	
Kamal Tiwari	Advocate Raghunath Mishra	Brabantio

Innovation in Omkara:

Vishal Bharadwaj, in spite of imitating Shakespearean play Othello not only on the ground of story pattern but also following the characters models and theme, has attempted to indianized and contextualized Omkara raising the down to earth issue of criminalizing politics of Meerut Uttar Pradesh. The new hue has been painted in the movie adding in it the atmosphere of politics with crime: the politics is depicted as criminalized. The abduction of Dolly Mishra at the wedding time by the gang committing crime leader Omi Shukla, failed attempt of Rajju to stop Omi from abduction of advocate Raghunath Mishra's daughter, Dolly's acceptance of willing elopement with Omi betraying and making his father ashamed in the society, holding of election in Uttar Pradesh in which Bhaisaab being elected as an M.P, promoting to Kesu as his successor by Omi instead of Landa Tyagi who feels jealous and take vengeance of this humiliation by hatching plotting against Omi, a kamarbandh carelessly dropped by Dolly and stolen by Indu Tyagi, the wife of Langda Tyagi, which eventually reaching Billo Chamanbahar as a gift from Kesu playing the role as an evidence of Dolly's infidelity, the murder of Dolly executed by Omi on the wedding night, Indu's confession of stealing the kamarbandh and slashing Langda's head by her are the innovations willingly done in the plot construction by the screen play writer. Characters have been represented as distinct ones in the movie. Unlike the moor of the Venice, Othello, Omi has been represented as a baahuwali of his crime gang. The characters like Bhaisaab, Advocate Raghunath Mishra, Billo Chamanbahar, and Indu Tyagi are depicted as different ones. Though Langda Tyagi, Kesu, Rajjan Tiwari and Dolly Mishra are sketched on the line of Othello's characters yet by having bearing some different feature they are made themselves as individuals ones.

Replication of Hamlet into Haider:



Haider, a well acclaimed movie artistically directed by Vishal Bharatdwaj, is an adapted screen play of Hamlet penned by Shakespeare. The film Haider imitates, basic framework of the story, characters features and traits, and incidences from Hamlet. The theme of Hamlet is revenge taking which is wholly perceptible in the movie. The following events are occurring both in the play Hamlet and The movie Haider: mysterious murder of protagonist's father, remarriage of mother, protagonist- a man of letter, taking revenge of his father's murder, feigned madness of the hero, confirmation of father's murderer, antagonist - his uncle, inability to kill his uncle at the time of prayer because of morality, murder of beloved's father, attempt to get hero killed by the antagonist, a fight between leading character and beloved's brother, meeting of hero with his mother, death of mother and death of uncle. There are the characters in the movie that have been inspired and replicated from the characters of Hamlet. The character of Haider is based on the character of Hamlet wearing the similarity of a scholar of a university, his efforts of taking revenge of his father's murder, being socked and inner-conflicted over the remarriage of his mother with uncle, the murderer of her husband. Ghazala in the movie is no other but Gertrude in Hamlet. Very soon she remarries with her husband's brother even after sudden disappearance of her husband like Hamlet's mother. The character of Khurram is modeled on Claudius, Pervez on Polonius, Arshia on Ophelia, Liyaqat on Laertes, Salmon 1 on Rosencrantz, Salmon 2 on Guildenstern and Zahoor Husain on Fortinbras. A lot of similarity the film Haider bears to the play of Shakespeare - Hamlet. The story centers on the taking of the revenge of mysterious death of Haider's father, later it develops reaching climax then catastrophe reminding the same story of Hamlet's completion of taking revenge to Claudius. The character list given below displays which character in the movie Haider is based on which one in the play Hamlet.

Actor	Character in the Movie	Character in the Play
Shahid Kapoor	Haider Meer	Prince Hamlet
Tabu	Ghazala Meer	Gertrude
Shraddha Kapoor	Arshia Lone	Ophelia
Narendra Jha	Dr. Hilal Meer	King Hamlet
Irrfan Khan	Roohdaar	Ghost (Hamlet)
Kay Kay Menon	Khurram Meer	Claudius
Lalit Parimoo	Pervez Lone	Polonius
Aamir Bashir	Liyaqat Lone	Laertes
Sumit Kaul	Salman 1, Courtier	Rosencrantz
Rajat Bhagat	Salman 2, Courtier	Guildenstern
Ashwath Bhatt	Zahoor Hussain	Fortinbras

Innovation in Haider:

Despite having the elements of imitation like story-structure, characters and incidents from the play Hamlet, Haider may have not been named as the entire copy of Shakespearean drama. The movie possesses the innovative characteristics whereby it can be called a good work of art. No doubt, the theme of the screen play is repeating the theme of Hamlet nevertheless Haider is a distinct piece of art dealing with the issue of militancy in beautiful valley of Kashmir - Srinagar, the total different context from the condition of Denmark. The tussle between Indian army and Militants in the valley, the exploitation of Kashmiris in the name of Detention Camp are distinctive scenes drawing the attention of the audience. The movie has been contextualized in or during the insurgency period visualizing the scene of Haider's father - Hilaal, doctor by profession made a surgery and sheltered to a militant for a night, who was seriously wounded in an encounter with the Indian Army. Blasting Hilaal's house on helping the militant and his mysterious arrest due to knowing the secrets from Khurram, a spy of Indian Army, exploitation of kashmiri citizen in detention camp, disclosure of the secret murder of Haider's father by Roohdar, handing a gun to Haider by Roohdar, protagonist' longing to go for getting training in Pakistan for taking revenge, an attack on Haider by the gang led by Khurram, leaving Haider alive by his uncle Khurram on the request of Ghazala, his mother - Ghazala making a contact on the phone and meeting with Roohdar and returning in the graveyard wearing a vest bomb ,exploding herself with a bomb and killing the many members of the gang leaving Khurram seriously wounded, Haider not killing to Khurram leaving him to die because of being reminded of his mother's words 'revenge results in revenge' and the protagonist remaining the single one alive losing everything his parents and his beloved, these are the new incidents the screen play writer has employed in the movie to make it the innovative piece of art. The character of Haider is depicted as a scholar of AMU, Arshia as a journalist, Roohdar as a message passer and engaged in militant activity, Khurram as a spy and a gang leader, Hilaal as helper to militant and a doctor. With the newness in the movie, the film writer has sought to contextualize it in Kashmiri atmosphere.

Conclusion

Thus findings display that Cinematic adaptations have been, taking the stuff from the literary texts since the Cinema exists, innovating it for its fruitful purposes. In regard with reference T.S. Eliot' Tradition and Individual Talent' is worth mentioning where he states that tradition is dynamic, the pastness of the past is transforming due to individuality of the particular author. In the same way Vishal Bharadwaj replicating the raw matter on same basic storyline from the Shakespearean tri-ology: Hamlet, Othello and Macbeth, intertwined them in distinct and new background, atmosphere, scenes raising the human sentiments of ambition, jealousy and vengeance resulting the catastrophic doom of Maqbool, Omkara and Haider evoking the cathartic emotions of pity and fear in audience on Bollywood screen. Thus Cinematic Adaptation endows a new way to literary world by catering literary stuff in an audio-visual form making more real than printed pages even to the unreached and the unlettered in a large scale and providing them an aesthetic pleasure.

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