

Indianization of Shakespeare in the Films of Vishal Bharadwaj

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Abstract: *Film adaptation imposes a director's point of view on audiences by showing figure against ground; film audiences are compelled both by the camera's framing focus and by music. Film can render much of what cannot be shown on stage by way of camera angle, montage and editing, compressing time, radiating motivation or exposition through actors' faces or the sudden visible worlds of fantasy or apocalypse, drawing parallels among intercut scenes, and calling attention to its own artifice—or not. As early as the 1920's, audiences saw the first Shakespearean adaptation on an Indian silent film screen through Savkari Pash (Directed by Baburao Painter; 1925) based on "The Merchant of Venice." Even after that film makers have been coming up with Hindi movies based on the works of William Shakespeare. While a few of them can be categorized as tight adaptations, others may safely be termed as loose adaptations. This paper concentrates on the adaptations of Shakespeare by Vishal Bharadwaj in Hindi Cinema.*

Key Words: *Adaption, Film, Shakespeare, Vishal Bharadwaj, Hindi Cinema.*

1. INTRODUCTION:

Indianization is the transmission of Indian culture and values to other societies and communities. Indianization refers to broaden the Indian culture beyond India itself. **Indianization** occurs when any foreign story is changed into Indian version. Indianization happens when the story or theme of some foreign language or lands is adopted for film making in Indian languages, changing the culture, language as it suits Indian culture & audience. It involves change in language, attire, names, domestication etc. Cultural and social values are changed in order to make them fit in Indian culture. It happens so that Indian audience may feel at home with the borrowed alien ideas, theme, plot, or story, Characters are chiseled, coined, and presented in Indianized colors. Story is set in Indian conditions. Dialogues are written to fit into the Indianized scenario. Attire is arranged as per the needs of the story and characters. There is Indianized flavor all around. Thus, when a story is depicted, presented and picturized in typical Indian flavor it is termed as Indianization. And of course the Indian masala is also added for which Indian films are popular.

Indianization from the reference to Shakespeare came from traditional theatres in various forms. Indianized Shakespeare dominates the theatre for a long span of time and now the same thing is happening with Hindi cinema. Talking about interchange/ swap of Shakespeare in the form of acceptance, then he is the one most dominant and resistant. Shakespeare is the most appropriable example for cross border cinema especially in Hindi cinema, where through visuals every culture speaks throughout.

2. LITERATURE REVIEW:

Ravin (2006)ⁱ in his work **MAQBOOL-Breathtaking Adaption of Shakespeare's Classic Macbeth** elaborates the points that the way he adapted Shakespeare's Classic MACBETH to the Hindi screen and its transfusion into the Underbellies of Mumbai Underworld was simply amazing. The pre-climax scene between Maqbool and Nimmi was a who-out-does-the-other kinds of performances. The two Mumbai Police inspectors, Purohit played by Nasseruddin Shah and Pandit played by Om Puri-alternating loyalties between Abbaji and Maqbool- delivered their usual powerhouse performances, as expected from the veterans of Parallel- Cinema/Alternate Cinema. The Indianization of each character was brilliantly confabulated into the realm of everyday society with the right mix of Mumbaiyya, Chaste Hindi, and Lucknawi Urdu.

Inam Rehman Ul (2006)ⁱⁱ in his study **Omkara: Shakespeare Indianised** Vishal Bharadwaj has managed to give Shakespeare's Othello an Indian look whilst not straying from the bard's masterpiece said that Understanding Shakespeare's plays can be daunting and bringing those characters alive is not a child's play. It needs guts and gumption to even think in celluloid terms. But Vishal Bhardwaj did it. Fresh from the success of his earlier Shakespearean adaptation *Macbeth* aka *Maqbool*, Vishal has fiddled with fire again. The music-composer turned director has brought the characters of Othello alive with his brilliant adaptation.

Ayaz Gohar, Dr. Ahmed Zia, Ammar Ali (2014)ⁱⁱⁱ in their work **Hamlet-Haider: From Rotten Denmark to Rotten Kashmir** says that Shakespeare in India dominates in India by taking theatre beyond the educated elite circuit of the metropolis to the masses. Shakespeare provided the necessary material to cater to the needs of the audience — action, spectacle, rhetoric, declamation and thrill. In short, Shakespearean melodrama helped Parsi theatre find a potential and secure as an industry. Most of the Parsi productions of Shakespeare were free adaptations with extreme liberties taken. New scenes were introduced and those which did not fit into the design were dropped. More attention was given to the appropriateness of costumes in the later period. For Khune-Nahaq an adaptation of Hamlet, Kavasji Khatau followed "Henry Irving's model for dress and scenery." The

production of Hara-Jita, an adaptation of King Lear by Munshi Murad, uses elaborate and spectacular Egyptian costumes and scenery. Sometimes scenes were added into the scripts for the sake of spectacle and costume. In this chapter of the thesis, there is a concept of hybridity is also discussed and well explained.

Chaobey, Hitendra Nath (2014)^{iv} in his study **Iyenger as a Critic of Shakespeare** found that Shakespeare plays have been Translated and adapted in almost every regional language. The tragic world which is both fair and foul, the forces that govern it such as love, ambition, pride, jealousy and misanthropy, the tragic hero who is usually like us and the final impression that the tragic spectacle leaves which is "It is better as it is". Shakespeare as a dramatist progresses from visible planes to the heights of eternity.

Sharma Nandini (2015)^v in her article **5 Bollywood Adaptations of Shakespeare's Novels** explains that everyone know Shakespeare. He is the genius playwright's plays have been performed in theatres across the globe since time immemorial. In this article, she explains about the various adaptive work of the Shakespearean work which occurred in the Indian cinema. Which plays are most popular and in what terms they are adapted in India. The plays which are discussed are The Tragedy of Macbeth, The Tragedy of Othello or The Moor of Venice, The Comedy of Errors, Romeo and Juliet and Hamlet or Prince of Denmark. She also quoted some of statements like: Veteran Indian actor Naseeruddin Shah had once said, "The roots may look lost, but every big story in the Hindi film industry is from Shakespeare." In Bollywood Shakespeare has found many admirers, who have turned his plays and stories into Bollywood blockbusters. She also discusses the details of play written in what time period and the time period in which they were adapted in India.

3. DISCUSSION:

Now let us discuss about Indianization of Shakespeare in the films of Vishal Bharadwaj

Haider:

Indianization is the fundamental thing that is done with Hamlet. The Haider movie is set in Jammu and Kashmir (India) while the actual play is set in Denmark (Germany). The theme is appropriately followed by the director, for example: real situations in the region, fate of loved ones, revenge, psychological pain. A moderate adaptation is followed for the script of the film Haider. The original story belongs to a kingdom while in adaptation, this story belongs to Jammu & Kashmir (India). Some changes like in the character of Khurram and more importance for the character of Gazala and the change in the character of Parvez and Arshia are part of the moderate adaptation of Shakespeare's work. The main transformation takes place in the climactic scene where Haider neither died nor killed Khurram and gave up on the idea of revenge.

The story belongs to Haider, a student and poet who belongs to Kashmir, but his parents sent him to Aligarh to study and protect him from the violent Kashmiri surroundings. His father, Hilal Meer, who is a doctor, was taken away by the army and went missing for two weeks and had no official records. Haider returned to his hometown to find his father (Hilal Meer) and found out that his mother (Gazala had an extramarital relationship with his uncle (Khurram). He tried to find out his father and went to every military base camp and jail, but found no idea about his father. Later one day his girlfriend (Arshi) meets Roohdaar, who had a message for Haider from his father. Roohdaar told him about his father's story and his story of how they met and how they suffer under all the tortures of the Indian military and have killed his father for his individual gain. He also gives him a message from his father to take revenge on his murders. Haider is traumatized by his father's death and knows that he will be killed by his Uncle, after his father's death rituals, Khurram announces his marriage to Gazala, and Khurram learns that Haider knows the whole truth about Roohdaar tries to manipulate him, but fails. Haider escapes and accidentally kills Parvez (Arshi's father) and the incident, Arshi is traumatized and commits suicide, and in the cemetery, Haider accidentally killed Liyaqat (Arshi's brother). Later, Khurram comes to the cemetery with all his might to kill Haider, but Gazala asks him to give Haider a chance to surrender. Gazala meets Haider and tries to convince him to surrender and leave the path of vengeance because it only causes destruction and goes in a cycle but does not convince her son. Gazala reveals that she is wearing a suicide vest and pulling the pins and killing herself and killing so many people. Khurram is seriously injured, and Haider is rarely injured by the explosion. In the final scene of the film, Haider reminds Gazal to leave the path of vengeance, and he did what his mother wishes, leaving Khurram in the cemetery for his death.

Various places like Old Srinagar, Nishant Bagh, Dal Lake, Qazigund, Martand Sun Temple, Naseem Bagh (in the garden of the University of Kashmir), Hazratbal and Sonamarg are all located in Jammu and Kashmir. The accessories are a scarf, handwritten papers and a hat. There are 6 songs in The Movie Haider, including 1 situational. The male figures wear jeans, shirts and jackets. He also wears Man's Pheran, the traditional or regional costume of Kashmir. The female figures wear various salwar costumes and jackets and always put dupatta on their heads to represent their culture and respect. In some scenes, they also wear pherans. Three languages are used in Hindi, English and Kashmir. Most of the time, Haider and Arshia use so many hinges (English + Hindi) which are widely used by the younger generation. Authentic Kashmir vocabulary with the combination of English words also used. There are also parts of the regional Kashmiri songs sung by the character in certain situations, which is bright and relevant in the scenes. The character of Hamlet is played by Haider, Claudius von Khurram Meer, Gertrude von Gazala, Ophelia von Arshia, Polonius von Parvez, Laertes de Liyaqat and Ghost von Roohdaar.

Omkara:

A moderate adjustment is used in this movie. Due to regional differences, the main change or adaptation is in the language. The plot belongs to the Indian state of Uttar Pradesh, known for its rough structure and the regional dialect of the Hindi language. From the British accent to the Khari Boli accent is the most drastic change for any type of film. The highlight has all the big and small changes. The way all the characters died is very different from the original game. Lodovico appoints Cassio to

succeed Othello and urges him to fairly punish Iago. Then he denounces Iago for his actions and goes to tell others what happened, but in the movie no one is advertised as the kesu leader and gives the right to do something with Langgda Tyagi, but Othello condemns him, in pain and Living Guilt. In the very last scene, Indu killed Langgda Tiyagi himself. The film begins with the crash of Dolly Mishra's marriage to Omkara and Langgda Tiyagi challenges the groom to arrest Omkara (the Bahubali of UP). Dolly Mishra loves Omkara and tells the full story to Bhaisaab and her father, confronting them with the fact that she was not the one who was kidnapped. Later, in the same order, Raghunath Mishra told Omkara that "Jo apne baap kin a ho payi vo tumhari kaha se hogi". Omkara kills Bhaisaab's political rivals and Bhai Saab gets the candidate's seat in the general election and Omkara becomes candidate Omkara appoints Kesu as the new Bahubali in place of Landga Tiyagi. Landga becomes jealous because he is less experienced and inferior than him. He decides to take revenge and wants to take back the post of Bahubali. Landga Tiyagi creates something irresponsible about Kesu and Omkara gets angry with him. Landga has a suspicion in Omkara's mind about Dolly and Kesu. With this, he also convinces Kesu to ask Dolly for help to forgive him for his mistake. In the film's climax, Landga creates false evidence to prove Kesu and Dolly's relationship and manipulates Billo and Rajju for her motives.

As a result, Omkara kills his wife on the night of his wedding and, in the same order, Indu reveals the truth about fake evidence and reveals Landga Tiyagi's intentions. Omkara leaves Landga to suffer guilt and pain for everything he does. In the final scene, Omkara commits suicide and Indu kills Landga. The main site that is mainly used is a hawali house (owned by Omkara) in the village. Props are waistband, scarf, gun and black sunglasses. He wears costumes for other characters like Landga Tiyagi every time he wears a kurta salwar suit, which is a basic Indian outfit but has a touch of other cultural influence. Kesu Firangi wears clothes with western influences because he is an educated and flirtatious person. He's wearing some printed and checked shirts (buttons open), a black vest and jeans. For Indu's character, she wears saris throughout the film, which is also the purely Indian outfit for every time she wears a ghaghara and a blouse that are appropriate to her profession as a dancer and entertainer. Two main languages are used in this film: Hindi and Desi Regional languages with the perfect dialect of Khariboli. The accent and dialect is the backbone of the film because it helps the audience observe the basic social structure of Uttar Pradesh. The Pardesh language in Uttar is so rough that so many of the corresponding words are used throughout the film. This is both a negative and a positive point of the film. The positive aspect is that this rough language makes the character look a lot rougher and the negative is that it negatively affects the audience's mindset. The character of Othello is played by Omkara, Iago by Langgda Tyagi, Cassio by Kesu Firangi, Desdemona by Dolly, Bianca by Billo, Emilia by Indu, Roderigo by Rajju and Duke of Venice by Bhai Saab.

Maqbool:

Maqbool is a loose adaptation of Macbeth. This play is one of the most popular plays based on the theme of ambition, revenge and guilt and incorporating almost every other human emotion of its role. This play is originally from the 16th century but anyone can relate to it until the 21st century and that's the chaos of Shakespeare's plays. And that's why Shakespeare is still alive all over the world.

So many changes are going on in the process of adapting the plot to the characters to the dialogue and everything in between. The coin belongs to Scotland, where, as in the film, it belongs to Mumbai (India). The main transformation is about the character of Lady Macbeth, she is of course the reason for the death of the king, but she does not have that thirst for power in the film. India is very rich in culture which is manifested through its songs, languages, costumes and many other things.

The film "Maqbool" belongs to the underworld of Mumbai (India), of which Don Jahangir Khan is, also known as "Abba Ji", and his group remains in family. Abba ji has two important people in her business - Miyan and Kaka. Miyan is secretly in love with Nimmi (Abba ji's mistress) and she is also attracted to Miyan. Pandit predicts that Maqbool will overcome Don of Mumbai's throw. Nimmi encourages Miyan to kill Abba ji by giving him the choice to choose his Abba ji. Maqbool kills Abba ji, but the guilt of killing such a person remains in his heart and affects many of them and later Nimmi. Meanwhile, Miyan tries to take Abba ji's place and often fails due to the guilt factor and lack of trust from other members. For Don's litter he did so many unethical things such as: murder Kaka, try to kill Guddu and Botti and many other people who were the important part of his life in the past and also his family. All these things worry him a lot and guilt still haunts him. He cannot stay in peace. Later, due to a lack of attention and trust issues in the underworld, a crisis arose. Maqbool makes bad decisions and fails miserably, resulting in his death. Due to extreme guilt, Nimmi died, and Botti killed Maqbool, mainly in revenge for the murder of Abba ji and Kaka. Places like Dargah, Haweli, a cliff, unknown shooting ranges. The accessories are weapons, cars, a map of the planet, a handkerchief, alcohol and a hat. The movie has 3 songs and all of them are situation songs that take the story to a different sequence. Costumes of the character Jhangir Khan: He is the leader of the Mumbai underworld. He has a very decent personality.

He wears white embroidered kurta / pajami pajamas with a colored vest. He completes his look with a hat and sometimes with sunglasses. Miyan Maqbool: He's wearing a colorful shirt with baggy, dark pants. He also wore a bottle pendant around his neck and a small hoop ring on his left ear. Nimmi: She is a beautiful woman who wears a Sharara suit and kurti lehenga and who equips her look with matching bracelets and earrings. In this film, as described in the plot, he belongs to the Muslim community and has a profound influence on the Urdu language throughout the film. The Urdu language is used as a basic language and Hindi as a combination of Urdu words so that the essence of Urdu remains constant and the audience can feel the richness of the language throughout the film.

The role of Macbeth is played by Miyan Maqbool, the role of Lady Macbeth by Nimmi, the role of Duncan 1 from Scotland; The witches are played by Pandit and Purohit, the character of Banquo by Kaka, the role of Macduff by Riyaz boti and Malcolm by Sameera.

The film Maqbool is based on the play 'Macbeth' and is directed in 2003 by Vishal Bhardwaj. It is a story of the underworld Don "Jahangir Khan" and his gang who are like his family. The play belongs to the King of Scotland and his relative

Macbeth and like a prophecy changes everything. He is facing the consequences of his decisions. In this film places like Dargah, Haweli and Abyss etc. are used prominently. Some of the props are guns, cars, planet map, scarf, alcohol, and hat. The film has 3 songs and all of them are situation songs. The main characters are Jahangir Khan, Miyan Maqbool, Nimmi, Kaka, Guddu, Sameera, Pandit and Purohit, and in the original piece Macbeth, Lady Macbeth, Banquo. Although originally the story of Macbeth, it is Indianized and presented as the story of the son of the underworld. Locations, clothing, characterization, language, props and plot, etc. They are completely changed and Indianized so that the Indian public can relate to the film and related incidents.

4. ANALYSIS:

The film Omkara is based on the play 'Macbeth' and was directed in 2006 by Vishal Bhardwaj. The film is about a Bahubali from Uttar Pardesh named "Omkara". The piece is originally set in Venice. Othello was black; The Moorish nobleman would not recommend him to the affections of the greatest lady. The main location of the most widely used film is Hawali in the village of Uttar Pardesh. The mainstays are the waist, scarf, gun and black sunglasses. The film has seven songs, two of which are item songs. Two main languages used in this film are Hindi and the regional language Desi with the perfect Khariboli dialect. The main characters are Langda Tiyagi, Omkara, Dolly, Kesu Firangi and Indu, and in the original play Othello, Desdemona, Lago, Bianca and Cassio. In this film, the characters, plot, costume, locations, props and language are changed to suit the tastes of the Indian audience. The film Haider is based on the play "Hamlet" and is directed by Vishal Bhardwaj in 2014. Haider is the story of a young student who returns to Kashmir in search of his father, who disappeared two weeks ago and no one is born. has no information about him? Back in his hometown, he learns about his mother's extramarital affairs with his uncle. He later tried everything to find his father, but failed. In the play, the Queen of Denmark suddenly became a widow upon King Hamlet's death and in less than two months, she married her younger brother, Claudio, which was a strange act. Young Hamlet concluded his late father's rumor that it was his father's ghost that they saw and determined about his father's presence with his two friends named Horatio and Marcellus. The film is shot in various locations such as Ancient Srinagar, Nishant Bagh, Dal Lake, Qazigund, Martand Sun Temple, Naseem Bagh (in the garden of the University of Kashmir), Hazratbal and Sonamarg. Main accessories such as handkerchief, handwritten note, cap, etc. they are used. In the movie Haider, there are 6 songs, one of which is a situational song. The main characters are Haider, Arshia, Gazala, Khurram, Halil Meer and Roohdaar and the in-game characters are Hamlet, Claudius, Polonius, Ophelia and Horatio. Here too, one can see that the idea of the story is adopted and that everything else is Indianized to the taste of the frenzied Indian audience of "masala films". Language, clothing, accessories, characterization, etc. are all Indianized.

5. CONCLUSION / SUMMARY:

From the above discussion it is quite evident that all the three movies of Vishal Bhardwaj are based on the works of Shakespeare. All of them are found to be tight adaptations. The plots and other elements of film making have undergone change to make foreign works fit for the entertainment of India cine goers. But one thing must go to the credit of the film maker that he has never lost sight of the main plot. The plots are dyed in Indian colors and characterization is quite superb. Storylines of all the three movies are excellent. One must confess that Vishal Bhardwaj is a fantastic craftsman and leaves no stone unturned while working on literary adaptations.

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