

Recasting Shakespearean Heroes in Indian films: A Study on three Bollywood films Omkara, Maqbool and Haider.

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Abstract

It has been a common phenomenon of film producers and directors to have been inspired to cast a film after reading a text, be it a novel, play or a short story. It is seen that films often have similarities with a book. A common example to be seen in Indian scenario is the famous Bollywood film of Amir Khan, 3 idiots, an adaptation of Indian writer Chetan Bhagat's novel Five Point Something. There are several other such examples. The film is not presented exactly as same as the novel, but the main gist is kept. Some films adopt new events and add new situations to cope up with the mindset of the one producing it and of its immediate audience. It is important to keep in mind that in a film which takes its inspiration from a book or any article, it has to blend up within two or three hours everything of the source. Social interpretation leads to thenewness in the re-creation of the book in the form of the film. During interpretation of the film, sometimes the producer includes things to which he gives priorities. This is what one finds in the three films, Omkara, Maqbool and Haider which are the adopted versions of Shakespeare's plays Othello, Macbeth and Hamlet respectively.

Keywords: *Bollywood film, audience, Shakespeare's plays*

I. Introduction:

This paper aims to propagate and explore Vishal Bhardwaj's three Bollywood films, namely *Omkara*(2006), *Maqbool*(2003) and *Haider*(2014), to interpret and reinterpret the texts from which the films have been adapted. The film *Omkara* is an adaptation of Shakespeare's great play *Othello*, *Maqbool* of Shakespeare's *Macbeth* and *Haider* of *Hamlet*. The paper analyses how each of the three film, on being reset on a twentieth century Indian setting is still able to maintain its link with the sixteenth and seventeenth century plays of Shakespeare. The paper will also include how Bhardwaj added Indian elements in making the films completely suitable to Indian audience. Bhardwaj tried his best to spontaneously proclaim his right to localize the Bard.

The film *Omkara* begins with a credit that reads, "Vishal Bhardwaj's adaptation of Shakespeare's *Othello*". Along with the main love story of Othello and Desdemona, even the revengeful plots set up by Iago

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and the misfortunes that befell upon Cassio, the circumstances of the minor characters as well, follow a similar trend in *Omkara* as in *Othello*. But the setting is totally an Indian setting and the events are displayed being merged in Indian culture and tradition rather than playing the Western part in which Shakespeare imprinted *Othello*. Though the film presents a love story of Dolly and Omi in a totally different era, it still has maintained its integrity with the play. *Othello* tells its readers about the evils of jealousy in all its forms. The weaks are jealous of the strongs, the inferiors are jealous of the superiors, but when the seed of jealousy enters a loving relationship, it not only breaks the relationship but sometimes the consequences can be much dire than one can imagine. The play was written by Shakespeare in 1603 and had various themes included in it as- racism, jealousy, love, betrayal, revenge and repentance. All these themes are very well represented in *Omkara* but in different situations, settings so as to get completely merged in Indian locality. *Omkara* in a way is expressive of all Bollywood conventions for its inclusion of enthusiastic songs such as *BeediJalaile* and abundance of silly Indian jokes. Shakespeare's *Othello* has been often marked as a dark tragedy, beginning with Roderigo and Iago talking about a recent affair of Desdemona, the daughter of a Venetian senate officer who has lately eloped with the moor Othello. Roderigo expresses his sorrow being an unrequited lover of Desdemona and Iago grudges on the fact that instead of appointing him as the lieutenant, Othello appoints the Florentine Cassio. Iago believes himself to be the rightful person for the post. This is the reason for which later on in the play he creates a sort of hatred towards Othello. And it is Iago's planning and plotting which carries the play further to its end. And this technique is followed also by Bharadwaj in playing forward the film.

Film *Omkara*, the 2006 adaptation of Shakespeare's *Othello* transplants and updates the play to a world of gangster and politicians in the modern Indian state of Uttar Pradesh. Although Bharadwaj stays true to the essential elements and the basic storyline he merely transports the action from Venice and Cyprus to a rural Indian locality of Uttar Pradesh. Instead of a dark and alienated Moorish general among Italians, mighty Othello is now Omkara, a half-caste rabble rouser and gangster in the employ of the local leader, the parliamentary candidate Bhai-saab. Here *Omkara* opens with Langda Tyagi (who is playing the part of Iago) who warns Rajju (Roderigo of the play) that his fiancée Dolly (Desdemona) is being abducted by the powerful Omkara. This follows with Dolly's father who is a lawyer, confronting Omkara in full rage being informed by Rajju of the mishap, but this confrontation is intervened by a phone call of Bhai Saab, the parliamentary candidate whose words are respected by all. The use of modern day object- the mobile is a new introduction added to the film. The popular Bhai-Saab appears in a scene to appease the devastated father, to pacify him and also to lighten the incident on the part of Dolly. He asked the viewpoint of the victim, the painted victim Dolly to tell the truth of the inescapable incident, as her father accuses Omi and demands that his innocent daughter is actually being made to elope by the help of some evil tricks by Omi. But to the father's distress Dolly reveals it to be only the true love that compelled her to elope with the man and she also says that she cannot live without Omi which shocked her father a lot. Now leaving this love story aside for a moment, the film focusses on the upcoming event of election of Bhai Saab, it shows some murders being performed on the part of Bhai Saab's party and some sort of blackmailing. The ongoing romance between Omi and Dolly and their planning for the marriage ceremony is casted side by side. The part of the film showing the election scenes reflects the actual scenes of Indian election during the time. And although in the play Shakespeare did not give much emphasis on Othello's nuptials he just allowed the people of Cyprus to enjoy themselves celebrating their victory over Turks and also as a part of his nuptials. But the movie shows an enhanced description of the marriage being held and performed

following Hindu rituals and traditions. There is an elaborate show of Dolly and Omi's *Haldi* and *mehendi* functions. And Bhardwaj in order to present the upcoming tragedy upon Dolly he has added the element of an unlucky or *amangal* element in the *haldiscene* in which a snake suddenly falls in the bowl where the sacred *haldi* was kept and people scream and discuss that such a thing is considered to symbolize that the marriage will lead an unhappy unification of the two people and thus adds the so called Indianness to the film. In the middle part of *Omkara* there is the recasting of the famous episode when instead of making Iago, Othello makes Cassio his lieutenant in the play. In the film there is some additions and reshaping of this event. The movie shows a scene where Omi, Kesu (Cassio), Langda and Bhai Saab are sitting in a temple round a sacramental fire led by a priest or 'Brahmin', Brahmin by quoting some religious quotes offers Bhai-Saab a plate of *sindoor*, from which he smears *sindoor* on Omi's forehead and gives him the plate to make the next *Bahubali* after him by smearing the *sindoor* on either Langda or Kesu. Omi prefers Kesu the Firangi for the sake that Langda being his so called brother, the local support before the election will remain the same as earlier but by making Kesu, who has newly come to the area, they will be able to get the support of all of Kesu's followers as well. Vishal Bhardwaj shows Langda Tyagi's extreme anger by a scene which is a popular Bollywood convention to show one's extreme rage when Langda smashes his hand in a mirror and colours his forehead red with his blood promising himself to take revenge of this ingratitude on the part of Omi and to get appointed to the post of *Bahubali* by hook or by crook. From this point, Langda systematically, according to his plan manipulates Kesu, Rajju and Omi for his selfish cause. Langda's part on encouraging Indu to steal the *kamarbandh* that Omi gave to Dolly is to some extent similar to the basic storyline in the play, but in the play instead of *kamarbandh* there is the mention of a handkerchief, an antique piece of his mother's, which Othello kept with care and gifted to Desdemona, his first gift to her while in the film Omi gifts its equivalent the *kamarbandh* to Dolly after their elopement. The scene of Billo dancing after Kesu's appointment in an item song is a sort of Bollywood intervention in reproducing Shakespeare's *Othello*. This performance is also added by Bhardwaj to make adjustment to show the fighting of Kesu and Rajju and Kesu's hurting of another fellow as a solid and rational one included in the organic unity of different scenes in the film. This is done on the other hand by Iago on encouraging Kesu to drink, as Iago did with Cassio instead of Kesu's repeated saying that this is the one thing on which he can have no control. Following the trend of the play, Kesu is suspended for rising a duel. But Kesu's part on requesting Dolly to pledge on behalf of him is again a wonderful Indian adaptation of the producer. Dolly asks Kesu to teach her an English song with which she will woo Omi, as a lover. This was instead suggested by Langda himself. This act is done by Kesu, but Omi returning from an official affair recognized the sound of Kesu's scooter and asked Langda what may be the reason for his coming despite of his warning, to this Langda takes his chance and inflicts upon Omi that what may be the reason on Kesu's part, being a handsome youngman to visit the lonely lady, Dolly when Omi himself was not at the house. And this Langda continues to inflict upon Omi repeatedly. Being frustrated Omi warns Langda to give him proof of the supposed suspicious illicit love relation between Dolly and Kesu before his marriage. And to prove it Langda gives the *kamarbandh* of Dolly to Kesu which he made his wife to steal. On the other hand Kesu gifts it to Billo, his beloved. On the dance performance of Billo in the place where Omi is to murder Bhai Saab's opponent he sees it and being made confirmed afterwards of Billo being Kesu's constant lover, in rage Omi kills Dolly on their very first night after marriage. There are several changes on the part of the producer to make the film acquainted in the Indian setting and make it appear real to the people. Thus in the end Bhardwaj follows

Shakespeare where Omi after knowing the actual truth through Indu, Langda's wife kills himself. Kesu is devastated at last being in ignorance till then that he was the supposed reason for Langda's evil initiative and of Dolly's death committed by Omi, who was even a god like figure to him. The very famous dialogue of the film is "Bahubaliauratketariyacharitroko mat bhulna, Jo larkiapnebaapkothagsaktihai who kisiaurkisagikyahogi"(Omkaara 00:20:00-10), based on the famous dialogue on the part of Desdemona's father Brabantio to Othello, "Look to her, Moor, if thou hast eyes to see/She has deceiv'd her father, and may thee"(Shakespeare 19). Most of the dialogues very well follows Shakespeare's but they are being remade in order to suit the situations of the film and to remain contemporary to the audience who will be watching the film.

Vishal Bhardwaj rethought Shakespeare's *Macbeth* in *Maqbool*. *Maqbool* casted the same story about struggle for power as of *Macbeth* but within the hierarchy of an organized criminal group in Mumbai. The film brings forth the lifestyle of the people of underworld rather than royal king of Scotland and its court functions. The tale of *Maqbool* set in twenty-first century is symptomatic of Indian society where sly politicians and shrewd policemen render a state's law machinery into a den of horrific violence. The plot of *Macbeth* is set in the Elizabethan period displaying the royalty of Scotland under King Duncan. The story revolves around the treachery of a valiant general, Macbeth who became a victim of selfish ambitions and designs to gain more power. Initially although he was an honest kinsmen, he met three witches in the play on his way back from the battle with the Norwegians. The witches prophesized that he would be given the honor of Thane of Cawdor and Glamis and added that he would become the king in future. The prophesying of the witches appeared true as two men sent by the king tells Macbeth that the king conferred upon him the already prophesized order. He gained the honour of Thane and Cawdor. Macbeth is amazed and the prophecies then meddled with his naive self and gave him the hope that he might actually become king one day. Consumed by selfish dreams and spurred to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself. He is then wrecked with guilt and paranoia. He is bound to commit more murders to protect himself from enmity and suspicion. He soon is seen by everyone as a tyrannical ruler. The bloodbath in committing murders swiftly take Macbeth and Lady Macbeth into realms of madness. Lady Macbeth dies committing suicide while Macbeth is killed in civil war raised by his own generals and son of Duncan with the help of England's king and soldiers. About his film Bhardwaj says that inspired by Shakespeare's *Macbeth*, it is a gripping film that reexamines life and its dilemmas. It is about choice and consequences. It is set in a real world of real people. *Maqbool* depicts that wrong and greed lead to downfall. During an interview B that: "My film is not meant for Shakespearean scholars. My interpretation is not text bookish..... I have tried to be true to the play's spirit than to the original text"(Mohan 118). In the film the royal acclaim of Scotland is reduced to Mumbai underworld section. And instead of King Duncan there is the head of the mafia, the Abbaji or Jahangir Khan under whom works Maqbool, loyal follower of Abbaji who possessed all the traits of Macbeth of Shakespeare's play *Macbeth*. The film begins with the two policemen murdering a ruffian belonging to another group of mafia. They also cast horoscopes on the upcoming situations on Mumbai underworld. They tell that Maqbool will rise to the position of Abbaji, and when told this to Maqbool he found it silly. But soon he came to realize that all the things that came out of the mouth of the *pandit* who is also a policemen turned out to be the absolute truth. Now it seems that sometimes the thought of becoming the leader comes to his mind but yet he dominates such thoughts, thinking it to be a mere falsity as he believes it to be impossible considering the fact that nobody can

overthrow Abbaji till he lives. As the selfish impulses were made strong in Macbeth by his wife, in the film it is the mistress of Abbaji who inflicts it in Maqbool. Moreover the two are shown to have an illicit affair, where Nimmi the mistress of Abbaji feels that it is only Maqbool who can shower some respect on her in the society through their marriage as Abbaji will one day or other dismiss her whenever he sees a more attractive and beautiful woman than her. So Nimmi wanted her secret wooer to have a good position within their organization to have his power over the people. The affair between the two is shown more accurately in Nimmi's sacrificial walk barefooted to the Masjid, during which instead of Abbaji Maqbool accompanies her and takes her care in a very romantic way which is more enhanced by the romantic song played in the background. The story then takes a different turn although the storyline of *Macbeth* is kept intact. Nimmi sees that Abbaji's daughter Sameera is getting more and more attached to Guddu, the son of another loyal follower of Abbaji. Nimmi worries that if by chance Guddu and Abbaji's daughter Sameera's relationship is accepted, her dream to see Maqbool in a better position will indeed remain a dream. Because Guddu will be given the post that at that time Abbaji was holding, because he has no son, Guddu will be his son-in-law. Thus she instigates a thought repeatedly in Maqbool that he will very soon have to work under Guddu if he does not take any measure. This rouses the sensibilities in Maqbool and he finally decides to get access to Abbaji's position. But he is not finding a way to get into it. To this Nimmi advises to kill Abbaji who was actually a father-like figure to him, who raised him from his childhood. Nimmi ensnares him by describing how misfortunate she is in having been forced to offer her body to a man who is of her father's age. This instead increases his desire to kill Abbaji and instead he does this heinous crime by plotting with Nimmi just after Guddu and Sameera's engagement so that no talk of ascension to the most desired position is discussed, that is to offer it to Guddu after Abbaji, and that his property will be accessed by his son-in-law. The decoration of the place where the *roukai* takes place is synonymous to Indian marriage conventions. And Maqbool engages himself in the cooking of various dishes just to avoid any suspicion on him by others on the crime that he is to commit at that very night. All these are additions on the part of the producer of the film to increase the possibility of the supposed situation on Maqbool claiming Abbaji's position after murdering him. And soon like Macbeth, Maqbool gains Abbaji's position. But he finds that Kaka, who has been an adviser to Maqbool and a very loyal assistant of Abbaji seems to avoid him. Maqbool suspects that he has found some clue of his involvement in the death of Abbaji as he has started to put a deaf ear to all of Maqbool's urgings to him. Kaka also started to keep himself confined within his bungalow and not focus on their work and also paid no heed on how their gang is working after Abbaji's death. But suddenly a scene shows that Kaka is killed and the Guddu runs away to escape his life. And cunningly enough like Macbeth Maqbool turns the story upside down and puts the blame on the son for the father's death. And very soon the audience sees that the madness of Macbeth falls down on Maqbool abruptly. The banquet scene in the play which succumbs to show the growing madness of Macbeth, the very idea of Macbeth obtaining insanity is reproduced in the film in the scene where when dead body of Kaka is placed before him, Maqbool shrieks seeing the corpse opening its eyes. But this is his fancy as none of the others see anything horrible as this. Nimmi realizes his absurd behavior to be an outcome of the fear and guilt of the committed crime and calms him down. Soon after Nimmi attains pregnancy and they doubt the upcoming child to be of Abbaji's. These are additional scenes and situations which are far away from the play *Macbeth*. These are adaptations indeed. The main plot of the protagonist's selfish desires leading to his ruin keeps both the play and the film connected. These changes are indeed due to results of social interpretations. Gradually Nimmi attains madness like Lady

Macbeth. She sees blood stains everywhere. And as a physician attends Lady Macbeth, Nimmi is also attended, but not on being attaining insanity but for being pregnant. Nimmi is soon brought home while the baby is kept in the hospital. Nimmi attains complete madness, she rubs her face repeatedly and sees invisible blood stains and also washes away the walls of her room. When Abbaji was murdered his blood splashed over Nimmi's face who like Lady Macbeth, her Shakespearean counterpart, then onwards become increasingly obsessed with blood. Coming of the Birnam Wood is shown by coming of threat to Maqbool through sea route. The danger is none other than an honest police officer bringing troops to curb away the underworld society in Mumbai. Although he planned to fly away to another place, before leaving, Nimmi dies off and while wasting time in emotional indulgences, the police force enters his house but with the help of the two corrupt policemen, he escapes from the mansion. And while he enters the hospital to take his baby with him, he sees Sammera holding the baby with Guddu standing next to her. To save himself he left without seeing them, but he is being shot at by a man while he was trying to escape from the hospital unnoticed. Thus like Macbeth, Maqbool is also dead. Both the two protagonist are themselves responsible for their immediate death. Greed for excess has led both the protagonist to get this fatal fate. The story of Maqbool turns away to a different segment in an Indian land without any king ruling, there is a presentation of a contemporary and modern country India with one of its city being the centre of underworld and mafia groups. Bhardwaj decorates the film by incorporating popular Bollywood conventions such as family scenes of festivity and weddings, catchy music, dances and songs. Anthony Davies describes Macbeth as a complex study in character, as one who is "human in his reflections and inhumane in his actions"(Mondol 2). Vishal Bhardwaj succeeds in projecting this contradiction in his direction of *Maqbool*. In his adaptation of the play *Macbeth*, Bhardwaj in Maqbool's ascension to power is threatened by the dangerous passion evolving between Abbaji's legitimate daughter Sameera and her lover Guddu, the son of a Hindu Brahman Kaka, the domination of Hindu power and the issue of legitimacy subverts the onscreen supremacy of both characters and actors.

Another film of Vishal Bhardwaj's is *Haider*. A popular Bollywood movie based upon Shakespeare's *Hamlet* where the setting, the story and even the perspectives are changed to some extent. What remains true to the play is the uncertainty of Hamlet's mind. The implication of the popular phrase 'to do or not to do' lies at the very core of the film as in the play. And like Hamlet, Haider is also worried whether to believe in the available sources or not. But the film inputs this essence through an incident in 1995 India, showing the growing tension between India and Pakistan during the insurgency period. There is a rapid increase in the growth of militant groups and young people joining such forces in the name of liberty and freedom. The film is a twenty-first century reproduction of tragedy of *Hamlet* set in the insurgency hit Kashmir of 1995 and civilian disappearances bringing Indian twist and tales in the film. The movie is built upon Shakespearean tragedy and shows Indian scenes and situations on the insurgency period, especially in Srinagar. Though the political backdrop often overwhelms the family drama, Bhardwaj occasionally reminds his cinematic construction of Shakespearean moments. William Shakespeare's tragic play *Hamlet* is all about the Prince of Denmark who is shattered into sadness after receiving the news of the death of his father and is turned more gloomy when he learns after returning from his distant educational institution to the palace, that his mother Gertrude marries his uncle Claudius and is happy to be the Queen of Denmark again as the uncle after his father ascended to the throne. Hamlet was shocked at the fact that how his mother can get in a relationship and a marriage so soon after her husband's death. The play begins with midnight guards having a talk on their recent watch at night when they

saw the ghost of Old Hamlet, the former king of Denmark. In a succeeding night these guards meet a learned scholar Horatio who is also the friend of Hamlet and asked him to witness the apparition. Though skeptical at first Horatio stays to witness the ghost and having confronted the ghost decides to inform Hamlet about it. Hamlet enamored in seeing the growing relation of his mother and uncle, when he hears the news of the ghost of his father appearing Hamlet comes to enquire about it and see it immediately in an upcoming night. Meanwhile, the court adviser Polonius sends his son back to Paris where he was earlier living. Both the father and son asks Ophelia their daughter and sister respectively about her relationship with Hamlet and warns her to stay away from her. Ophelia agrees to stop giving inspiration to Hamlet's courtship of her. The night, Hamlet accompanies the watch the ghost appears and beckons Hamlet to follow him to a lonely place away from his companions where it reveals that Claudius murdered him in order to take the crown and not that he died of snake bite. The ghost made Hamlet promise that he will take revenge on Claudius. Hamlet appears to concur excitedly. He makes Horatio and other guards swear not to reveal what they have seen to anybody. In Act II of the play Hamlet, prince Hamlet behaves in an erratic and absurd manner for which Claudius called his school friends Rosencrantz and Guildenstern to discover the reason behind such an act on the part of the prince. While Polonius on the other hand believes that Hamlet has turn mad being rejected in love by his daughter Ophelia. He plans to test whether this be the cause or not by setting Ophelia on Hamlet when they are all alone and he and Claudius watching the proceedings. But Hamlet seems consoled when he meets a troupe of actors coming from England. He asks them whether they will act a slightly modified version of *The Play of Gonzago* or *The Mousetrap*, which is a trick on the part of Hamlet to watch Claudius' expressions when the play will show similar acts that he is said to have performed by the apparition of his father. This he does because he has no other way to know the actual truth and of Claudius' crime. And so the play is actually played and Hamlet sees both Gertrude and Claudius upset for different reasons. Claudius is shaken because he is indeed guilty of his brother's marriage. Claudius realizes his impending danger from Hamlet and thus plans to send him back to England. While Gertrude invites her son to her room to know his mind in depicting such a play which is close to themselves but Hamlet turns the table on her of most grotesque lust. During this private encounter of the mother and son, Polonius pokes his nose and is thus killed by Hamlet, which brings his son back from Paris to take revenge and the daughter goes crazy after this incident. Claudius with Laertus plan to kill Hamlet. A duel begins as planned, where Laertus is hurt and before death he reveals the hand of Claudius in adding poison to the dagger by which Hamlet is attacked and also about the cup of poison kept which is instead of being drunk by Hamlet, Gertrude does so and is thus death. At the revelations Hamlet kills Claudius and Hamlet also dies soon at which Fortinbras comes and claims of the throne of Denmark to which he has previously also planned and thus the play ends with only Fortinbras living. The film although keeps the same line with the play yet the plots are not exactly similar. *Haidar* begins with the Doctor Saab treating a militant secretly during the insurgency period. The Doctor is a person who is completely devoted to his profession of treating humanity, be it a militant or a civilian. The militant whom he treats does not get well through medicines and as he cannot be taken to hospital the doctor brings him home and in a constructed secret chamber he tries to treat him. But it seems he is detected by the army halting there and the military check finds him as a criminal for hiding a supposed criminal captures him and his whole house is blasted off throwing a bomb in order to kill the militant. Hilaal Meer, the Doctor, is carried away as a prisoner and after it he is seen no more. Such power on the hands of soldiers were given by the Armed Forces Special Powers act (AFSPA). The AFSPA is an act of the parliament of India which

was passed on 11 September 1958. It is a much controversial law which gives power to Indian Armed Forces. It can declare any part of Kashmir as a disturbed area and can arrest any person on the basis of suspicion. The film possess questions regarding the relevance of this power and how it has affected simple people living there on Kashmir.

The film shows the Kashmir Conflict in 1995 and the following insurgency period during which the doctor, Haider's dearest father disappears. Haider when he returns to Srinagar from Aligarh, and is accompanied in his way from the border to Srinagar by his beloved Arshia he hears about the incident. When Arshia drives him to the house of Khurram his uncle, he tells her that he will go to his own home, "*Mujhe apnagarjanahai*" to this she replies that "*Tumhare ghar mein ghar jesa kuch bacane hi hai*" (Haider 00:17:46-54) revealing him all the incident of how the soldiers attacked and destroyed everything. He goes to see the skeleton of the house and reminisces old memories which is indeed acted as a very sad scene. And after this when he goes to his uncle Khurram's house he is shocked to see his mother Ghazala making merry with Khurram though not yet married. He takes this scene as an illicit love-making of her and he insults her about this. In this part the film maintains a sort of similarity with the play *Hamlet*. Haider then onwards hated to see his mother and goes and meets his friends on the road and lives with them for a few days. He then starts his mission in order to find his father and went on camp after camp asking for his father. He even registered to file a case against the authority there for keeping no information of the disappeared people who was once taken into camps. But the officer in charge, who is well known to their family who is also the father of Arshia advised him not to be bad with the authority by filing a case. This will reduce the possibility of knowing even in which camp is his father living. So Haider kept on searching his father continuously. In the middle of the film, it is even shown that Arshia, who is also a journalist, and his beloved is helping Haider in his pursuit, although being strictly warned by her brother and father. The relation of Arshia and Hamlet is a stronger one than Hamlet's and Ophelia's, although at the end both the ladies are not given much significance. In the film Arshia's brother even thought of restricting her going out from the house but she managed to steal her way out of it and continued meeting Haider. Haider's searching for his father are clear adaptations in order to meet the insurgency troubles of the people in the play. Later on, one day Arshia finds a stranger following her, who on enquiry tells her that he wants to contact Hamlet to inform him about his father and gives her a number in which Hamlet must call to know further. When Hamlet comes to a PCO in order to get to his father he writes the number in a newspaper and calls on that number and converse with the stranger who is then given an address where he is to meet him. And in the hurry to meet his father he left the copied number there itself in the paper without removing it, and is then being copied by the two spy of the officers there who were also the friends of Haider. They followed Haider next day when he went to meet the stranger and took photographs of Haider and the man. These things are acted on the sideline while on the mainstream the stranger takes Haider to a mysterious, a damp kind of a place where he reveals himself to be Roohdaar, a fellow convict to Haider's father in the dingy camps where they were committed who lets him know that his uncle Khurram was the sole person responsible for the imprisonment of his father and for all the tortures that they as insurgents had to suffer. Roohdaar is sometimes described to have played the role of the ghost of Old Hamlet who tells Haider that it was the last wish of his father that if Roohdaar somehow escapes such inhuman tortures he is to tell Haider that he is asked to take revenge. As Hilaal Meer said to Roohdaar to tell his son, "*use kehni wo meri intakaam le, mere bhai se*" (Haider 01:17:10-34). While Haider's friends revealed about his meeting a stranger to the police Haider comes home and told of the death of his father. After

some show of sadness on the part of Khurram, he proposed marriage to Haider's mother and they got together afterwards. Khurram also contested for election and he won as well. Khurram was a lawyer during the insurgency, but he worked for the military there, he took no heed of what was happening to the convicts who were caught on suspicion. Although he could have fought for their causes being an established lawyer there. Instead in order to widen his popularity amongst administration there who would help him in gaining his desired position, he took no heed of his brother who was suffering as a convict. Rather he was the one, who on being told by the Haider's mother informed the armed force there about the ongoing treatment of a terrorist on the Doctor's house. But Haider's mother did not tell him for this purpose, she on being too fearful in her husband's act, of harboring the militant, she shared her reason of fear with Khurram who always pretended to be her well-wisher. But then came the ill fate upon the family. There is also a romantic moment presented in the film showing the growing love affair between the two, Haider and Arshia, which is much necessary in the film to make it achieve its desired end. Arshia and Haider chatted on and Haider unknowingly shared all the secret that he learned about his father's disappearance and Khurram's part in it from Roohdaar and also revealed that he is being given a revolver to use for the purpose of killing Khurram. To his misfortune, Arshia when asked of Haider's condition revealed all these to her policeman father. Khurram knowing things from this policeman planned to keep Haider away from his purpose. The madness that Haider showed soon after Roohdaar's revelation of his father's demise, this scene makes a similar touch with Hamlet's attaining craziness in the play. Yet the film reflects the sad Indian condition when people have to meet such excessive tortures implemented by the armed forces during the insurgency and the ill fate of families of disappeared persons. And Haider showed the madness and the rage that obstinately links him to Hamlet which is shown during a dance show before his uncle and his mother. But the rage which Haider shows during the performance is shown by Khurram as Haider's madness and is thus captured to be taken into the asylum. But Haider escapes. In the meantime Haider kills Arshia's father in an accident while chatting with his mother as Hamlet kills Polonius. Arshia goes mad, she then committed suicide. In the play the plot of the graveyard where the two grave digger claims of human fragility, is adopted and is shown by a song in the film which is filled with a very intense and high lyrics. Arshia's brother on being pushed by Haider hits a stone and lies dead in the graveyard where Haider actually hides himself. While Haider makes an emotional scene by carrying away Arshia's corpse with him, they are in the meantime attacked by Khurram's force at which Haider's mother comes to his aid, although to no avail. She ties a belt of bomb in her body and after negotiating with Haider when Haider is determined not to surrender, she comes out of the house where he was hiding and pulls the string attaching the bombs and thus dies in the blast. The film ends with a scene where the suicide attack committed by the mother puts Khurram in a half dead condition and lying in the ground he calls Haider and asks him to kill him. He seems to realize his guilt in the end. Social interpretation of the play *Hamlet* has made possible for Bhardwaj to alter all the settings and events of it in *Haider* and just to keep the main theme intact in the film shaped in twenty first century India. And the popular dialogue of the play, "to be or not to be", "*main rahoongi main nehirahoon*", "*jaan do kijaanluu*" expresses specially Haider's indecision after hearing the news of his father's death, whether he should die, which he feels extremely in his heart or to live to take revenge upon all those who had committed it. He is also in the dilemma of whether to believe in what Roohdaar said or not. The apparition of Haider's father appears once in the film. Instead of being only a mere adaptation of Shakespeare's *Hamlet* the film is also a tale of unrest in Kashmir

following the insurgency and the atrocious inhumanity of the soldiers committed on the name of country's protection.

Thus it can be concluded that Vishal Bhardwaj adapted the three most popular plays of Shakespeare and fused in it Indian situations and conventions. He made a bold attempt in casting Indian situations and circumstances and in its presentation through the lens of Shakespearean adaptation. As in *Omkara* he shows the events, traditions and situations in Uttar Pradesh, while presenting the love story of Omi and Dolly amidst electoral uncertainty, underworld of Mumbai in *Maqbool* with Maqbool's claim for power and rotten state of Kashmir in *Haider* with the depiction of the sad story of Haider's who lost his dear father and is soon after left by his mother. Although he attempts to forecast the core of Shakespearean plays, his adaptation into Indian film admixes several of Indian traditional elements with Shakespearean theme. This is done by maintaining and sustaining the richness, depthness and complexity of emotions and feelings of the original text. These films are considered as 'cross-over' films because it not only demonstrates Elizabethan Shakespearean plays but also an self – assured postmodernist reworking of literary inheritance, strongly spinning Indian based immoralities of Uttar-Pradesh, Mumbai and Kashmir.

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