



Shakespeare in Indian Context

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Date of Submission: 07-11-2022

Date of Acceptance: 21-11-2022

I. Introduction

Shakespeare is an eternal writer whose timeless creation has inspired most of the people all across the globe. India is not a different and Indian people are greatly influenced by dramas, poems as well as other narratives developed by Shakespeare. The country itself is recognised for its unique culture and heritage or even the write-ups reproduced by native authors of this nation are admired throughout the world. It is observed that Indians have adopted the creation of Shakespeare like their own manner rather they have established a domestication of western narrative in their own way. There are multiple examples of incorporation of Shakespearean point of view in Indian dramas, plays and movies. This article aims to demonstrate how Indians make fair adaptation of the works of Shakespeare in their popular culture as well as the process of domestication of Shakespearean write-up in India is also evaluated.

Infusion of Shakespeare in Indian culture

William Shakespeare has a longer as well as possibly more nuanced involvement with India compared to any other non-Western nation. That is mainly due to two factors, including India's lengthy history of colonialism and also the maternal culture's exceptionally responsive components (Putatunda, 2019). The provincial traditions of the majority of the states have proven to be excellent conduits for Shakespeare's impact since they can assimilate the playwright inside the bounds of their own structural framework (Tatipang, 2022).

Since Western philosophy, artwork, as well as innovation enthralled everyone, according to socio-political events, the influence of Western invention on general society peaked between the middle of the 19th and also the beginning of the 20th century (Putatunda, 2019). The Indian Renaissance was a phenomena that had an influence on every aspect of contemporary cultural heritage, including the socio-political, artistic, as well as economic spheres (Karim, 2019). Shakespeare's

influence, albeit modest in comparison to the whole, unquestionably supplied the largest individual conduit for not just literary or artistic advancements but also fundamental changes in attitudes (Sen, 2020).

In a significant way, Indian traditions as well as principles were grafted on or even expanded via Shakespeare's written pieces, going beyond simply being ingrained throughout or via him. As a result, Shakespeare began to be associated with a society as well as a competitive landscape that can only be compared to Western advancements (Putatunda, 2019). Shakespeare's influence on Indian culture began to take hold temporally around the time that plays were performed in the "garrison theatres" that catered to the British colonists but were the least superficially complex. Shakespeare offered a prominent portion of the repertoire, as well as theatres have been established throughout all of the Empire's key commerce cities. Beginning in Bombay in 1770, English ensembles first started performing Shakespearean dramas there.

The first known staging of Othello was at the "Calcutta Theatre" around Christmas of 1780 in Bengal, the former capital of British ruled India. The plays "Hamlet", "The Merchant of Venice", "Romeo and Juliet", "Richard III", as well as "Henry IV" were performed there during the course of the following eight years. Up until the middle of the 19th century, acts were held continuously, mostly at the "Sans Souci" or even "Chowringhee Theaters" in Kolkata's bustling centre (Putatunda, 2019). Additionally, the "Lewis Theater Company" as well as Maurice E. Bandmann's Company made the first major trips in the 1870s and 1880s, respectively. Mostly during the height of the Raj, starting in the late 19th century, did tour operators become well-known. Afterwards, regional theatrical organisations emerged, particularly in Bombay, as enthusiasm in Shakespearean dramas grew.

Shakespearean works were subsequently first performed by the "Oriental Theatrical



Company” in 1868, then by Parsi ensembles. Richardson, a distinguished English professor at Presidency College, became the first to attempt to cultivate in his Indian pupils a creative appreciation for Shakespearean plays in the scholarly milieu of 19th-century Bengal. He instructed them in acting out and reciting passages from Shakespearean tragedies (Putatunda, 2019). As a result, many Bengali academics staged performances of “The Merchant of Venice” in the governor’s residence in 1837, “Othello” at the “Oriental Academy” in 1853, as well as “Henry IV” in 1855. Shakespeare was then transcribed as well as converted into various Indian languages for presentation on Indian theatres as a result of the increasing popularity of Shakespearean shows, which encouraged numerous provincial writers to do the same.

Even yet, India primarily stayed a minor frontier of Shakespeare performances, completely unaffected by the larger Shakespearean craze, despite the attempts of the ardent local playwrights. Whenever Shakespeare was added to the newly conquered Western-style education’s program, a revolutionary change was made (Putatunda, 2019). This Western influx was therefore assimilated into the societal practice of Indian languages due to the ongoing contradiction intrinsic in Indian culture. Albeit the Romantic perception of Shakespeare as a composer or Bard was unmistakably dominant among Indian writers, who were unlikely to have just seen a drama played in English and could responded to an Indian-language staging with ethical condemnation or perhaps even criticism.

Shakespeare’s dramas had numerous modifications as well as translations as a consequence of his extensive and widespread effect on theatrical activity in the 19th century. The performances were heavily Indianised by incorporating music and dances in accord with the traditional *geetnatyas* (a type of opera) to make the material better palatable to a wide range of audiences (Putatunda, 2019). Shakespeare’s *Comedy of Errors*, that is understood little or nothing about, had first been performed in publicly in Bengali in 1873. The plays *Cymbeline* and *Macbeth* became tailored for stage production the subsequent year, whereas *Othello* did the same the succeeding year.

A masterful adaptation of *Macbeth* by Girish Chandra Ghosh, the dean of Bengali theatre, was released on January 28, 1893. As a result, whenever the drama has been performed, reviewers were shocked to see an accurate representation of the Scot aesthetic that was popular in the 17th century. It was a failure on Broadway despite being a masterwork of lyrical interpretation. When

NagendraNath Chaudhuri’s *Hariraj*, something much raunchier adaptation of *Hamlet*, debuted in 1897 as well as captured spectators’ attention for years, the embarrassment only got worse (Putatunda, 2019). Although Ghosh’s version was not well received by the Bengali people, no one intellectually would surpass his ability or challenge the translation’s accuracy to the original piece. Due to Ghosh’s affinity for his origins, that is the Sanskrit dramas, there were compositional deviations. As a result, he substituted the Sanskrit drama framework for Shakespeare’s which was quite troublesome to experience.

He knew that his preference for Sanskrit theatrical format would be warmly received by his audience because he was a successful playwright. But in contrast to his countrymen, he was unyielding in his demands for the play’s narrative, characterization, and nomenclature. He attempted to create a new linguistic approach as an option so that his writing would appear more Bengali rather than English (Putatunda, 2019). Shakespeare is Ghosh’s favourite author, but translating his works for the Bengali theatre presented an additional difficulty. In Bengali blank verse as well as prose, the original is therefore translated virtually verbatim, with a little bit of elaboration between the lines. Ghosh created a new structure for *Macbeth* based on the principles of Sanskrit plays while the leftover dedicated to them.

Societal norms of Indian culture and western culture is quite different and this is the main reason for arising of differentiation when develop an adapted version of any creation. In case of India, props are accepted more in drama than the characters and to some extent, Indian dramatists are focused to portray women character as the simple one whereas making women character witchy is a symbol of Shakespearean play (Putatunda, 2019). In this regard, number of confusion has been observed at the initial time of adaptation and ample of hurdles have been experienced while presenting the plays. Most of the scholars have recognised the adapted version of Shakespearean drama as visually imperfect and this could be considered as a reason of poor representation. However, things changed according to time and Indian became more crucial during the process of adaptation and they have remained main content intact and the no extra layer has been added to the characters to make them more vibrant but unrealistic (Shamina *et al.* 2019). Hence, infusion of Shakespeare in Indian culture is a long way and modifications have been ensured throughout the process of adaptation.



Globalisation and Shakespearean creation

New post-colonial assurance while doing things one's own manner is being fuelled in large part by globalisation and the Internet's rising availability, especially among the young. "Hamara Shakespeare" is an annual celebration put on by an artistic organisation in Chennai that seems to obliterate the past while claiming a fresh connection to the poet (Trivedi, 2019). The Shakespeare Society of India in Delhi holds the yearly "Scenes from Shakespeare" small drama contest. It continues to grow, and last year a record number of applications that the presentations were required to be spaced out over two days.

Another university is hosting a "Re-imagining Shakespeare" Festival; satire, imitation, modification, as well as interpretation all appear to work well with Shakespeare's lines. The "Great Indian Shakespeare Festival" held by learners of an Engineering and Technological University in August of last year, provided the most dramatic illustration of this independence of orientation to Shakespeare. In a production of Julius Caesar that was set in the competitive corporate boards of business, some unexpected things happened, such as Caesar being removed as CEO without being put to death (Trivedi, 2019). The group leader, a mechanical engineer, responded that he wished to "dig deep into the language and metaphors coined by Shakespeare" once asked "Why Shakespeare?" Hence, current generation of India is so much influenced by the creation of Shakespeare and their way to interpret the masterpieces of Shakespeare is really attractive and it could be expected that the inspiration will be long through (Trivedi, 2019).

Shakespearean illustrations and their transcription in Indian culture

Shakespearean plays show both human reactions to order's successes as well as shortcomings. These images are captured and shown on the big screen extremely well. In an effort to explore the Shakespearean adaption in Indian mainstream culture, the article will do so (Yadav, 2014). It examines the extent to which India's imagination has totally consumed Shakespeare. In order to legitimise the current social system, the research explores the methods used by cinematic portrayal. The essay examines the ideologies which influenced both the making of the movie and its messages.

Shakespeare came to the Indian subcontinent due to colonisation of British rulers. The lengthy tradition of imperial dominance in India includes cultural dominance. In India's royal

schooling system, Shakespeare and other foreign authors were frequently used (Yadav, 2014). For instance, Shakespeare was incorporated into the colonial curriculum content not only as the exceptional estimate of literary and artistic awesomeness, however also because his writings illustrated the fundamental principles of Modern west (Piech, 2018). The plethora of Western literature, particularly Shakespeare, inside the colonial schooling system has been essential for a political purpose as well. Shakespeare was already transcribed, altered, as well as integrated into numerous Indian languages by the turn of the twentieth century, or even writings and acts throughout the Indian cultural zeitgeist helped to maintain his prominence.

Numerous Indian writers have discussed, interpreted, modified, and/or been affected by his writings in all of the major Indian languages. A select group of eminent individuals who concentrate on adapting Shakespeare's material for Indians include Bankim Chandra Chatterjee, Girish Chandra Ghosh, Dwijendralal Roy, Rabindranath Tagore, Jaishankar Prasad, Harivansh Rai Bachchan, PammalSambandaMudaliar, Gopal Ganesh Agarkar, VrindaKarandikar, KavalamNarainPanikkar, Kainik (Yadav, 2014). The plays of William Shakespeare served as a rich source of creativity for the Parsi Theatre. Shakespeare's masterpieces have impacted and been assimilated in Indian language and society in a diverse range of ways, including subject, characterization, style, and organisation (Mandal, 2018). However, changes in the fields of performance, social, as well as translation disciplines, together with the growth of globalisation or even universalism, have complicated how people manage this interaction.

Shakespeare and Bollywood

Shakespeare's views on sexual identity, women, suggestions of manhood, companionship, the outcast, the ethnic kind of, crime, disagreement, as well as feelings, and even his views on the relatives, same-sex interrelations, familial confusion, the concept of the duplex or the double, sexual preference, the notion of the country, monarch, effective governance, ideology, legislation, command, impairment, conceal, visual appeal as well as actuality, essence, surroundings, geographic location, the paranormal, or even prophetic, have an everlasting knowledge that has gained powerful Bollywood movies have been influenced by the Bard of Avon's renowned works of literature for many years (Yadav, 2014). The newest "it" thing in Indian cinema is to translate



Shakespeare's works to the culture of India (Joubin, 2020). Over through the ages, Bollywood has mostly evolved a relationship with Indian mainstream culture, serving to both reflect as well as mould it.

Bollywood is characterised by music and dance, romantic comedies, humour, passion, star-crossed couples, irate families, cunning antagonists, opportune occurrences, as well as outright fabrications. It might be stated that Bollywood is unabashedly Shakespearean in attitude (Joubin, 2019). Bard of Avon is frequently overlooked in the transition phase, especially in a sector of the cultural zeitgeist as large as this one (Yadav, 2014). Contemporary Bollywood films, on the other hand, including Bollywood director Vishal Bhardwaj's movie *Maqbool* (released in 2004; based on Shakespeare's adaptation of *Macbeth*), *Omkara* (released in 2006; based on Shakespeare's adaptation of *Othello*), director Manish Tiwari's *Issaq* (released in 2012; based on Shakespeare's adaptation of *Romeo and Juliet*), Malayalam film director VK Prakash's *Karamyogi* (released in 2012; based on Shakespeare's adaptation of *Hamlet*) have moved away from "blatant plagiarism" of earlier works as well as cited Shakespeare as either a original manuscript or influence.

Maqbool, an Indian adaptation of Macbeth

With this rendition of *Macbeth* by Indian writer-director Vishal Bhardwaj (Makdee), Mumbai's crime syndicate plays host to Shakespeare's timeless story of passion and selfishness. The right-hand man of formidable mafia leader Abbaji (Pankaj Kapur), *Macbeth* stand-in *Maqbool* is portrayed by Bollywood great Irrfan Khan (*Slumdog Millionaire*) (Yadav, 2014). Whenever *Maqbool* starts an extramarital relationship with Abbaji's stunning youthful mistress, Nimmi (Tabu), she persuades him to kill his employer in order to steal his position as head of the local crime syndicate.

Abbaji's genuine protégé is *Maqbool* as forecasted throughout the movie. Nimmi would stop at nothing to get *Maqbool* into her arms, and he will undertake anything at his direction. Abbaji is engaged in a struggle for supremacy. *Maqbool* believes that he has been deliberately excluded from the entire situation purposefully (Yadav, 2014). He therefore decides to take matters into his own hands. Once more, Om Puri as well as Naseeruddin Shah's Pandit and Purohit, two police officials, approach the scene. As was the case with the witches' predictions in *Macbeth*, they assert that *Maqbool* would defeat the power struggle (Hoydis, 2022). In

Macbeth, there seem to be grim sequences which make audiences think of Sorcerer's films. The bloody combat also has a Tarantino counterpart.

In many ways, *Maqbool* is a masterwork in Indian cinema which will be expected to remain for long-time among the mind of audience. It first challenges the conventional Bollywood pattern of a protagonist and heroine becoming lovers as well as dancing around trees with a large number of other performers. Additionally, there is no conflict across the great and even the terrible in it. The evil confronts the ugliest in this movie (Yadav, 2014). She does not represent a philosophy rather her unique way of representation is really attractive. She does not really hold back her inclinations. The movie also navigates the rocky terrain of deception that in turn could provide benefits. It discusses denying dominance, denying appetites, as well as denying authority (Hoydis, 2022). Each individual struggles against all of these limitations in an effort to restore the vitality in their own unique way (Hoydis, 2022). Although the core concept of the movie (*Macbeth*) is centuries old, the conflict is for one's own interests rather than those of community, and this particular perspective gives the movie a genuine as well as up to date appearance (Hoydis, 2022).

Maqbool's success in both the domestic as well as foreign markets is due to the way it combines Shakespeare's depictions of anarchy and treachery with the shadowy, deadly Mumbai mafia. The movie features the typical love stories found in popular Bollywood films, but *Maqbool* also raises issues like violence, bribery, or even intergroup peace which have recently become prominent in Hindi cinema (Yadav, 2014). Shakespeare as well as the underground obviously go well together, at certainly in Bollywood. Shakespeare's *Macbeth* has been translated into Hindi and is set in a distinct era and location as "*Maqbool*". This drama has been performed on stages all over the globe. There have also been few movies produced outside of the Indian context. In several aspects, "*Maqbool*" is a trailblazer and a triumph in regards to presentation as well as aesthetic.

Omkara, an Indian adaptation of Othello

"Vishal Bhardwaj's adaptation of Shakespeare's *Othello*" appears in the opening credits of *Omkara*. *Omkara* (*Othello*), Ishwar (Iago), Dolly (Desdemona), Indu (Emilia), Kesu (Cassio), Billo (Bianca), and so forth are among the Shakespearean protagonists whose names begin with the similar initials as those of the individuals in Bhardwaj's film. The first edition of *Othello* was



published 385 years ago in the year 2007. Omkara, a film, could be seen to focus on the universal theme of mistrust murders, for those unfamiliar with Shakespeare's Venetian home drama Othello (Yadav, 2014). Certain people could believe that the filmmaker used Othello as a vehicle for ideas throughout Hindu epics like the Mahabharata (dominance and the tactics of authority) and the Ramayana (presumption of the wife as well as adhering to erroneous advice).

Omkara's storyline unfolds as follows and is situated in the rural parts of the Indian state of Uttar Pradesh. Ajay Devgan's Omkara or Omi, a professional thug, is in enamoured with Dolly, a lawyer's daughter, who is portrayed by Kareena Kapoor. Dolly walks away with Omkara because her family had planned for her to wed Rajoh, performed by Deepak Dobriyal. Omkara has two dependable right-hand men, Ishwar "Langda" Tyagi played by Saif Ali Khan as well as Kesu played by Vivek Oberoi. Ishwar, also known by his monikers "Langda" or even "Lame", is a sniper, cunning, vicious, and power-hungry (Yadav, 2014). He is wed to Indu, portrayed by Konkana Sen, who seems to be Omkara's elder sister and the sister of all the thugs in her group. Billo, a regional dancer who is portrayed by Bipasha Basu, is the mistress of Kesu, a smart and obedient thug.

Omkara selects Kesu instead Langda to be his top subordinate in order to appeal to Kesu's sizable core constituency and secure a victory for Bhai Sahib in the election. What was that about Langda? The observant Bhai Sahib queries (Yadav, 2014). Omkara foolishly responds, "He reminds me of my brother. He would comprehend". Omkara has Langda's complete confidence and respect, but he seldom attempts to let him know why. As a result of Omkara developing mistrust of Dolly as well as Kesu due to this one occurrence, Langda vows out to destroy Omkara and Kesu.

Omkara gradually develops a suspicion that Dolly is having an affair as Langda as well as Rajoh, who are enraged by Dolly's rejection of him as her husband, work together. Saif Ali Khan offers a disciplined, fantastic performance as either a power-hungry, illiterate, picturesque thug with a great sense of humour in Omkara. Saif Ali Khan typically presents with distinctive chocolate-boy features, sophisticated clothing, as well as the appearance of a male lead (Yadav, 2014). Khan's portrayal of Langda transforms him from a despicable monster notwithstanding his scruffy appearance, abrupt words, and limp. Despite the fact that he is not reciting lines, Khan performs superbly.

Khan gives Langda dignity in order to elicit sympathy from the spectators whenever he is denied the commander position. For his persona, Khan clearly explains his emotional history. When Omkara rejects Langda after that, Khan softly expresses his hurt and disbelief through a flushed, dissatisfied expression on his face (Yadav, 2014). Last but not least, Langda is tasked with informing those gathered just outside the Kesu has been named chief-lieutenant, which only serves to add salt to pain. Without ever shouting, crying, or asking a question, he performs it with a serene grandeur. Afterwards, he breaks the glass in which he is looking toward himself and marks himself as a captain by dotting his forehead with his own blood. Extraordinary for a villainous character, Khan transforms Langda into a formidable opponent (Ridge, 2021). Khan stays in style throughout, slithering like a veiled cobra preparing to attack, so throughout the musical scenes.

Indu's wife Konkana Sen appears to be living the part. She seamlessly transitions into the role. For the duration of the film, you get the impression that she is actually someone sassy, smart-talking rural belle who is devoid of inhibitions or fantasies regarding life (Yadav, 2014). Vivek Oberoi finally gives a strong effort as Kesu after just a long period of time. He has the appearance of a fool and serves as the ideal example of an intelligent, gullible thug who is unaware that both Langda as well as Omkara are manipulating him. Rajoh, played by Deepak Dobriyal, demonstrates his acting skills as he transforms from the bewildered fiancé who realises there will be no wedding to the cunning guy seeking retribution (Ridge, 2021).

The dynamics of power are effectively depicted in the film. Even if they have a great following, fools need not merit leadership, and it is actually harmful whenever they do. Omkara as well as Kesu are both called fools. Omkara sees himself as a political operative yet is ignorant of even the most fundamental political principles (Yadav, 2014). Always establish conversations, justify the activities, and provide an apology if necessary to ensure that others appreciate they have not been purposefully misled or misled (Ridge, 2021). Be on the lookout for lickspittles who have been neglected or treated unfairly.

Kesu is a lovable idiot with a short fuse. His flaw is that he is being used to his advantage without even realising it. He is unqualified to be a leader because of this. Nevertheless, a number of the scenes identical as the request by a small person in authority to modify the train's destination are amazingly lifelike, and one could imagine such



occurrences happening in contemporary Uttar Pradesh (Yadav, 2014).

Most people must be acquainted with the tragedy of Othello as well as, thus, the story. The main plot points are maintained by Bharadwaj, but the scenario is moved from Venice and Cyprus to a small Indian town. Othello has now become Omkara, represented by Ajay Devgan, a half-caste troublemaker and mobster working for the local ruler or prisoner or political contender Bhai-saab, represented by Naseeruddin Shah (Yadav, 2014). He was once a black as well as estranged Moorish commander among Italians. Omkara's men interrupt his adored Dolly's marriage to the helpless Rajju, the Roderigo protagonist, in the suspenseful opening scene. They then come into contact with Dolly's irate dad at gunpoint. Even though Omkara as well as Dolly are sincerely in romance, his heart is broken by her father's final words that are a direct quote from Shakespeare: "Look at her, Moor, if thou hast eyes to see: She has misled her father, and may thee".

Omkara must select a new commander from among his senior officers as his standing increases as a result of Bhaisaab's release from prison. In an alarming move, he chooses the easygoing youth leader Kesu, represented by Vivek Oberoi, over the tough thug Langda, portrayed by Saif Ali Khan. As a result of Langda's displeasure, he devises a cunning plan to persuade Omkara that Kesu and Dolly are engaged in a relationship in order to convert him against them (Yadav, 2014). Omkara, despite being a ferocious warrior, lacks experience with love and, like in the entire script, is misrepresented by his capacity for character analysis (Ridge, 2021). Kesu and his lover, dancer Billo (played by BipashaBasu), Roderigo, Dolly herself, as well as Langda's own wife, the earthy Indu (played by Konkona Sen), are all unwittingly recruited into Langda's web of deceit. While a few secondary characters have alternative outcomes, the core of the original piece is still present as the narrative unfolds to its predetermined end (Ridge, 2021). Even though this violent conclusion was to come, it was nevertheless frightening, well-played, as well as visually stunning.

Although the midsection of the movie meanders a little bit (Othello has a bunch of preparation, and besides), Bharadwaj has a great deal of fun combining identifiers along the approach. Bharadwaj, who is obviously a lover of spaghetti westerns, having Devgan spend the bulk of the movie on a horseback and moving around wearing a poncho which appears to be a borrow through the Man With No Name. The continual

utilisation cell phones by almost all characters which Bharadwaj flawlessly incorporates into the 400-year-old story as well as the purposeful inclusion of one of the 1980s' schmaltziest tunes as a source of humour collide with all of those components (Ridge, 2021). Bharadwaj's sly sense of irony, which was really not on exhibit in Maqbool, is vividly evident in Omkara. Additionally, just like the movie, Bharadwaj's excellent musical creations have a classic yet contemporary air to them. It helps that Bharadwaj has Gulzar, one of India's most accomplished lyricists, on board once more.

Othello's spirit is maintained by Omkara and this ensures the success of the movie. Shakespeare's linguistic actions were mirrored in Bharadwaj's visual ones. Meaningful actions as well as items are used frequently in the movie. The waist band in the movie stands in for Desdemona's abandoned "handkerchief" that in Othello causes the sad conclusion (Yadav, 2014). A sociocultural importance exists for the waistband in addition to being an erotic emblem. In keeping with Bollywood tradition, individuals also sporadically break into music as well as dance moves, yet none of them detract from the movie's authenticity.

Issaq, an Indian adaptation of Romeo and Juliet

Shakespeare's Romeo and Juliet has served as a standard for writers and directors combined as the embodiment of all matters swoon-worthy. Over the years, Bollywood has also produced countless desi interpretations of the classic love narrative. Three original adaptations of Romeo and Juliet, a constantly popular source of motivation for Hindi filmmakers, would shortly be released. The first film of this category to be produced is called Issaq that is spelled "ishq" in the traditional Bihari manner. Issaq is a movie starring Prateik and a new girl that was created by Manish Tiwary (Yadav, 2014). Ismail Darbar, a music director making his directorial debut, follows in line with a rendition that even uses the original's moniker.

Since she is a gullible adolescent who is easily moulded and persuaded into an "ideal" romance, Tiwary's Juliet is referred to as Bacchi (child) and his Romeo is a pragmatic gun-toting assassin from Benaras named Prateik. Shakespeare's Juliet was indeed a 14-year-old girl, according to Tiwary, who selected a new face because he really cannot identify his Juliet among the girls in the profession. Manish Tiwary's original Indian translation of William Shakespeare's Romeo and Juliet places the action in Banaras as well as the surrounding territories, where sand mafia dominated by the urban wealthy unleash savagery which is met



with a similarly vicious response from Naxalite troops (Yadav, 2014). Two powerful Banarasi dynasties, the Kashyaps and Mishras, who are engaged in a bloody war, control the sand mafia.

The role of Bachchi, performed by AmyraDastur in her newest film, is portrayed as Kashyap's 18-year-old, attractive, as well as naive daughter from his previous marriage. Rahul, the Mishra family's son, is a handsome adolescent who has hobbies that are typical for a kid from his upbringing, including such Girls & Guns, portrayed by Prateik (Yadav, 2014). Whenever Bachchi and Rahul form a relationship, times evolve. Bachchi is amorous but has a solid mind, while Rahul is battle-hardened as well as pleasure-seeking. The new couple decides to follow their souls' desires despite the repercussions. The melodrama that comes next is loaded with high-octane action. Manish Tiwary's Issaq develops into a meditation on what love means in modern India.

Regional film Karmayogi, Indian adaptation of Hamlet

Shakespeare's Hamlet was properly adapted for Malayalam cinema's first time to ever hit the big screen. The majority of the characters from the Shakespearean tragedy are included in Karmayogi, which stars Indrajith in the dual roles of Hamlet and his father. Nithya Menon and PadminiKolhapure, a former Bollywood actress, play Ophelia and Gertrude, respectively. According to filmmaker Prakash, the film would be a fun action drama and will emphasise the Kalaripayattu traditional martial art technique (Yadav, 2014). Indrajith portrays a troubled practitioner of Kalaripayattu who is haunted by the loss of his father and forced to move his mother Gertrude in with his uncle as a result. Themes of hesitation, retaliation, devotion, and betrayal are central to the narrative (Kowsar and Mukherjee, 2019). Hamlet is played by RudranGurukkal, Claudius by Bhairavan, Gertrude by Mankamma, Ophelia by Moonnumani, and so on.

Almost all of the violence scenes in the film feature real stunts performed by Manipuri men, which is an interesting fact. The filmmaker of Karmayogi claims that whereas his two earlier films, three Kings and Gulumaal, were commercial comedies, Karmayogi is an engaging action drama. The filmmaker claims that he has consistently maintained an equilibrium between the two categories, according to Prakash, who believes that Malayali viewers must support unique and creative cinema by seeing movies in theatres (Yadav, 2014). Although today's public prefers entertaining, fast-

paced films, delicate cinema with original ideas ought to be supported. An unwavering love for developing film and the favourite Shakespearean play led to the creation of Karmayogi (Kowsar and Mukherjee, 2019).

The protagonist, Indrajit, portrays Rudran, a "desi" Hamlet. He portrays an incredible variety of feelings and activity while being the epitome of hesitation and postponement. He successfully wields "urumi", much like his brother did in the film of the same name. Ophelia embodied, Nithya Menon would be someone to be on the lookout for because of her enigma as well as elegance (Kowsar and Mukherjee, 2019). Intelligent casting has been used for SaijuKurup, Thalaivasal Vijay, PadminiKolhapure, M. R. Gopakumar, Ashokan, Manikuttan, and sensuous, sensual Kani. Manikuttan performs admirably in his cameo appearance as a warrior (Yadav, 2014). Developers Vachan Shetty and Sajive Nair of the advertising company Creative Shop made "Karmayogi" feasible through Creative Pictures. As with all of Shakespeare's works, "Karmayogi" is a mythological interpretation of a historical tale that has the potential to become contemporary (Kowsar and Mukherjee, 2019).

Additional adaptations of Shakespeare's masterpieces in contemporary age

Om Shanti Om and reinterpretation of Hamlet

Hamlet is really about exacting the most theatrical form of retribution for the loss of a loved one. Thus, it makes sense that they would easily choose to rewrite Hamlet while creating a film whose main goal is to parody Bollywood's histrionic inclinations (Yadav, 2014). Hamlet, however, does not work well for musical numbers with happy endings in which everyone finds true love or perhaps even survives! If there is not a love story with a nice ending, how can we insult Bollywood? "Hamarefilmonmein...agar tiknahi, to hotihainahin, to hotihainahin; image abhibaakihai", Om Shanti Om tells everyone (Mitra, 2020).

Om exacts revenge for the death of his beloved Shanti instead of Hamlet, who would have done the same for the murder of his father. A movie is born when individuals add some backstory, a little reincarnation, and a tonne of smart nods to 1960s Bollywood. The best adaptations: both versions of Hamlet contain memorable phrases that I have memorised, and the play that Hamlet creates in which he re-enacts the death of his father is transformed into a terrifying song sequence (Mitra, 2020). While Hamlet leaves with a depressing message, Om Shanti Om leaves us with a hopeful



one: “Agar kisichizkodil se chaho, to purikaynathussetumsemilanekekoshishmein lag jaatihain”.

People could go into great detail about how Om and Shanti's romance is superior to Hamlet and Ophelia's, however the reality is vastly different. In spite of what the famous quotation suggests, Om never has his heart set on Shanti (Mitra, 2020). Shanti is unquestionably a powerful personality, despite Deepika's acting function being to stand and look pretty (Yadav, 2014). Even though Shanti is in a significantly worse condition than Ophelia, she would not ever attempt suicide or let her mental state spiral out of control (Mitra, 2020).

Dil Bole Hadippa! and reinterpretation of The Twelfth Night

Dil Bole Hadippa! is a wholly Shakespearean comedy, much like Om Shanti Om stays faithful to the dramatisation of a Shakespearean tragedy. The main aspects of the original Shakespearean plot girl poses as a guy, meets another boy, and eventually falls in love are substantially simplified in this version. Dil Bole Hadippa!, of course, accomplishes this by employing vivacious Punjabis who have overly adorned trucks and exaggerated ethnic pride (Yadav, 2014). Similar to Lagaan, the film uses cricket to inspire patriotism (Mukherjee, 2018). The Indian team is once more the underdog, but they vanquish their adversaries thanks to rigorous training. Strong family ties are also emphasised in Dil Bole Hadippa! : Rohan's love for his father is the only reason he travels to India to lead the cricket team. These components, which are all absent from the original, give a Shakespearean tale a particularly Indian feel (Mukherjee, 2018).

In the theatrics, the parallels persist. Real-life twin brother of Viola from The Twelfth Night. Veera plays the twin brother in Dil Bole Hadippa! only on the surface (herself). Although there are just two characters instead of Shakespeare's four, the confusion that results from Veera's hatred of Rohan and Rohan's subsequent love for Veera is classic. Veera is Veer, but Rohan doesn't realise it. Veera as Veera gradually begins to develop feelings for Rohan as well. But in order to be accepted for the cricket squad, she must still be Veer (Yadav, 2014). Due to everything said above, several hilarious sequences are produced, some of which even have a Shakespearean quality to them.

Through a speech Veera makes on women in athletics, Dil Bole Hadippa! also incorporates a small feminist element. Veera does not actually appear to be struggling in any form of realistic way,

however that was never the objective because everything fixes itself so swiftly. The three main ways to watch Dil Bole Hadippa! are to have thoughtless fun, fall in love with Rani Mukherjee, as well as to gaze at Shahid for three hours (Yadav, 2014). It is assumed that these three main reasons are really not all that unlike from the three main reasons that 17th century Brits attended for seeing Shakespeare's plays (Mukherjee, 2018).

Ishaqzaade and reinterpretation of Romeo and Juliet

Ishaqzaade positions itself as a contemporary version of Romeo and Juliet in India (the title even refers to "starcrossed lovers"). In both, young lovers from rival political families are bound for a tragic end, but the straightforward backdrop of contemporary India enables the same story to be conveyed in a more complex manner. The Indian context is absolutely necessary for the setting of Parma and Zoya's romance (Yadav, 2014). College politics and national politics are so closely linked only in India. Grasp Parma's conflicted desire to Zoya's defiance of him requires an understanding of both the context and patriarchal traditions.

At the conclusion, when Parma and Zoya get married, there is a major departure from the classic. Romeo does not bolt after declaring that the wedding of Romeo and Juliet in the entire script was a sham. “I'm a man now, and you're polluted!” The character development also allows us to comprehend his motivations. Parma has been so deeply affected by the corruption and brutality in his family's existence that harming someone he adores in this way appears normal to him (Yadav, 2014).

Ishaqzaade is depending on Parma and Zoya's inexperience, just like Romeo and Juliet's impulsive, passionate love is reliant on their youth. Romeo immediately tends to forget regarding the other girl he had been chasing after falling in love with Juliet (Chaudhuri, 2018). Parma's ignorance during Zoya's rape and Zoya's gradual but ultimate forgiving of him both exhibit this same innocence. Today, no one can dispute the existence of Romeo and Juliet's love; their story, like that of Radha and Krishna, has come to represent love throughout the world (Chaudhuri, 2018). Romeo's portrayal as a rapist was a wise choice; it gives Ishaqzaade a depth and relevancy that other stories of youthful star-crossed couples lack, and it highlights to a contemporary audience how complicated this story actually is (Yadav, 2014).



Unique Indian context and impact of Shakespeare

Shakespeare turned 449 years old but his phenomenal creation still influences most of the people all across the globe. A large number of students had to memorise the "To be or Not to be" monologue from Hamlet in addition to reading Romeo and Juliet in ninth-grade English class. The majority of the pupils have undoubtedly at a certain point in their lives watched a Shakespearean theatrical rendition of some kind (Yadav, 2014). Shakespeare, however, is not only a literary work we study in class or attend performances of in order to feel superior. The legacy of William Shakespeare is felt everywhere. Including in India, more than 60 years after that the British left but all of their pompous writings might have been tossed out with them, Shakespeare continues to provide an influence on the culture.

Shakespeare has had many significant effects, but one of the most notable is the development of preconceived notions predicated on his well-known characters. Numerous contemporary culture film and television protagonists from all around the world have used the roles of characters from plays and films like Romeo, Lady Macbeth, Juliet, and Hamlet as models. The apparent Shakespeare adaptations in Bollywood, including Omkara, Maqbool, and Angoor, are already well known to Indians (Yadav, 2014). All of these films are explicit Shakespeare interpretations, however many of the most well-known films also use less overt Shakespearean stories as inspiration. They are complete reworkings of the Bard's storylines which place them in a fresh, distinctively Indian context; they are not actually copies. Therefore, write-ups of Shakespeare is actually influential for Indian dramatists as well as filmmakers and this is the major fact that they are recreate the contents according to nationwide context for engaging audience more with the viewpoints.

II. Conclusion

It can be interpreted from the entire analysis that Shakespeare's popularity in India today is still most notable for finally appearing to be free of the effects of colonialism. Shakespeare was initially taught to Indians through colonisation, first through entertainment for the settlers and then as part of the empire's effort to bring about civilised behaviour. As a consequence, Shakespeare was revered and treated with excessive reverence by Indians, particularly within the academic world. Even though the dramas of the late nineteenth and early twentieth centuries exploited the bard

carelessly, combining and melding them into composite and theatrical forms, they were seen by Indian scholars as public tragedies and a humiliation. Following this, there was a timeframe of faithful translation or even performance, that was accompanied by one of imaginative acclimation and integration in indigenous theatre aspects, leading to the present, whenever an acerbic mind-set can be discovered, which thinks it is fine to rebound its own apprehensions off of his creations as well as "play" everywhere with them. Moreover, till date Indian populace have greatly influenced through the creation of Shakespeare and adaptations as well as domestication of content in frequent interval is the proof of popularity of this timeless dramatist within Indian subcontinent.

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