

Reading Shakespearean Masterpieces through Bollywood Lens.

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Abstract:

Cinema is not only a symbol for entertainment in India, but it also enlightens millions of people every day. Friday is marked by the screening of new movies. Indians are happily active in the country 's movie culture. For all filmmakers globally, Shakespearean tragedies have been a never ending source of inspiration. Many Hindi films such as Shahid, Omkara, Goliyo ki raasleela Ramleela, etc. are based on Shakespeare literature. William Shakespeare was an exceptional and ground-breaking venture in India. Shakespeare 's literary series is dynamic and an unlimited source of inspiration for countless individuals around the world. As the writing of Shakespeare in the cinema is adapted, it sets it ablaze and moves the viewer to a cinematic paradise. A mixture of 'videsi' and 'desi', a fusion of East and West, and an Oriental and Occidental cultural exchange can be perceived as an Indian adaptation of both Shakespearean tragedy and comedy. He is regarded as an ace literary craftsman by Shakespeare's, "bisexual," mind, the intensity of his narrative, music, story-telling, and

innovative sensibility. This research is an attempt to understand the contribution of Hindi cinema to the Shakespeare novel. And we can understand the main theme of the story easily. What the writer wants us to share. We can know and understand the novel's main theme.

1) Introduction:

Also known as Hindi cinema, which is located or we can say mainly run from Mumbai (MH) India, is the Indian Hindi language film industry (Bollywood). Hindi movies conquer 43% of the net box office and the remaining 57% are conquered by movies focused on Tamil , Telugu or other regional languages. The first Hindi film produced by Dada Sahib Phalke was Raja Harishchandra. The first sound movie was made by Ardeshir Iranii, named "Alam Ara", the first movie in colour was Kisan Kanya. Talking about, the most famous English writer Shakespeare and his work he wrote thirty-eight plays, 154 sonnets and two epic poems. Shakespeare acquired the Parsi Theatre from the Hindi Cinema. Between 1870 and 1940, the Parsi theatre built to adapt Shakespeare to India. With gimmick and plot, Parsi stage dramatist recreated his emotions, they draft it so well that the main theme of the drama is not changed and people can easily understand and entertain themselves. In Hindi cinema, Shakespeare's long background is a versatile instrument in the hands of directors who, through a Shakespearean lens, convey Indian thought in a global community. It has been 450 years since he passed away, but people still remember him. Only because of his works, his plays stimulated filmmakers from so many generations across the world through his unique and creative ideas. He is, in nature, very general. Each character is divided sharply and has universal appeal. His dialogue is based on people's rational discussions. We may say, in short, that his plays are a reflection of real life. So people are becoming engaged in it.

In India, Hindi cinema holds Shakespeare alive, depicting his work in various ways. Shakespeare was introduced to the Indian subcontinent by colonialism. The vast history of colonial dominance in India extends to cultural supremacy. In India, the colonial system of education was packed with western texts, including Shakespeare. A host of Indian writers from

every major Indian language have written about his works, translated and adapted them, and/or been inspired by them like, Pammal Sambanda Mudaliar, Gopal Ganesh Agarkar, Vrinda Karandikar, Kavalam Narain Panikkar, Kainikkara Kumara Pillai, Rabindrananth Tagore, His definition of family relationships, same-sex relationships, generational disputes, the twin or double idea, gender, women, masculinity ideas, friendship, the outsider, the racial other, crime, war, emotions, empire idea, nation idea, kingship, good governance, politics, law, order, chaos, disguise, appearance and fact, environment, landscape, geography, supe. By and large, over the years, Bollywood has become associated with Indian popular culture, and it simultaneously reflects and forms the country's consciousness. In its temperament, with song and dance, love triangles, comedy, melodrama, star-crossed couples, angry parents, conniving villains, convenient coincidences and mistaken identities, Bollywood can be said to be bluntly Shakespeare-esque. Yet in the practice of adaptation, even in a vast cultural industry, the Bard of Avon is often left unaddressed. Nevertheless, recent Bollywood productions, such as the film *Maqbool* by the Bollywood director Vishal Bhardwaj (released in 2004; based on Shakespeare's *Macbeth* adaptation), *Omkaara* (released in 2006; "Based on Shakespeare's *Othello* adaptation), *Issaq* by director Manish Tiwari (released in 2012; based on Shakespeare's *Romeo and Juliet* adaptation), *Karamyogi* by Malyalam film director VK Prakash (released in 2012; based on Shakespeare's *Hamlet* adaptation) have departed from their predecessors' "blatant plagiarism" and mentioned Shakespeare as the source text or inspiration. /*+56689

2) Literature Review

Shakespeare is easy to see as solely one of India's legacies of colonial era. But his prominence in Hindi cinema is not just the culmination of the Minute on Indian Education by Thomas Macaulay (1835), in which the colonial official infamously asserted that a single shelf of a good European library is worth all of India and Arabia 's native literature. It also has a significant amount to do with philosophical resonances between the outstanding craft of Shakespeare and the cultural diversity of India that focalize on one concept: masala.

Movie by Habib Faisal, *Ishaqzaade* (2012), loosely based on *Romeo and Juliet*, features a remarkable item number, *Jhalla Walla*. Who can forget humiliating lines like *Aashiqon Main Jis Ka Title Titanic and Kehte Rahe/ Woh Fatichar ek lesson Mein Fail Ho Gaya from Jisko Mohabbat Ka Teacher?* *Jhalla Walla* 's overwhelming observation is that words stray across

boundaries and romanticize strangers from banned households. The climactic declaration of love of the song goes through four languages, from Hindi to English ('Mera Hero') to Urdu ('Mera Aashiq') to Persian/Arabic ('Mera Majnu') and finally to Hindi and Urdu ('Mera Saiyaan'). Such puns and swerves, refusing to reside within the limits of any single pure expression, create a soundscape in which members of the audience can subliminally celebrate the resistance of desire to tradition and convention, such as expression. Much as the same expression can fit words from different languages, a Hindu Romeo and a Muslim Juliet can fall in love with each other. And this is the location where the lyrics of Jhalla Walla are most Shakespearean. If Romeo and Juliet are about forbidden love, it's not just love between a man and a woman, it's love between supposedly various languages as well.

3) Aims of this paper:

The aim of this paper is to systematically review the literature of Shakespeare's some of the very famous contribution to Indian cinema.

4.1) Adaptation of Macbeth by Vishal Bhardwaj in the movie Maqbool

If the works of Shakespeare are the epitome of English literature, then the epitome of adaptive cinema is Vishal Bhardwaj's Maqbool. In this adaptation of Macbeth by Indian writer-director Vishal Bhardwaj (Makdee), Shakespeare 's classic tale of selfishness and ambition is transplanted across Mumbai's criminal underworld. The tale follows Maqbool (Macbeth: Irfan Khan), Abbaji's right-hand man (King Duncan: Pankaj Kapoor)-Mumbai 's most dominant and prominent gang lord. The leading character of Nimmi , Abbaji's mistress (Lady Macbeth: tabu) falls in love with Maqbool and instigates him to kill Abbaji and take over his empire. What they did not expect was that remorse and loyalty to Abbaji would emerge.

4.2) A portrayal of Shakespeare's Comedy of Errors in the movie "Anoor" by Gulzar

Anoor is regarded as one of the finest Hindi comedy films of all time. With their twin sons, whom they call Ashok, Raj Tilak and his wife are on a vacation. They look the same, according to Mr. Tilak, so their names should be the same One day, with his wife and children, Raj Tilak is on his way, Taj Tilak has found another pair of identical twins in the middle of the way that he adopts and calls Bahadur (Deven Verma). Both twins called the same 'Bahadur' also have time.

This extended family would soon be split by an unfortunate accident, with each parent having one child each. A few years later, Ashok (Sanjeev Kumar) is married to Sudha (Moshumi), and Prema (Aruna Irani) is married to Bahadur (Deven Verma). They're all staying together with Sudha's sister, Tanu (Deepti Naval). The other Ashok, a detective novel perpetrator, enters their lives and that of all the town folk, and Bahadur, a bhang lover. There are now two Ashoks and two Bahadurs in the same area.

4.3) Othello from the lenses of outstanding director Vishal Bhardwaj in the award-winning movie “Omkara”.

This tale shows the "Othello" of Shakespeare transplanted to gritty modern India. The politician Rajan Tiwari (Roderigo / Deepak Dobrial) Bhaisaab (Duke of Venice / Naseeruddin Shah) firmly arms the locals into following his boss, Omkara (Othello/ Ajay Devgan) Eventually, Omi himself enters politics and appoints Kesu (Cassio/ Vivek Oberoi), one of his assistants, to fill his position. This attracts Langda's envy (Iago / Saif Ali Khan), and he hatches a plan of revenge. In the mind of Omi, Langda plants seeds of doubt about the faithfulness of Omi's new bride, Dolly (Desdemona / Kareena Kapoor). 2007 marks the 385th anniversary of Othello's first publication. It can be said that the movie Omkara is on the global theme of suspicion kills. Some may presume that the director, rather than Othello, had liberally borrowed themes from Hindu epics, such as Ramayana (suspicion of the wife and listening to false counsel) and Mahabharata (money and power politics). For those that haven't read Othello, however, they are bound to enjoy the film more, as the ending would surprise them.

4.4) Hamlet as Om in taking revenge in Bollywood's Om Shanti Om

At its core, Hamlet is about avenging the death of a loved one in the most melodramatic way. It's possible. It follows that, therefore, when making a film whose primary objective is to copy the melodramatic trend of Bollywood will simply decide to rewrite Hamlet. But Hamlet does not lend itself well to happy endings in song and dance sequences where almost everyone happily ends up in love or even alive! Without love, how can we mock Bollywood. A narrative and a joyful ending? As we are reminded by Om Shanti Om: Hamare 's main film ... agar thik na ho to vo end nhi; image abhi to see Shakespeare as just one of India's legacies of British colonialism. But his prominence in Hindi cinema is not just the culmination of the Minute on

Indian Education by Thomas Macaulay (1835), in which the colonial official infamously proclaimed that a single shelf of a good European library is worth all of India and Arabia's native literature. It also has a remarkable amount to do with philosophical resonances between the extraordinary craft of Shakespeare and the cultural forms of India that converge on one concept: masala. (In our films ... if it's not happy, then it's not the end) Baaki hai ... The answer: we're trying to remake it.

Instead of Hamlet taking vengeance for the murder of his father, we have Om taking revenge for his beloved Shanti's murder. Put in a back story (one thing I love about Bollywood is that character growth is very rarely taken for granted), a little rebirth and more than a range of clever references to Bollywood in the 60s, so we've got a script!

4.5) Dil Bole Hadippa! And The Twelfth Night

Dil Bole Hadippa! The Shakespearean comedy is pure. This movie's story line is amazing, where a girl tries to prove her caliber in the world of men by pretending to be male. Yet finally, they fall in love. Hadippa Dil Bole! This is achieved by bubbly Punjabis and unnecessary ethnic pride with over-decorated trucks.

4.6) Romeo and Juliet's portrayal in Ishaqzaade,

Romeo and Juliet's new adaptation is in the form of ISHAQZAADE, set up against the cultural context of the Hindi hinterland where the weapons still run the roost and it is the ability to take it out and fire it that defines a person's social status in society. This adaptation of Romeo and Juliet had a twist and turn of its own. Unlike its predecessors, Ishaqzaade's writers hold the basic story the same

4) Conclusion

Even though Shakespeare has not contributed directly to Indian Cinema. The cinematization of William Shakespeare's plays in India by Glocal was an exceptional and ground-breaking venture. While India has social diversification, Shakespeare, who is very much alive today irrespective of caste, religion, creed or language, is remembered for his character. He wrote 450 years earlier approximately but his craft looks so fresh and new to present audience which is really a commendable work.

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