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Article:	The Assimilation and Segregation of <i>The Tragedy of Macbeth</i> to its Indian Cinematic Adaptation <i>Maqbool</i> (2004)
Author(s):	Najia Almas Assistant Professor, Department of English, SBKWU, Quetta.
	Safia Sabahat Pathologist, Ehsan Laboratory near Saleem Medical Complex Quetta, Quetta.
	Nusrat Ali Yawar Assistant Professor, Department of Zoology, SBKWU, Quetta.
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Author(s) Note:	Najia Almas Assistant Professor, Department of English, SBKWU, Quetta. najia.almas@gmail.com
	Safia Sabahat Pathologist, Ehsan Laboratory near Saleem Medical Complex Quetta, Quetta. Safia_sabahat@yahoo.com
	Nusrat Ali Yawar Assistant Professor, Department of Zoology, SBKWU, Quetta. nusrat.yawar@gmail.com

ABSTRACT

Movie writers/directors modify Shakespeare's themes by introducing modern-day events and accessories so that the adaptation may suit to the specific audience of certain societies and the viewers do not feel the sense of alienation. Vishal Bharadwaj's film Maqbool, is an adaptation. Vishal Bharadwaj is a renowned filmmaker, director and writer of Hindi cinema who penned down his name in the annals of history by making the three remarkable movie Maqbool. Time has proven that Shakespeare's themes are for all ages and for all humanity. The Tragedy of Macbeth is no doubt a Shakespearean masterpiece that Bharadwaj adapted to Indian cinema, undoubtedly remarkably well. The paper focuses on Maqbool, as a modern adaptation of a masterpiece Macbeth; the medieval classic by William Shakespeare. Moreover, Maqbool will also be judged as a brilliant transformation that justifies the changes in the themes and also not deviating from the original.

Key Words: Shakespearean Theme, Maqbool, Macbeth, Adaptation, Bharadwaj, Hindi cinema, transformation, adaptation.

Introduction

One of the four legendary tragedies penned down by William Shakespeare, is *The Tragedy of Macbeth*. Shakespeare has inspired and influenced the literature of the world. A person who has even a slightest inclination to classics, cannot refrain from Shakespearean themes, more specifically his tragedies. His themes are not only adopted/adapted for theatre all over the world but also for cinema too. One of the biggest film industries is Bollywood and Vishal Bharadwaj is a renowned filmmaker who has gained popularity by making remarkable movies with Shakespearean themes, *Om-Kara* (2006) based on *Othello*, *The Moor of Venice* and *Maqbool* (2004) based on *The Tragedy of Macbeth* and *Heider* (2014) on *Hamlet*.

This paper focuses on *Maqbool* the adaptation of *Macbeth* which is no doubt a Shakespearean masterpiece that Bharadwaj decided to grace Indian cinema with twists and changes to adjust Shakespearean Macbeth into the Indian culture. After analyzing critically, the adaptation *Maqbool* seems a brilliant transformation addressing the challenge of removing the sense of alienation. It seems that Bharadwaj was successful in his extremely huge project. *Maqbool* (2004), centers round an ambitious gangster who shows a strong urge to kill anyone who he feels blocks his path. This movie has a very well-knitted plot skillfully balances the adaptation of Shakespearean tragedy *Macbeth*. The whole storyline exhibits his Maqbool's journey; Once a foster son, later the murderer and lastly being avenged and killed. All the experiences, the series of the events and also his mental state is shown very skillfully. According to McCalum (1996) tragedy narrates a more deep and intense experience of an individual instead of defining the experience of the society. This seems true for Maqbool in *Maqbool* exactly the same way it was for *Macbeth*.

It is very true to say that Vishal Bharadwaj gained himself a reputation almost synonymous with excellence, with his extraordinary films based on Shakespearean adaptation, to Indian cinema. He deserves a standing ovation for making *Maqbool* (2004). This movie was not released internationally because Vishal Bharadwaj focused the audience at home, his homeland fellow beings, the Indians. He followed the original plot very closely though there is huge difference in characterization, which displays an interesting shift which stuns the audience, leaving them speechless. Vishal introduces the character of two corrupt and comical police inspectors in the place of the weird sisters, in the movie and in a particular scene they prophesied that Maqbool will remain safe until the sea doesn't enter Maqbool's house. This prophecy is equivalent to the one, revealed by the three witches in *Macbeth* that until a particular forest moves to their town, Macbeth will remain safe. Unfortunately, the whole army led by Prince Malcolm (son and Heir of Duncan), holding the branches of the trees of the particular forest, marched on to their destination none other than the residing town of Macbeth. In *Maqbool*, the custom-officers found out about a smuggling deal and raided Maqbool's house to arrest him. There they found Nimmi's lifeless corpse, who heavily struggled to death during childbirth. She gave birth to a son and died. The baby was rescued and taken to the hospital. Maqbool planned to escape the country but wanted to take his baby with him. When he reached the hospital to get the baby, saw Sumera and Guddu taking care of the baby as their own child. After watching this he decided to leave his criminal profession but unfortunately

he got killed by another gangster Boti. The picturization of the last scene is priceless. It is shown that Maqbool is dying and gradually red color covers the whole screen and the commotion noise slowly starts disappearing and finally is left with complete silence. In both the episodes, *Macbeth* and *Maqbool*, the prophecy was symbolic but resulted in the downfall of the protagonists.

One of my friends had the chance of watching the *Maqbool* in a cinema in London. She declared, “*Maqbool* has become one of my favorite movies though it’s tragic ending was hard to endure. I must say that the *Maqbool* is cinematic gold, touching the utmost brilliance. The technique of transforming Elizabethan era to modern Mumbai, and the Royal characters to underworld gangsters is just tremendous. There had been other adaptations of *Macbeth* in English but this one is priceless, for its standard and unbeatable status” (Safina, Personal communication, October 28, 2013)

Special changes more or less, on a large scale were made in *Maqbool*. The events and location of their occurrence brought the biggest transformation from *Macbeth* to *Maqbool*. It appears that the storyline, characters, situations/events, ambiance all were very thoughtfully taken care of and finally after the transformation the movie emerged as one of the best adaptations of *Macbeth*, ever made. It seems that unlike the previous adaptations, the film knitted a spell that enchanted the audience to prevent them blink their eyes till the denouement. The movie emerges as a classic tale of love, revenge, treachery, malice, cruelty of love, beauty of romance, and complicated relationships. The movie *Maqbool* not only entertains with great performers, direction, screenplay, location, characterization and action but also leaves a long-lasting effect on the audience.

It seems that Bharadwaj utilized the best of his creative impulse for this adaptation to recreate the spectacular Shakespearean classic and the same magical performances, spectacles, dialogues, ambiance mesmerized the audience as it may have done, in the Elizabethan Age. Though we are fully aware of the detail of the ultimate product that was presented before the Elizabethan royal and common audience. This we can only witness through our imagination and thus this imagination sets a parameter spectacularly hard to achieve for the writer/adaptors to recreate already a successful renowned tragedy, written by one of the most celebrated, and matchless writers of all times, none other than William Shakespeare. It is not wrong to say it is very hard to resurrect the same magical effect to match Shakespeare, in order to inspire the audience of another time and region with the adaptation that runs on an altered theme. The movie *Maqbool* seems to touch that parameter which a lover of Shakespearean themes may have in their minds while imagining an Elizabethan day performance of a Shakespearean classic. *Maqbool* itself walks on the same path to become an Indian cinematic classic itself, and also to set an example, how innovative a film director can be, to remake a classical theatrical Shakespearean play, transforming it into a cinematic film. It is well concluded by Singh (n.d.), “. . . Maqbool stands uniquely on the rich horizon of Indian cinema in particular and world cinema in general. It has the qualities to be a placed among a few chosen one which try to adapt Shakespeare cinematically.” The scholar continues to say that Bharadwaj remarkably Bhardwaj adapted Macbeth to the indigenized scenario and kept the richness, depth and complexity of the original storyline.

Research Question

Does Vishal Bharadwaj successfully transform *Macbeth* to modern day *Maqbool*, keeping the originality of Shakespearean theme intact?

Objective

To find out the *Maqbool* as a truly modern adaptation of *Macbeth*, with no/less sense of alienation in comparison to its original borrowed theme keeping the focus on the similarities and the differences, as required in transforming the original theme to its modern cinematic version.

Discussion

As Hutcheon (2006) describes the process of indigenization in an adaptation is the framework of reception which is equally important as the framework of creation. Modern day events or integral descriptions makeup the perception of the audience. For adaptations, interpretations are the most important factor for there is an occurrence of specific communication between the societies, where both the texts are created, one as original and other as adaptation, and also there is a conversation within the works themselves. This is very important to note that these conversations are triggered by the occurrence of the comparison. So, extreme vigilance is required in order to maintain the balance. Adaptations of *Macbeth*, to *Maqbool* is one such adaptation.

Shakespearean Themes and Asian Audience:

According to Rehman (2017) Shakespearean plays were adapted in all imaginable contexts and cultures such as Japanese dance drama to manga and then to Indian cinema. Shakespearean plays not only have proven themselves to be modern but also their fluidity within different languages, cultures, structures and forms within and beyond. The scholar opines that this century South Asian people, irrespective of their familiarity with Shakespearean plays, are not familiarized with Shakespeare's works. So, certainly, the credit goes to the writers and directors who with excellence formulated these adaptations that despite the changes the originality of Shakespearean themes is not affected.

The Opening Scene of Film:

According to Sen (2009), "These opening shots firmly set in motion Bharadwaj's strategy in reconciling his Shakespearean material with the demands of a commercially viable Hindi film. *Maqbool* successfully fuses key aspects of Shakespeare's play with the theme of Mumbai's underworld made popular by Bollywood movies."

The opening scene till the interval Shakespearean plot is closely followed some twists and transformations to intensify the impact of the tragedy.

Five Acts to Two Parts:

Elizabethan plays usually consist of five acts which transformed into two parts when it comes to the genre of the film, namely, first half and the second half. In the first half of *Maqbool* the whole theme is akin to the theme of *Macbeth*. Also, in the second half the director took much care to keep *Maqbool*, close to *Macbeth*, the original source. According to Lanier (2007) *Maqbool* remains closer to *Macbeth* in character, plot and motifs.

Change in Rhetoric:

Shakespeare's distinctive style of dialogue writing was extremely suitable for the Elizabethan age, when poetry was everyday speech of the Elizabethans. Which perhaps may not prompt the same effect today as it might have had, in Elizabethan era. Thus, change in dialogue and also verbal expression is expected in an adaptation to benefit the body of spectators of a far-off post-colonial country. The language has been changed from English to Urdu/Hindi and dialogues also face a shift. However, the dialogues bear a strong dissimilarity to modern-day speech of India. According to Sen (2009), "Dialogues in *Maqbool* are a far cry, however, from the exaggerated rhetorical style of the 1940's and 50's. Instead, Bharadwaj's adaptation masterfully reworks Shakespeare's imagery to fit the muted, yet hard hitting depiction of Mumbai's gangland."

Modern Picture of Events:

Considering the leap of the era and region, the modern picture of events is necessary to fit in the movie to increase a non-alienation expression of the movie. Baradvaj introduced several twists in *Maqbool* but surprisingly they supported the theme well. This shift resulted in transformation of the characters that plays an important role in adaptation of *Macbeth* to *Maqbool*.

According to Sen (2009), "Maqbool and Nimmi's simmering passion for each other serves as a foil for the more rambunctious romance between Abbaji's daughter Sameera and Kakaji's son, Guddu." Furthermore, Bharadwaj replaced Duncan's sons with Don's only daughter whose fiancé's became the heir which directly opposed Maqbool's ambitions.

Moreover, Bharadwaj attributed more features to Nimmi in comparison to Lady Macbeth. The later was driven by her passionate ambition but Nimmi also had a secret love affair with the protagonist which was like a hanging sword over her head that could slash her whole being if unfold. Nimmi also wanted to overcome her marginalized position of being a concubine to the real lady of the house, after replacing Abbaji through her lover Maqbool.

Akin Characteristics:

Salient features of *Maqbool* like *Macbeth* are bloodshed, love, tragedy, malice, greed, lust, hope, despair, revenge and disaster to stir today's audiences as it did in Elizabethan Era.

No Deviation:

Bharadwaj did not deviate from the original theme of *Macbeth* and undoubtedly *Maqbool* also has the ability to mesmerize the audience. Both Shakespeare and Vishal spell of weaving the theme worked well. According to Mohsin et al. (2015), "Watching the plays of Shakespeare as movie adaptations is a visual treat that transports the audience to a cinematic utopia for a couple of hours."

Dis/similarities in the Setup of Both the Themes:

Macbeth exhibits the Scottish culture and royalty which was not totally alien to English people but they were distant from them. The English would not feel at home with the theme and plot set in Scotland rather than in England. Similarly, Bharadwaj sets up the location of Mumbai in *Maqbool*. Mondal (2017), "This sense of alienness is brought forth in *Maqbool* by a strong attachment to Islam, the "other" in India, amongst the film's main characters. By replacing Scotland, with a legitimate ruler (Duncan), by the murky Mumbai underworld, the very space of the film and thereby the "other" that defines this space is rendered illegitimate."

The Postmodern Ambiance of the Movie:

This happens to be the biggest segregation of *Maqbool* from *Macbeth* but Shakespeare is free of era and region. The huge diversion of the classes presented in *Maqbool* kept the originality intact. In *Macbeth*, the story deals with the royals and nobles while in *Maqbool* whole set up shifts to the gangster of Mumbai underworld.

The infrequent changes in the plot of *Maqbool* create an atmosphere of violence which is a prominent feature of Postmodernism. Abbaji/Jahangir Khan (Duncan) is the Don and his most trustworthy man is Maqbool (Macbeth) who once was an orphan but now like a son to Abbaji. The protagonist, the majestic warriors of noble breed, of extremely high status among commoners is the ideal tragic hero of Aristotelian tragedy. The same parameter later was adapted by Shakespeare who presented Macbeth as the tragic hero who this becomes a gangster in *Maqbool*. The Don are the kings in the realm of underworld but are not an equal to the kingship of royals and nobles. The underworld setup is Postmodernism technique which unveils the lowness of the society. Another constant characteristic of postmodernism is paranoia, through which the major characters Maqbool, Nimmi suffered heavily. Similarly, lawlessness, disorder and anarchy, illegal affairs, murders and killings and the use of technology are the important features of postmodernism are found throughout the movie. Supernatural is not a postmodern feature so the two corrupt police officer gossiped in a very casual manner unlike the prophecies of witches in *Macbeth*.

***Macbeth*, The Christian Society; *Maqbool* The Society Muslims Society:**

The ambiance of the play transmits the Christian symbolism. The three witches symbolize the three major elements of Christianity such as God, Son and the Holy Ghost. On the other hand, there is a continuous struggle between the forces of good and evil and the driving force is free will. Hawkins (2013) opines that there is a lot of religious imagery in *Macbeth* such as Shakespeare portrayal of Lady Macbeth and Macbeth refers to the characters of Adam and Eve. On the other hand, Mondal (2017) opine that Muslims are the “others” in India but within the movie *Maqbool*, the whole structure revolves round Muslims. The fashion of dressing, names, language, countenance, Durga visits, offering prayers (Salah/namaz), the religious festival of Eid, references to Ramadan, Muslim funeral, Goat slaughter, reframing of muslim characters from Alcohol, establishes a Muslim dominating environment.

Evil; Not an Option:

The theme of *Macbeth* changes in *Maqbool* when Maqbool is found bound to choose evil path to sustain his survival in underworld where he grew in the company of criminals as an obedient servant of Abbaji. Unlike him, Macbeth was a brave Scottish general whose only flaw was lust for power. However, they both yield to their desires. Furthermore, they were moved by the intense prompting of their bed mates, Lady Macbeth and of Nimmi. Here Maqbool’s ambition remains akin to Macbeth who also wanted to usurp the throne of Duncan. Addition to this Bharadwaj added the element of legitimacy that resulted in tragic down fall of the protagonist and also a number of deaths in the last few minutes of the movie.

Role of Fate/Prophecies:

In Elizabethan age people were fond of knowing about the future especially when they had to make an important decision. Mythology is full of references such as taking guidance from the oracles/witches which later became an important part of the English Literature.

In *Macbeth* witch sisters would only foretell the fate of *Macbeth* but in *Maqbool* the deed is done by police officers, Pandit and Prohit who not only announce the fate of the people but they also seem to design it too. There is a hint of this in the scene where these police officers over the dinner with Maqbool referred to him as the next underworld don as if they were provoking him. In *Maqbool*, the tradition of the prophecies by the witches no longer so Bharadwaj changes the whole scenario of prophesizing and the two officers predicted the future by referring to Vedek Astrological chart. Unlike the witches the corrupt officers took part in the planning with the government officials to wipe out the gangsters.

Though Maqbool neglected the prophecies but he was trapped and became the victim of the politicians such as Palekar and Bhosley and pushed to his unfortunate ending. Unlike Maqbool, Macbeth believed in the prophecies from the beginning.

The Elizabethan Convention of Tragedy; Ghost:

Thomas Kyd's *Spanish Tragedy* became the stereotype model for the tragedy writers of Elizabethan era who inspired Shakespeare also. One of the tragedy conventions was supernatural entities/ghosts that gained huge popularity. Ghosts reveal an important secret to protagonist directly and indirectly to the audience.

In Bollywood non-horror movies there is usually no ghostly element. So, Bharadwaj changed the ghost phenomenon with the psychological trauma of Maqbool. In *Macbeth*, the appearance of ghost Banquo is replaced by the Kaka's dead body that only Maqbool being paranoid saw alive. Maqbool also saw the illusion of blood after killing Abbaji. These were the guilts reminding Maqbool about his crimes. Abbaji's dead body whose eyes were also looking at him at the time of his death, even after his death with his eyes open. This twist intensified the adaptation as well foretell the tragic upcoming in the movie.

Role of Women in *Macbeth* and in *Maqbool*:

Women in Shakespearean plot as well as in Bharadwaj's movies have their own perception, thought process and strong will to fulfill their plans by any means possible. These women impose their will on their men to follow their plan. Both the cultures of *Maqbool* and *Macbeth* are patriarchal but these women challenge this system through their planning actions, and discourse. Nimmi and Lady Macbeth both question the masculinity of their men in order to provoke them to follow the plan to betray and murder their superiors. Unfortunately, after the execution of their plan, both strong headed women lose their sanity. Here Bharadwaj completely followed Shakespearean theme. He gave the Lady Macbeth's attributes to Nimmi including her insanity.

The Beginning and the Prophecies:

In the very beginning Shakespearean plot is very closely followed by Bharadwaj. Maqbool strives his best to avenge Abbaji's brother's murder. This is parallel to the original play *Macbeth* where Macbeth put all his efforts to defeat the Norwegian Army. After the successful avenge,

Maqbool alongside with Kaka who is the substitute of Banque, waited for the further order in one of their adda (office) and had a dialogue with the two policemen Pandit (Witch sister 1) and Purohit (Witch sister 2) who introduced the possibility of Maqbool taking charge of a bigger position in Gang, through some prophecies, as the result of their study of astrology. Drunk Pandit reveals that in six months from then the kingship of the gang would be transferred to Miya (Miya Maqbool). Purohit also emphasized by confirming Pandit's prophecy that Abbaji could be replaced as to Purohit, the prophecies of Pandit were known to be truthful. To this discussion Maqbool, disgustfully put a halt by threatening both the corrupt police officers as to cut their tongue if they did not stop their discussion on the topic of Abbaji's replacement. However, the prophecy started showing its color as soon Maqbool took the charge of deals of the investment in Bollywood. Unfortunate for Maqbool, soon the second prophecy was uttered that Guddu will be the one who will pull Maqbool's reins. The role of the prophecies remains the same in both the Shakespearean theme as well the Bharadwaj's, even though they are centuries apart. Prophecies role is akin in both the plots and they served their purpose well.

Characters:

However, during the adaptation, the transformation grew stronger when an unexpected twist appeared in characterization, that instead of a son, Abbaji has a daughter Sameera (Malcolm), who by all her intentions, has desire to marry to Kaka's son (Banquo's son), Guddu (Fleance). The expected marriage makes Guddu Abbaji's. The story becomes more intense, strengthening Maqbool's tragic flaw to take control of everything.

The most decisive characterization is choosing Nimi for Lady Macbeth. Nimi's betrayal and desire to marry Maqbool is one of a Bollywood's theme that deal with the criminals, their relationship and treatment of women and vice versa. She seduces and provokes Maqbool to take Duncan's (Abbaji's) place after murdering him who leaves no stone unturned to do the task.

Hamartia/Tragic Flaw: Both the protagonist's hamartia is lust of power but in *Maqbool* Bharadwaj introduced the element of legitimacy also. Maqbool wanted to legitimize his position alongside his relation to Abbaji's mistress Nimmi, his own half legitimacy, his second position to Abbaji who consider Maqbool his son and above all the legitimacy of his own son whom he suspects as Abbaji's son in Nimi's womb. This legitimacy element complexes the plot even more.

Nimi is not Maqbool's Wife:

Nimmi unlike Lady Macbeth is not legitimate wife of Maqbool but Abbaji's concubine/keep. The protagonist is also not a noble breed but half legitimate. This twist suits the setup of Mumbai underworld where it is gang leaders follow the tradition of keeping the concubines. This is a core twist that becomes the foundation of the whole tragedy. The concubine and the Don's most trust worthy stand against him in order to usurp everything but met their downfall. This perhaps was the best approach to sow the seed of the conflict that would grow into the tragedy itself especially when Nimmi hatred for Abbaji strengthened it.

Psychological Play of Guilt:

When Maqbool killed Abbaji, his blood splashed on Nimmi in the form of drops, as they couple (Nimmi and Abbaji) was bedding together. This blood stirred Nimi's guilt that grew

stronger with time. Nimmi's gesture of removing the blood became the very symbol which exhibits the insane psychological state of her mind. Akin to this, in *Macbeth*, Lady Macbeth suffered from the same psychological mental trauma which stirred her guilt feelings that resulted, in the first place, from the ruthless murder of the king Duncan. Lady Macbeth suffered from the illusion of seeing and smelling in her hands. At one point, Lady Macbeth revealed in Act 5, Scene 1, and Page 3 that all the Arabian fragrances couldn't overcome the smell. Similarly, Nimmi also had illusions of Abbaji's blood on her body. This human psychological trauma remains the same in both the themes. It was a very wise of Vishal to maintain the similarity of the psychological trauma intact to his adaptation. This intensifies the story and also to predict the fate of the major characters.

Karma:

Maqbool knew that Abbaji killed his boss and usurp the Don-ship in the past. Maqbool did the same, but everyone suspected him and the whole gang isolated Maqbool. Sen (2009) writes that This murder took place in the middle of the movie, {sic} It appears as some kind of imbalance in the plot. The scholar cites Rosenthal (2007) that radical reworking was the reason that tied up Nimmi, Maqbool and Abbaji and this relationship became the reason of such circumstances which lead to this murder of Abbaji that occurred in the middle of the movie. The scholar continues to opine that, as in-fact Lanier has analyzed closely (2007) that Abbaji's Murder and the consequences of Abbaji's Murder the development of the plot till the final scene of the movie very closely parallels the plot of the *Macbeth* even the motifs and character are played the same very way.

Police Officers Replace Weird Sisters:

The role of weird witch sisters is given to the comical and corrupt police inspectors who revealed the prophecies that spell out the main theme of the play. One of them already knew that Nimmi was in love with Maqbool when they said that Maqbool will take Abbaji's place. The seed of malice took birth from with this statement and so, the stunning tragedy was produced.

Legitimacy:

This characteristic remains a prominent feature of Vishal's Bharadwaj's *Maqbool*. Maqbool is an orphan, knows not of his parenthood or lineage. Nimmi is a concubine and in an illegitimate love affair with Maqbool. Both know their marginalized status in society and they want their relationship to become legal and respectable. This kind of legitimacy issue is not found in any other adaptation of *Macbeth*. According to Mondal (2017) Akira Kurosawa's *Throne of Blood* (1957) is not a direct cinematic retention of Shakespearean *Macbeth* that exhibits 11th century Scotland. Washizu is a warrior from medieval Japan whose main interest belongs to mainstream and he does not care much about the issues of legitimacy. Unlike Washizu, Maqbool wants to become the gang leader as to discard his half legitimate position in society as well as he wants to legitimize his relationship with Nimmi who serves as the concubine to Maqbool's master. Nimmi was also burning with the desire to shed her marginalized status and she also wants to legalizes her love affair with Maqbool. The scholar opines, "Macbeth's career moves from being a thane to a king, while Maqbool's career progresses from being a trusted follower of Abbaji to a

failed attempt of gaining legitimate power ironically in an illegitimate hierarchy of Mumbai mafiadom [*sic*].” That finally leads Maqbool to his tragic downfall.

Songs:

Of course, songs are introduced to the movie as it is the essence and essential of Indian movies. Songs and dance performance is a very unique and particular convention of Indian cinema. The success of the movie is predicted from the success of the movie’s songs. Songs are an integral part of the Bollywood cinematic industry. So, songs were brought into *Maqbool* too even though the story doesn’t allow much of the music.

Conclusion

This journey of transformation of *Macbeth* to its cinematic adaptation *Maqbool*, proves that through the hard work Bharadwaj achieved a matchless distinction in making a justified classic adaptation though it’s not easy to manage the sublimity, dealing with a Shakespearean theme for adaption. The hard work is beyond imagination, behind a massive project such as *Maqbool*. Shakespearean plots are intense and his characters are closely similar to real life people. Keeping the era and region it is difficult to decide as to stick to the original ideas for the film or to borrow from literary works and transform them to more delightful themes to entertain the audience of the current era. Few support the idea of adapting from the Shakespearean classics. For instance, Jha and Banerjee (2016) opine, “The uniqueness of the craftsmanship of Vishal Bharadwaj is that he contextualizes the play with some or the other Indian version of the tragedy. The transposition is remarkable. Not just Maqbool [*sic*], but the other movies too . . . His auteur ship lies in the way he merged the Shakespearean play into Indian politico-social problems that the audience can relate with.” Not only the audience at home are fully entertained but also the movie touches the international market and gained success. Sen (2009) opine that Maqbool triumphed not only in the domestic but also in the international markets for the movie blends the betrayal and the chaos with the gloomy and threatening Mumbai underworld. The love plots are introduced, so important to Bollywood pictures; instantaneously, though, Maqbool addresses the corruption, violence, and communal harmony that became the fundamental parts of Hindi films very recently. The scholar continues to describe that to successfully indigenize Shakespeare, skillful scene-setting, plot construction, addressing convention of the genre keeping the sustenance of composite concepts raised by the intricate issues that are the true nature and identity of Shakespearean plays, is very skillfully done by Vishal Bharadwaj. This adaptation of Shakespeare’s *Macbeth* to *Maqbool* stayed attached to the real plot though it leaps from a certain society to other different society dwelling in a different cultural system of a remote country. Multiple changes and twists were introduced during adaptation so skillfully that they did not alter Shakespearean theme of his play *Macbeth*. Moreover, *Maqbool* was discussed in Daniel Rosenthal’s, 100 Shakespeare Films (2007), published by British Film Institute. There is no doubt that meeting the sublimity of Shakespeare is almost impossible but remaking his theme with unmatched skill, dealing at the same time with a variety of variation and converting the massive hoop of plot, characters, chain of events into an astounding adaptation was Vishal’s big achievement. Choudhury (2018) opine that much of the original narrative was not affected by the technical and thematic changes that Vishal made in order to recreate the story

of *Macbeth*. He introduced several events that are essential to Indian cinema to suit the specific taste of the public audience. The most important addition was the, “Masala/spices”, in the form of song, music, tragic, comic, melodrama, romance, marriage scenes, the impressive dance routines and the item number. However, during the process of the adaptation, Vishal Bharadwaj took special care to keep the originality of Shakespearean storyline intact, so that it brought the same level of stunning effect to Hindi cinema and left the audience speechless. The whole process and taking care of the preservation of the theme during the adaptation is remarkable. McCalum (1996) opines, “Yet the break comes, in some mind. In experience, suddenly, the new connections are made, and the familiar world shifts, as the new relations are seen. We are not looking for a new universal meaning of tragedy. We are looking for the structure of tragedy in our own culture.”

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