

**ADAPTION OF SHAKESPEARE'S PLAYS IN TO INDIAN FILMS****Keerthi C. Kulakarani****ABSTRACT:**

Shakespeare has been presented in various ways, which has been expressed by many cultures in India. From folklore performances to contemporary theater, Shakespeare's plays have been adapted, adapted, modified, re-arranged and successfully performed for the last two hundred years. India's socio-cultural environment is often adapted to Western traditions, often creating 'Indian Shakespeare'. Shakespeare's plays are performed in folk theaters with great flexibility and loudness. The plots and characters in this context are easily adapted to the situation in this popular drama genre.

**KEYWORDS:** Shakespeare's Films, Theaters and Films, Bollywood, Hollywood.

**INTRODUCTION:**

William Shakespeare, known as the best playwright in the English language, came from a very humble beginning. He was born in April 1564, to John Shakespeare, City Councilman, and Glovemaker and Mary Arden. His exact birthday is unknown, he is believed to have been born on April 23 and was baptized on April 26. He was the eldest son in a family of eight. Not much is known about William's childhood or education. The local school in Stratford would have given him a foundation of classical Latin writers, much like the Elizabeth curriculum. In 1582, at the age of eighteen, William married Anne Hathaway. The marriage was apparently in a hurry, as Annie gave birth to a daughter six months later. Two years later, the couple had twin children, a son, Hamnet, and a daughter, Judith. After the birth of twins, William's records linger for many years. These "lost years" led to speculation among historians, and during this period suggestions about his business changed dramatically. Some say that William began his theatrical career by taking care of horses

in theater stables. Regardless of what he was doing, William must have respected his skills as a writer. No one knows exactly when he started writing, but we do know when people started noticing.

**AUDIENCE IN SHAKESPEARE'S PLAYS:**

In Shakespeare's time, London's theaters, like the Globe, could accommodate up to 3,000 people watching popular plays. With the theater running most of the afternoon, this means that 10,000-20,000 people can see the play every week! Who were these people? Shakespeare's audience was very rich, upper middle class and lower middle class. All of these people will find entertainment just like you today and can afford to go to the theater. Like *Elizabeth I and James I*, royalties may be present in private gallery theaters or invite actors to perform at their court. It costs money to go to the Globe Theater. In England, Elizabeth used to buy a loaf of bread, a pint ale or a theater ticket for a penny. Those who paid only a penny were known as groundlings, as they stood on the ground known as the "yard", the

area closest to the stage. For another penny, they can sit on a bench just behind the yard. More than a penny, they can sit more comfortably in the late afternoon.

Audiences from Shakespeare's time used to behave very differently from what we think today when we go to the theater. In general, the audience joins the show more fiercely and lively than the modern audience. There was no electricity for special theater lights, so both the theater and the audience were illuminated during the day, allowing them to see and interact with each other. Shakespeare's soliloquy will be spoken directly to the audience, who can probably answer! The audience will walk around, buy food in the theater, clap for the hero, push the villain, and cheer for the special effects. The audience can dance with the characters on stage at the end of the comedy. If the audience doesn't like a play, they might even throw furniture and damage the theater! Shakespeare used many tricks to get the audience's attention. You will notice that his plays rarely start with the main characters on stage; Usually a small character starts the first scene. This is because the lights cannot be dimmed to indicate the beginning of a play in the Elizabeth Theater, but rather when the characters walk on stage and start talking, usually to the noise of the audience, when they settle down to watch. The first scene will usually set the mood of the play, but the initial dialogues will not be important as they are not easily heard. Another trick used by Shakespeare is to break the main action of the play with a clown. In many of his plays, there is humorous comfort in the form of "clowns" or "stupid" characters, sprinkled throughout the show, in the form of jokes or clowns on stage. This ensured that there would be something appealing to

everyone, even during the 3-hour history drama.

#### **SHAKESPEARE AND INDIA:**

Shakespeare English origins are deeply rooted in the English language, and his rise to world fame is due to his expansion as a vehicle for British power and influence over the world. In the early days of the British colonial project, the empire tried to impose its preconceived notions and worldviews on the local language and culture, using bullets, bayonets and gallows. But change was slowly coming to the fore, so that when the minds of the local people were to be colonized, the uncertainty of such a clear subordination to the co-alternative program that stabilized the empire could be realized. Lord Macaulay's speech in the House of Commons in 1833, in which he commented, "The European race is largely dependent." If, as he goes on to say, "trading with barbarians is more beneficial than ruling over barbarians," then the obvious tactic is to propagate "the literature in whose light unclean and cruel superstitions are rapidly flying." The banks of the Ganges ... "In 1855, the Civil Service of the East India Company planned to open its prestigious administrative posts for competitive examinations in accordance with the provisions of the Government of India Act, 1853.

The Indian 'Theater of Roots' movement is a post-colonial concept that leads to a local type of theater expression, rooted in the traditions and cultures of the country. The movement spread its wings in India in the 1970s and 90s and is still going on but with a different perspective. Shakespeare's performances by Root Theaters brought many dimensions to the presentations. In post-colonial theater, the emphasis is on interpretation and

performance, as opposed to the earlier presentation where the text acts as the central nerve. Among Shakespeare's productions for the Root Theater, Utpal Dutt's Bengali adaptation of 'Macbeth' explores the potential of Bengali 'Jatra' theater genres to bring indigenous expression to the production. According to Rustam Bharucha, "Dutt's idea of performing Shakespeare on stage for the [Bengali] masses may be crude, but in recent years it has been closer to the Elizabethan theater adventure than the European revival of Shakespeare's plays."

In general, Shakespeare's presence in the Indian film industry is manifested through the direct adaptation of his plays and Shakespeare's metaphors. For example, in many Bombay films, some comic female characters have acted as prototypes in heroine costumes, while a character like Portia has been repeatedly reinterpreted as a heroine-lawyer, traditionally in the typical courtroom scenes of many Indian films. The general theme, instead, is the "Romeo and Juliet" story, the most popular motive for taming two friends who love the same girl, "Two Gentlemen / Two Noble Kinsmen" and the Taming of the Shrew. , A comedy that has undergone many changes. According to Sultan, literary pundits have claimed that "if it were not for Shakespeare for inspiration and borrowing, Bollywood might have struggled;" Others, on the other hand, have argued that the existential and philosophical elements found in Shakespeare's plays already exist in Indian epics. In any case, with the exception of the period between Indian independence and the fall of about 1980, the Indian tradition of adapting Shakespeare's works on screen continues today.

In order to transform Shakespeare into Bollywood, the audience has to go

through a complex process of negotiating the context in which the film is marketed, keeping in mind the audience for which it is intended. Does the fact that Shakespeare's works can be adapted to different geographical locations and cultures tend to push his 'sovereignty' through the back door? This is a question that denies a clear answer.

In India, cinema is as important to people as religious culture. William Shakespeare's plays have been widely adapted by Indian filmmakers. Namrata Joshi, a film critic, notes in reference to Shakespeare that "Shakespeare's plays, with their dramatic power and excellent portrayal of the universal truths of human nature, have always been able to adapt to different times and places." The indigenous version of Shakespeare's play in the form of a film adaptation requires thoughtful visualization and aesthetic sensibility, as a slight deviation can lead to a dramatic mistake. However, Indian filmmakers embellish European drama with Indian aesthetic details to make it appealing to Indian audiences.

At such times it is necessary to discuss in detail the Indian adaptations of Shakespeare's plays. In the early twentieth century, Sohrab Modi played the role of Hamlet in his film *Khoon Ka Khoon* (1935). Naseem Bano played the role of Ophelia and Shamshadbai played the role of Gertrude. The Indian version was written by Mehdi Ahsan. In 1941, J.J. Madan followed Sohrab Modi and adapted The Merchant of Venice's name for the Hindi film *Zalim Saudagar*. The Indian version was written by Pandit Bhushan. Similarly, in the second half of the twentieth century, the trend of adaptation increased with the release of the film *Angoor* (1982) directed by Sampurna Singh Kalra (Gulzar). *Angoor* was a remake

of *Brantibilas* (1963), a Bengali comedy film based on the Bengali play of the same name written by Ishwar Chandra Vidyasagar. Vidyasagar's play was an adaptation of Shakespeare's *The Comedy of Errors*. The latest remake of Sajid Khan directed *Angoor is Humshakals*. *Romeo and Juliet* was adapted by the late Sanjay Leela Bhansali as *Goliyon Ki Raslila Ramlila* (2013) in a Gujarati setting. The feud between the Montagu-Capulet family was reflected in the royal Sanera family conflict. The death of Ram (Romeo) and his girlfriend Leela (Juliet) finally ended the bloodshed in their family.

Vishal Bhardwaj's Shakespeare's Trilogy has redefined the art of cinematic adaptation in Indian cinema. He received rave reviews for his Shakespeare trilogy, which included *Maqbool* (2003), *Omkara* (2006). Bhardwaj is not involved in plagiarism, but in many of his interviews he has praised Shakespeare's play. His first film, *Maqbool*, was a genuine adaptation of *Macbeth*, and it is in this context that film critic Madhu Jain observes, "Here Shakespeare is not lost in translation. *Macbeth*, the study of ambition and guilt, is perhaps one of the more accessible of Bards' plays." In an interview with Roshmila Bhattacharya, Bhardwaj admitted that due to the "sexual conflict" in the play, he adapted *Othello* for his second film in the trilogy, *Omkara*. In a later interview, Bharadwaj remarked that he had transformed *Hamlet* into *Haider* to complete his trilogy, as the play had elements of "sexual conflict" like the previous two plays of his trio. *Haider* (2014) was co-authored by Basharat Peer. In a conversation with Dipanjana Pal, Basharat Peer discussed how the *Swagat* from the play *Hamlet* was translated into Hindi and how some famous lines were omitted due

to lack of time. Regarding cinema, Pierre emphasized that "... what helps in cinema is that music and visuals replace many words".

#### CONCLUSION:

Their invaluable contributions shaped the body of the English language, creating a global readership and growing literary enthusiasm. The global aspect that revolutionized Indian cinema and made Shakespeare's plays indigenous needs to be studied optimistically. The evolution of modern Indian cinema is a non-judgmental attempt for the Indian audience to translate the intellectual potential of Shakespeare's play and to historically study Shakespeare's play, navigating Shakespeare's literary vocabulary both historically and graphically.

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