
SHAKESPEARE SHADOW ON INDIAN DRAMA

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ABSTRACT

William Shakespeare was an English poet and playwright. He was born on the 26th of April 1564 and died on the 23rd of April 1616. Shakespeare is largely recognised as the greatest writer to have ever worked in the English language, as well as the world's preeminent dramatist. The works of Shakespeare have left an indelible mark on subsequent theatrical productions as well as literary works. In particular, he increased the dramatic potential of such elements as characters, story, language, and genre. Before the time of Romeo and Juliet, for example, romance was not considered to be a suitable subject for tragic drama. Prior to Shakespeare, soliloquies were mostly employed to provide information to the audience about characters or events; however, Shakespeare utilised them to delve further into the characters' thoughts. His body of work had a significant impact on poetry that came later.

KEYWORDS: - *Shakespeare, poet*

INTRODUCTION

William Shakespeare was an English poet and playwright. He was born on the 26th of April 1564 and died on the 23rd of April 1616. Shakespeare is largely recognised as the greatest writer to have ever worked in the English language, as well as the world's preeminent dramatist. He is frequently referred to as "the national poet of England" and "the Bard of Avon." His extant works include approximately 38 plays, 154 sonnets, two lengthy narrative poems, and a few other verses, the authorship of some of which is uncertain. His works also include some collaborations with other writers. His works have been performed more frequently than those of any other playwright, and they have been translated into all of the major languages still in use today. Shakespeare was born and raised in Stratford-upon-Avon, which is also his namesake. He wed Anne Hathaway when he was 18 years old, and the couple went on to have three children together: Susanna, along with the twins Hamnet and Judith. Between the years 1585 and 1592, he established himself in London as a prominent actor, playwright, and co-owner of a performing company that was first known as the Lord Chamberlain's Men and was subsequently renamed the King's Men. Around the year 1613, when he was 49 years old, he appears to have retired to Stratford, where he passed away three years later. There are very few records that have survived from Shakespeare's private life, and as a result, there has been a great deal of speculation about a variety of topics, including his physical appearance, sexuality, and religious beliefs, as well as the question of whether or not the works that are attributed to him were written by others. Between the years 1589 and 1613, Shakespeare was responsible for the majority of his surviving works. The majority of his early plays were comedies, and he also wrote histories, both of which he brought to the pinnacle of intelligence and creativity by the time the 16th century came to a close. After that, Shakespeare focused mostly on writing tragedies up until approximately the year 1608, some of which

are regarded as among of the best works ever written in the English language. These include Hamlet, King Lear, Othello, and Macbeth. During his latter period, he composed tragicomedies, which are often referred to as romances, and worked with other writers to create works. During his lifetime, several of his plays were published in versions that ranged in terms of quality and accuracy of presentation. In 1623, two of Shakespeare's friends and fellow players, John Heminges and Henry Condell, released the First Folio, a collected collection of his theatrical works. This edition includes all of the plays that are today recognised as being written by Shakespeare, with the exception of two of them. It began with a sonnet by Ben Jonson, in which Shakespeare is lauded as being "not of an era, but for all time," which was a rather prophetic assessment at the time. Shakespeare's reputation did not reach the heights it has reached today until the 19th century, despite the fact that he was revered as a poet and playwright during his own time period. The Romantics, in particular, were the ones who lauded Shakespeare's brilliance, and the Victorians revered Shakespeare to the point that George Bernard Shaw referred to their devotion to him as "bardolatry." Throughout the 20th century, his body of work was frequently appropriated and rediscovered by emerging trends in scholarly research and artistic performance. His plays continue to have a great deal of popularity in the modern era, and they are continuously researched, put on stage, and reinterpreted in a wide variety of cultural and political situations all over the world.

OBJECTIVES

1. To examine how Shakespearean dramas have been adapted into cinema.
2. The purpose of this research is to identify, through a systematic examination of the literature, Shakespeare's contribution to Indian film.

METHODOLOGY

In order to investigate Shakespeare's place in Indian theatre and the extent of his effect there, we approached this research from both a descriptive and an analytical perspective.

We applied the descriptive method in order to elicit information on the current status of Shakespeare's works. Our objective was to characterise what now exists in terms of cultural and linguistic aspects, and we did this by describing what we found. While on the other hand, the analytical method was used to carry out an in-depth study of the works of Shakespeare by way of presenting critical descriptions and evaluations of the many pieces of literature.

DATA ANALYSIS

PLAYS OF SHAKESPEARE

It was common practise for playwrights of the day to work with other authors at some time in their careers, and most experts think that Shakespeare did the same, mostly in the beginning and the end of his career. Some attributions, such as those of Titus Andronicus and the early history plays, continue to be contested, while others, like as those of The Two Noble Kinsmen and the lost Cardenio, have contemporary record that is supported by strong evidence. Textual evidence also supports the assumption that some of the plays were reworked by different writers after their original production. Richard III and the three parts of Henry VI were composed by Shakespeare in the early 1590s during a trend for historical theatre. These works are

considered to be Shakespeare's earliest recorded compositions. Studies of the texts show that *Titus Andronicus*, *The Comedy of Errors*, *The Taming of the Shrew*, and *The Two Gentlemen of Verona* may also belong to Shakespeare's early period. Shakespeare's plays are difficult to date due to the fact that they were written over a lengthy period of time. His first histories, which heavily draw on the edition of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* that was published in 1587, dramatise the destructive results of weak or corrupt rule and have been interpreted as a justification for the origins of the Tudor dynasty. His later histories, which heavily draw on the editions of Holinshed's *Chronicles of England, Scotland, and Ireland* that were published in 1598 and 1599, dramatise the destructive results of

The early plays were influenced by the works of other Elizabethan dramatists, particularly Thomas Kyd and Christopher Marlowe, as well as by the traditions of mediaeval drama and by the plays of Seneca. Christopher Marlowe was another Elizabethan dramatist who had a significant impact on the early plays. *The Comedy of Errors* was likewise based on ancient models, but the basis for *The Taming of the Shrew* has not been discovered, despite the fact that it is tied to another play with the same name and may have been inspired from a folk narrative. The tale of the taming of a woman's independent spirit by a man can occasionally challenge modern critics and filmmakers. Much like *The Two Gentlemen of Verona*, in which two friends appear to approve of rape, the story of the *Shrew* depicts the taming of a woman's independent spirit by a man.

The early classical and Italianate comedies that Shakespeare wrote give way, in the middle of the 1590s, to the romantic mood of his finest plays. These early dramas included tightly wound double storylines and precise comedic scenes. *A Midsummer Night's Dream* is a clever combination of comedic lowlife situations, romantic undertones, and the wonder of fairies. Shakespeare's second comedy, the similarly romantic *Merchant of Venice*, features a depiction of the vindictive Jewish moneylender Shylock. This portrayal, which matches Elizabethan ideas but may look offensive to modern audiences, is Shakespeare's next attempt at writing a romantic comedy. *Twelfth Night*, with its lively merrymaking, completes Shakespeare's trilogy of great comedies. *Much Ado About Nothing*, with its wit and wordplay, *As You Like It*, with its attractive country setting, and *Twelfth Night*, with its vibrant merrymaking all feature prominently. Following the lyrical *Richard II*, which was composed nearly completely in verse, Shakespeare incorporated prose humour into the historical works he wrote in the late 1590s, including *Henry IV*, parts 1 and 2, and *Henry V*. As he moves smoothly between comedic and dramatic scenes, prose and poetry, and reaches the level of narrative diversity that is characteristic of his mature work, his characters become more nuanced and sensitive. This time period is bookended by two tragedies: *Romeo and Juliet*, the well-known romantic tragedy of sexually charged adolescence, love, and death; and *Julius Caesar*, which was based on Sir Thomas North's 1579 translation of Plutarch's *Parallel Lives* and introduced a new kind of drama. Both of these tragedies were written by William Shakespeare. James Shapiro, a Shakespearean historian, claims that "the different strands of politics, character, inwardness, contemporaneous events, and even Shakespeare's own views on the act of writing, began to saturate each other" in Shakespeare's play *Julius Caesar*.

Shakespeare composed a number of his most well-known tragedies in the early 17th century, including the so-called "problem plays" *Measure for Measure*, *Troilus and Cressida*, and *All's Well That Ends Well*, as well as a number of his other works. The majority of reviewers agree that Shakespeare's greatest tragedies are the works that best showcase his artistic prowess. The protagonist of one of Shakespeare's most well-known tragedies, *Hamlet*, has perhaps been dissected and analysed more than any other Shakespearean

figure, particularly for the famous soliloquy he delivers in which he poses the question "To be or not to be; that is the issue." The protagonists of the dramas that followed, Othello and King Lear, are undone by quick mistakes of judgement, in contrast to the introverted Hamlet, whose fatal weakness is indecision. The outcomes of Shakespeare's tragedies frequently depend on such catastrophic mistakes or defects, which disrupt the established order and lead to the demise of the protagonist and the people he cares about. In the play Othello, the nefarious character Iago is responsible for stoking Othello's sexual jealousy to the point that he is driven to kill his loving and innocent wife. In the play King Lear, the elderly monarch makes the terrible mistake of abdicating his throne, which sets in motion a chain of unfortunate events that culminate in the tormenting and killing of Lear's youngest daughter Cordelia as well as the blinding and suffering of Gloucester. The reviewer Frank Kermode is quoted as saying that "the drama provides neither its nice characters nor its viewers any reprieve from its harshness."

In Shakespeare's tragedy Macbeth, which is the shortest and most condensed of his works, Macbeth and his wife, Lady Macbeth, are driven to murder the legitimate monarch and take the throne until their own guilt consumes them in turn. This is because Macbeth's unbridled ambition compels them to do so. Shakespeare incorporates a supernatural aspect into the overall structure of tragedy in this play. The poet and critic T. S. Eliot thought Antony and Cleopatra and Coriolanus to be Shakespeare's most accomplished tragedies. Both of these plays include some of Shakespeare's greatest poetry and were believed to be his last big tragedies. In Shakespeare's latter years, he wrote works of romance and tragicomedy. During this time, he also finished three additional significant plays, including Cymbeline, The Winter's Tale, and The Tempest, in addition to the play they wrote together, Pericles, Prince of Tyre. These four plays have a more serious tone than the comedies of the 1590s, but they conclude with reconciliation and forgiveness of potentially fatal faults. This makes them less gloomy than the tragedies, but they are still comedies. This shift in tone has been interpreted by some writers as proof that Shakespeare had a more optimistic outlook on life; nevertheless, it is possible that it is just a reflection of the theatrical trend of the day. Henry VIII and The Two Noble Kinsmen are two of Shakespeare's other plays that have been preserved, and it is likely that he worked with John Fletcher on both. Performances There is some confusion over the production organisations for whom Shakespeare composed his early plays. The fact that the play had been performed by three separate troupes is mentioned on the title page of the edition of Titus Andronicus that was published in 1594. After the plagues that occurred in 1592 and 1593, Shakespeare's plays were produced at The Theatre and the Curtain in Shoreditch, which is located north of the Thames. Shakespeare's own company was in charge of the productions. There was a huge turnout of Londoners to watch the opening half of Henry IV, which Leonard Digges recorded. Digges said, "Let but Falstaff arrive, Hal, Poins, the rest...and you hardly shall have a chamber." After the company got into a disagreement with their landlord, they tore down The Theatre and used the timbers to build the Globe Theatre, which was the first playhouse built by players for actors. It was located on the south bank of the Thames in Southwark. Julius Caesar was one of the first plays to be performed at The Globe when it debuted in the fall of 1599. The majority of Shakespeare's best works produced after 1599 were written for production at the Globe Theatre. These works include Hamlet, Othello, and King Lear. The recreated version of London's Globe Theatre.

In 1603, upon its rebranding as the King's Men, the former Lord Chamberlain's Men had a close working connection with the newly crowned King James I. Even though there are gaps in the performance records, it is known that Shakespeare's plays were played at court by the King's Men seven times between 1 November 1604 and 31 October 1605, with The Merchant of Venice being produced twice during that time period. After the year 1608, they began staging their productions at the outdoor Globe Theatre during the

summer months and the indoor Blackfriars Theatre during the winter months. Shakespeare was able to utilise more intricate stage gimmicks since the play was performed inside during the Jacobean era, which was known for its elaborately constructed masques. For instance, in *Cymbeline*, Jupiter makes his descent "During a storm of thunder and lightning, while perched on an eagle, he hurls a lightning bolt. All of the spirits bow down to the ground." Richard Burbage, William Kempe, Henry Condell, and John Heminges were among the illustrious players who worked in Shakespeare's company. Other members of the company were John Heminges. Burbage was the actor who originated the title part in the premieres of several of Shakespeare's plays, including *Richard III*, *Hamlet*, *Othello*, and *King Lear*, amongst others. Will Kempe, a well-known comedic actor, is known for his roles as a variety of characters, including the servant Peter in "*Romeo and Juliet*" and Dogberry in "*Much Ado About Nothing*."

Around the start of the 16th century, Robert Armin, who portrayed roles such as Touchstone in "*As You Like It*" and the fool in "*King Lear*," took over for him as the actor who would succeed him. Henry VIII "was sent out with many exceptional circumstances of pomp and ceremony," according to the recording made by Sir Henry Wotton in the year 1613. On June 29, however, a cannon set fire to the thatch of the Globe and burned the theatre to the ground. Because of this occurrence, the date of a Shakespeare performance may be pinpointed with a degree of certainty that is quite uncommon.

SHAKESPEARE IS PERFORMED FREQUENTLY IN INDIAN THEATRE

As a result of British colonialism, people in India have become familiar with the works of William Shakespeare. The educational curriculum of the British Colonial period was dominated by a large number of Western books, which led to an explosion in the number of performances of Shakespeare's plays (Subramanian, 2017). As a consequence of this, by the middle of the twentieth century, a significant number of Indian authors and playwrights had begun the process of reading and writing extensively about Shakespeare. The first generation of writers who began to practise Shakespearean plays included eminent literary personalities such as Girish Chandra Ghosh, Bankim Chandra Chattopadhyaya, Rabindranath Tagore, Gopal Ganes Agarkar, Kainikkara Kumara Pillai, Harivanshrai Bachchan, Masti Venkatesh Iyengar, and H.S. Shivaprakash. Others in this first generation of writers who began to practise Shakespearean plays included Shakespearean plays were a significant source of inspiration for contemporary Indian theatre of the 20th century in terms of the themes that were explored, the structure of the plays, the art of character development, and the genres that were utilised. The most significant influence that Shakespeare's plays had on Bengali and Assamese theatre was seen in both of those countries' theatres. On the other hand, it has been recognised that the Shakespearean plays have had a substantial effect on the theatrical practises of South India as well. According to the results of Chakrabarty (2020), Bengal has always been regarded as the pinnacle of both culture and the performing arts. Despite the fact that Shakespeare wasn't brought to Bengal until just before the British colonial era, the practise of British play actually dates back to the time when English theatres were first built.

On the other hand, Sen (2020) is of the opinion that the inclusion of Shakespeare in Bengali theatre "answered to a desperate demand for intellectual and psychological stimulus." *Richard III* was the first of Shakespeare's plays to be staged in Bengali theatres, and it was the first Shakespearean play ever played there. In the beginning, native Indians were not permitted to enter the theatres. As a direct result of this, Shakespeare's works were initially presented in Bengali theatre in their original unaltered form. However, in later times, when Indians were also given the privilege to access the theatres, Shakespearean plays

gradually started to be domesticated. This occurred during the time period known as the Elizabethan period. During this early stage of adapting Shakespeare's works for Bengali audiences, the Bengali writers concentrated more on Shakespeare's comedies and tragedies than on his historical works.

As a consequence of this, the translated representations of plays such as *The Merchant of Venice*, *The Comedy of Errors*, *Othello*, or *Macbeth* became more prominent than the historical plays. These plays were presented with a nuanced flavour of Indian culture thanks to the direction of either James Barry or Geoffrey Kendal. When these plays were first staged in Bengali theatres, British white performers were cast in the roles of the protagonists. On the other hand, during the tenure of James Barry, a native Bengali actor by the name of BaishnavCharanAdhya was chosen to play the role of *Othello*. The people of Bengal regarded this event as a win and a tremendous step towards the Indianization of Shakespeare, despite the fact that it was an instance of total trepidation for the British audience (Percec, 2019). However, during the 1920s and 1940s, there was a slow but steady decline in the popularity of Shakespearean plays performed in Bengali theatre. During this time period, the passion of Shakespearean theatre was replaced by patriotic dramas and nationalistic play with the oncoming expectation of independence. This was due to the fact that independence was getting closer and closer.

However, later on, during the later decades of the twentieth century, particularly during the 'Kallol period,' the plays of Shakespeare once again rose to prominence under the capable guidance of UtpalDutt. This occurred during the time period known as the "Kallol period." Utpal Dutt, during his lifetime, contributed a fresh facet to the adaptation of Shakespeare's plays for domestic consumption. Utpal Dutt has maintained throughout his career that "the classics were not a prerogative of an elite," and that unless these plays were performed for the general public, they would "cease to exist." If this were not the case, Dutt believed that "the classics" should be made available to the general public. Not only has UtpalDutt directed several of Shakespeare's most famous works, but he has also starred as the principal actor in several of Shakespeare's plays, including *Julius Caesar*, *Othello*, and *Twelfth Night*. After that, in the year 1964, he produced two other plays written by Shakespeare in Bengal theatres. The plays that were performed included *Julius Caesar* and *Romeo and Juliet*. At the Minerva Theatre in Kolkata, both of these plays were presented to the audience. Shakespeare's plays had been directed and produced by Utpal Dutt, and as a result, he was able to deliver these plays in modern Bengali dialect with the appropriate level of fluency. As a result, they were able to reach a bigger group of audience members. However, despite the fact that he had translated these plays into Bengali with the utmost care and effectiveness, he had preserved the original names of the characters as well as their clothing. Because of the enormous popularity of Shakespeare's plays, his works were eventually adapted for the silver screen as well, thanks to the growing acceptance of Indian cinema (Etman, 2017).

Shakespeare has had a significant impact on Assamese drama, as he has on other forms of drama around the world. According to the findings of Karim (2019), the most significant contribution that Shakespearean plays made to the development of Assamese theatre was the incorporation of "Scenes" into the overall structural makeup of the plays. Before the advent of Shakespeare's plays, the Assamese dramas were structured in the same way as the Sanskrit plays, with only a single act (or "anka") being separated from the others. In more recent times, however, Assamese plays have begun to incorporate scenes as well. The Assamese dramas such as "Litikai," which was written by Bezbarua and "Bhut ne Bhram?" which was written by Padmanath In their structure, Gohain Barua demonstrates the split into five acts and many scenes in each act. Bezbarua once made the remark that he "follows in the foot-steps of the great poet

(Shakespeare)," in reference to the fact that he acknowledges the impact that Shakespeare has had on his plays. On the other hand, the skill of character development in Assamese plays has been shown to have been influenced in a similar way by Shakespeare's plays. This has been noticed. Even in the performance of the local Ram Navami plays of Assam, the characterisation of Ram and his girlfriend Navami shows the same chemistry as that of Shakespeare's two characters in Romeo and Juliet. These plays are performed during the festival of Ram Navami, which falls on November 11. The domestication of Romeo and Juliet is demonstrated by the tragic ending of the Ram and Navami story as well as their talk about misguided love.

On the other hand, the characters of Prince Priyaram and his associates in the Assamese historical drama Chakradhvajsimha are similar to Prince Henry, Falstaff, and their companions in the play Henry IV. Chakradhvajsimha is an example of an Assamese historical play. The play Nilamber is where one may see another significant example of Shakespeare's impact on the Assamese theatrical tradition (Karim ,2019). In other words, the play Nilamber is an adaptation of Othello written by William Shakespeare into the Assamese language. Other than the main characters, Shakespeare has also influenced the way the fools are portrayed in Assamese theatre. This inspiration comes from Shakespeare (Karim et al. 2020). Since the Sanskrit plays had already familiarised us with the concept of the vidushaka, often known as the 'clown,' the idea of the idiot in Indian drama was nothing new to begin with. However, in the case of Assamese drama, the concept of the fool or jester has not been present until the entrance of Shakespearean plays. This was the case up to the twentieth century (Karim ,2019). Following in Shakespeare's footsteps, contemporary Assamese playwrights have begun to include characters known as "Bahuwa" or the fools in their works. Following the assimilation of the framework and the craft of characterization, the Assamese play has also integrated the style of Shakespeare into their method. The use of blank verse became the predominant form of literary expression in Assamese plays following Shakespeare's time. An obvious application of the blank verse may be seen in the works of playwrights such as Atulchandra Hazarika, Radhakanta Handique, and Mitradev Mahanta (Karim, 2019)

On the other hand, in the case of the Marathi Theater industry, it is possible to discern both the impact of Shakespeare and the ubiquity of his works. The drama "Natasamrat" by Shirwadkar was an adaptation of Shakespeare's "King Lear" that was performed in the Marathi language (Bourus, 2017). The character of Appasaheb Belvalkar, the play's domesticated analogue of the role King Lear, has emerged as a significant figure in the history of Marathi drama thanks to this particular production. On the other hand, Rajmukut is one of the other plays that displayed a direct invocation of Shakespeare's plays. Another of Shirwadkar's plays was called Rajmukut, and in it he combined and Indianized the characters of Othello and Macbeth. Parashuram Deshpande is the other Marathi playwright who, in addition to Shirwadkar, has demonstrated a significant amount of interest in the adaptation of Shakespearean plays for the Marathi stage.

He has translated a number of Shakespearean plays, one of which is "The Merchant of Venice" (Saini, 2019). In addition to these plays, Shakespeare's influence can also be seen in a variety of other creations. [Not just these plays] Shakespeare's influence can be seen in Malayalam plays as well as Kannada ones. The same can be said for Kannada plays. Kannada theatre, in contrast to Hindi and Marathi theatre, has always demonstrated fast responses to the plays of William Shakespeare (Periago, 2017). Katha Prasangam is where some of the most significant Malayalam renditions of Shakespearean plays are held (Sajeev, 2019). The taming of King Lear was accomplished with great success here. On the other side, another example is the drama Kodumkattu by K.N.Panikkar, which is an Indianization of William Shakespeare's play The Tempest. Another Malayali adaptation of Shakespeare's The Tempest was Chattankattu, which

was written by Chandrasan. Many writers in Malayalam theatre have similarly depicted the struggle to tame Macbeth within the setting of South Indian culture. This play is performed in Malayalam. The work of these writers, particularly M.G. Jyothish's, stands out as one of the most noteworthy examples.

In contrast, in contrast to the Marathi, Malayalam, or Kannad theatre, the Hindi dramas have never come across a professional or definitive theatrical system. This is the case in contrast to the Kannada theatre. Due to the fact that it takes a crass and commercial attitude, the Hindi drama has traditionally kept a certain level of distance between itself and other forms of theatre such as Parsi or Urdu theatre. Therefore, the process of translating Shakespeare's works into Hindi was approached more as a literary exercise than as the production of stage plays for an audience to watch. Shakespeare's works have also been adapted for performance in India's traditional folk theatres on multiple occasions. The rendition of Othello in the Uttarakhand folk theatre, according to Dobhal, is the most alluring example of the domestication of Shakespeare in Indian folk theatre. This retelling of Othello is known by its working title, Rumelo. Aside from that, there are a multitude of other plays and theatres that serve as indicators of Shakespeare's continued significance in the world. Shakespeare's plays are frequently performed in Indian theatres, and they have become increasingly popular as a result of the global themes and charms that they explore. This is something that can be seen in each and every one of Shakespeare's plays. The themes of pride and excessive ambition in Macbeth, as well as the issue of anti-Semitic attitudes as they are portrayed in The Merchant of Venice, are particularly relevant in the setting of India. On the other hand, the fluidity in the gender role or the sexual orientation of the human beings that is portrayed in "As You Like It" has also received value in the Indian context as a result of the concept of homosexuality and trans-gender studies gaining prominence in the Indian subcontinents. This is the case because the play was written at a time when homosexuality and trans-gender studies were not as prevalent.

CONCLUSION

As can be seen from the pages that came before this one, forces originating in the West, particularly Shakespeare, played a key role in the development of modern Assamese drama. It is not the case that the introduction of Shakespeare into Assamese play was a direct result of his impact. Since the sixteenth century, when Sankaradeva and Madhavadeva composed and performed their plays in Assam, the tradition has been present there. On the other hand, Shakespeare's impact led to the creation of a new type of drama that was founded on Shakespeare's dramaturgy. It is undeniable that Shakespeare had an influence on the form and procedure of current Assamese drama, particularly that of the time period before independence. In addition, it is not hard to come across phrases that sound hauntingly Shakespearean, and this happens rather frequently. The result is that current Assamese plays include indigenous subject matter, but the characters, dialogue, style, and approach are largely influenced by Western dramaturgy, with echoes of William Shakespeare.

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