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Political Undertones: Vishal Bhardwaj's Commentary on Indian Society through Shakespearean Lens

Nosheen Jaffar^{1*} , Lubna Ali Mohammed² , Muhammad Saleem³ 

¹ Lincoln University College (LUC), Petaling Jaya 47301, Selangor, Malaysia

² Faculty of Social Sciences, Arts, and Humanities, Lincoln University College (LUC), Petaling Jaya 47301, Selangor, Malaysia

³ Department of English Language and Literature, Government Graduate College, Township 54770, Lahore, Punjab, Pakistan

ABSTRACT

This paper critically examines the political and socio-cultural commentary in Vishal Bhardwaj's cinematic adaptations of Shakespeare's *Macbeth*, *Othello*, and *Hamlet*. Through a thematic analysis of *Omkara* (2006), Bhardwaj's adaptation of *Othello*, the film transposes Shakespeare's classic tragedy into the politically volatile landscape of Uttar Pradesh, India, addressing pressing issues of casteism, corruption, and patriarchy. While retaining the central themes of jealousy and betrayal, *Omkara* adds depth by situating these conflicts within the rigid social hierarchies of caste. Omkara, a man of mixed caste origins, becomes emblematic of the marginalization and prejudice faced by those ostracized by caste discrimination. His tragic downfall is orchestrated by Langda Tyagi, whose manipulative actions symbolize systemic corruption and the erosion of moral values in political systems. Bhardwaj also uses the criminal underworld portrayed in *Omkara* to reflect broader patterns of political corruption in India, creating a microcosm of societal decay. The film's exploration of gender dynamics, particularly through Dolly, sheds light on power imbalances and the enduring struggles faced by women in patriarchal systems, emphasizing the intersection of personal relationships and structural inequality. Bhardwaj's trilogy—*Maqbool* (*Macbeth*), *Omkara* (*Othello*), and *Haider* (*Hamlet*)—transcends mere literary adaptation. Each film recontextualizes Shakespeare's narratives to provide a powerful critique of contemporary Indian socio-political issues,

*CORRESPONDING AUTHOR:

Nosheen Jaffar, Lincoln University College (LUC), Petaling Jaya 47301, Selangor, Malaysia; Email: njaffar@lincoln.edu.my

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while also delving into universal human emotions and struggles. By blending Shakespearean drama with regional realities, Bhardwaj creates deeply resonant works that challenge dominant narratives and provoke critical reflection.

Keywords: Vishal Bhardwaj; Omkara; Casteism; Political Corruption; Patriarchy; Political Corruption; Socio-Political Issues

1. Introduction

The movies *Maqbool*, *Omkara*, and *Haider*, directed by Vishal Bhardwaj in the 21st century, seek to adapt and reinterpret most of the dominant themes of Shakespeare's work, further incorporating colcultural discourse that affects contemporary India. The films *Maqbool*, *Omkara* and *Haider* are considered to satisfy more than adhere convectional narrative framework rather explores the obsession that integrates the politics of postcolonial India. This paper aims to examine how Bhardwaj manages to engage the great texts of Shakespeare for the questions of social criticism, especially casteism, corruption, and female oppression. Literature and cinema are two closely related forms of art. Storytelling in oral form transcended into theatre and now into films. Literature influences the development of films even today, particularly in Hollywood and Indian film industry. Bhardwaj, V.^[1-3] the Shakespeare-inspired films that constitute a trilogy- are remarkable milestones in the development of modern Indian cinema. *Macbeth*, *Othello*, and *Hamlet* receive treatment not simply as stories to retell but as war zones on the sociopolitical landscape of current day India.

The relevance of this research is in strategic understanding of cinema as a vehicle of socio-political discourse. Using Bhardwaj's adaptations as cases in point, this study shows that even the classical Western storylines can be utilized by postcolonial societies such as India to address the pertinent issues. This intersection is significant as it helps in comprehending art's place in the context of social criticism.

Past literature has examined Bhardwaj's works mainly as a literary response to the source text, exploring adaptations in terms of detailed analysis of the treatment of the original playwright's ideas, plots and characters' development. However, very few studies have surveyed these movies bearing in mind the socio-political content, particularly on issues like caste and gender. This paper intends to address this shortcoming by providing a table of themes of Bhardwaj's movies and taking into consideration the political message, which is

often overlooked in the current discourse.

This qualitative research is based on a thematic approach towards cultural studies through critical engagement with *Omkara*, *Maqbool*, and *Haider* by Bhardwaj with a distinct focus on casteism, corruption and patriarchy. Given the Indian context for these Shakespearean adaptations explains not only the politics of the adaptations but also their cultural significance. The contribution of this study is that it connects together film studies, politics and literature in order to understand the socio-political nature of Bhardwaj's films^[4].

Bajaj, K.^[5] and Chatterjee, S.^[6] both highlighted the analysis of the film "*Haider*," a cinematic adaptation of Shakespeare's "*Hamlet*," by scholars Bajaj and Chatterjee. Their examination posits that the film adeptly captures the political upheaval and societal marginalization prevalent in Kashmir. They contend that Bhardwaj skilfully utilizes the themes of vengeance and political machination inherent in Shakespeare's original work to illuminate the intricacies of existence in Kashmir, where individual vendettas intersect with broader socio-political tensions. The research accentuates the film's dual significance as both a cinematic reinterpretation and a poignant reflection on the human toll of conflict and the pursuit of justice within a tumultuous region.

Bhardwaj's choice to adapt Shakespearean plays highlights his deep understanding of universal human emotions and power dynamics, which have a significant impact on the Indian socio-cultural setting^[7]. Bhardwaj skilfully navigates the complex fabric of Indian society in his films, addressing issues such as corruption, power dynamics, and family conflicts. This allows for an engaging exploration of the intersection between Shakespearean storytelling and modern Indian realities^[8].

Bhardwaj's approach of cultural transposition revolves around his exceptional skill in effortlessly incorporating Indian cultural themes into the storylines of Shakespearean plays. Bhardwaj skillfully incorporates a unique Indian essence into each adaptation, whether it be set in the Mumbai underworld in "*Maqbool*," the rural hinterlands of Uttar

Pradesh in “Omkaara,” or the politically charged atmosphere of Kashmir in “Haider.” Furthermore, he successfully maintains the thematic integrity of the original works^[9].

In addition, Bhardwaj often includes regional dialects, folk songs, and indigenous performance traditions in his films. This enriches the cinematic experience and adds levels of authenticity to his adaptations^[10]. The fusion of traditional Indian aesthetics with Shakespearean drama in his films enhances the cultural significance and serves as a connection between high art and general cinema^[11].

Bhardwaj’s Shakespearean adaptations have received extensive praise, but they have also generated discussions among critics about the fidelity of his readings and the degree of cultural appropriation involved^[12]. There is a debate among scholars regarding Bhardwaj’s reinterpretations of Shakespeare’s works. Some say that these adaptations may weaken the original spirit of Shakespeare’s works, while others believe that they actually help people from different cultural backgrounds to better comprehend and appreciate the themes of Shakespeare’s plays^[13].

The town square performance of “Madness” by Haider is a powerful representation of the political turmoil related to the Kashmir problem. It also highlights the state’s ability to serve as a platform for social criticism. The film adeptly sidesteps explicit political positioning while delivering a sophisticated analysis of society. Although filmmaker Bhardwaj claims that he did not aim to politicize the picture, he accepts the effect of censorship, albeit minimising its influence. Bhardwaj revealed that he was responsible for 90% of the 41 edits required by the new Modi government’s censors. These edits were mostly made for creative purposes rather than censorship. This staging exercise showcases the film’s creative ability, stimulating a deep analysis of society. According to^[14], every stage has the ability to bring about significant transformation.

“Haider” is a film that combines elements of Kashmiri culture, Shakespearean stories, the Oedipal atmosphere of Hamlet/Haider, local folk music, and the film styles of North India. The film prominently integrates musical components that specifically capture the essence of Kashmir, showcasing Haider’s persona through both traditional dance and a rock interpretation of the gravedigger’s song. Bhardwaj, the director of the film, recognises the difficulties of converting Shakespeare’s works into a different language. He highlights the

significance of capturing the fundamental nature of the play rather than precisely following to its original language.^[4] emphasises the ability of screenwriters and filmmakers to creatively reinterpret Shakespeare’s universe, so establishing a stronger bond with his works within the Indian setting.

The studies undertaken by^[15] examines Vishal Bhardwaj’s cinematic skills, namely his skillful utilization of visual language to communicate political ideas. They analyse aspects such as colour schemes, camera perspectives, and symbolism to clarify the themes of social disparity and power dynamics present in his movies. Bhardwaj effectively utilizes strong contrasts in colour palettes and camera angles to highlight socio-economic inequities, as emphasized by their analysis. In addition, they emphasize his tactical utilization of low camera angles to depict authoritative adults and high camera angles to portray weak persons, thus strengthening the ideas of hierarchy and oppression in the narratives.

Vishal Bhardwaj’s cinematic interpretations of Shakespearean plays, namely “Maqbool,” “Omkaara,” and “Haider,” have garnered acclaim for their narrative, acting, and cinematography. These works also expose notable political undertones, such as corruption, power conflicts, and societal aggression. Bhardwaj’s films delve into power relations, corruption, and violence in a society dealing with the consequences of communalism and political unrest. They go beyond simple adaptations of Shakespearean plays, offering sophisticated investigations of these themes. Bhardwaj skilfully creates a complex narrative that mirrors the diverse and intricate aspects of modern-day India, using detailed characterizations and profound themes. This study seeks to examine the political subtext that underlies Bhardwaj’s adaptations of Shakespeare’s works and how he utilises his films as a means of commenting on the current political landscape in India. The essay seeks to reveal the political subtleties present in Bhardwaj’s films, “Maqbool,” “Omkaara,” and “Haider,” by closely examining the characters, themes, and symbolic motifs. It also emphasises the films’ significance in relation to modern Indian culture.

2. Novelty of the Study

This research addresses a critical gap in the study of Vishal Bhardwaj’s Shakespearean adaptations by focusing on their political commentary on contemporary Indian society.

While previous studies have emphasized cultural translation and cinematic techniques, this work uniquely explores how Bhardwaj uses Shakespeare's themes to critique India's socio-political landscape. Positioned at the intersection of film studies, political science, and adaptation theory, it examines how universal Shakespearean elements are employed to address specific Indian political issues. The study aims to provide new insights into cinema's role in social and political commentary, offering a fresh perspective on how adapted cinema can reflect and shape political discourse in India, while reimagining Western literature in a non-Western context.

3. Political Context and Overview

Bhardwaj's adaptations of any one Shakespearean tragedy including^[1-3] represent an interesting blend of traditional storytelling and the critique of the Indian society. While the films are appreciated for their materials, storytelling and cinematography, they have a strong political aspect. Bhardwaj's films are not just reconstructions of the Shakespearean narratives, but constructive use of these narratives to comment upon the socio-political conditions in contemporary India. His films criticize the Indian political scenario by portraying themes of corruption, abuse of power, social hierarchy, and rioting. This essay seeks to investigate the extent to which the aforementioned issues are incorporated into Bhardwaj's adaptations in the context of Indian society's postcolonial struggles with identity, colonization, or corruption.

The people and society of India can be understood through the interplay between colonial legacies, postcolonial state building, and identity politics. These concern communalism, corruption, caste, and violence, with far-reaching implications for the present social fabric of Nepal. Bhardwaj's films engage with such typological locations within their frame, seeking to critique the ruling establishment's negligence in handling these issues pertaining to the nation^[6].

Communalism, a very potent ugly underbelly has led to large scale confrontations among the various religious groups and factions within India. Significant events such as the demolition of Babri Masjid in 1992 and the 2002 Gujrat riots only served to demonstrate the fact that sarcasm does not facilitate any dialogue between the shares and structures^[16]. This reality is also reflected in Bhardwaj's adaptations – the

nature of political and religious strife and violence and the subversion solicit both individual and collective cost.

Again in India, firms and political customers who have made heavy investments to secure orders & pursue their businesses; political corruption remains a constant in order to retrieve faith from the people. The Commonwealth Games scam, in all its horrid glory, and the Coalgate fiasco are just a few of the many disturbing scandals which illustrate deeper issues inherent in the system, continuous class struggle^[17]. This in turn provides room for Bhardwaj social literary feedback whereby he draws upon Shakespeare.

Constitutional provisions have not proved effective in curbing caste discrimination and millions remain at the bottom of social hierarchy. Viewers of Omkara while watching the movie that is a remake of Othello and its deep and dark side depicted in this film can understand the issues of the lower caste people. The narrative centers on the relationships and features of the character Langda Tyagi and Kesu and the provision of identity politics where class structures define the level of recognition one can attain within the society^[18].

In Maqbool, Bhardwaj remakes Macbeth and targets the Indian politicians of today and the course and the level of violence in the polity. The underworld conflicts of Mumbai and its depiction in the film is a political metaphor and simplistically seeks to relate politics, betrayal, and ambition and how these three do often lead to the fall of society as a whole^[19]. Omkara deals with caste and spatial politics in the forms of State and family and intra family power dynamics. The film predominantly revolves around Omkara, a leader of people from different castes and his right hand Langda Tyagi who is unsatisfied with the emergence and advancement of the lower caste Kesu in Omkara's hierarchy. This socio-economic aspect demolish the caste structure with regard to societal standing and its dire effects as illustrated in caste based discrimination^[20].

Haider, a retelling of Shakespeare's 'Hamlet,' is about the issues of military occupation and surveillance in modern-day India with special emphasis in the region of Kashmir most occupied by militants. The film also shows how state repression affects people and their communities, and how they rise up against the suppressive politics. Restating his position on violence and political terrorism, the lead character of the movie Mother searches for in-depth truth and justice within the subjected nation's people^[21]. Bias is against those who

are cinemas in Indian. Bhardwaj's Shakespearean adaptations are an apt comment on the socio-political dilemmas faced by the nation today. Coming from the lens of the Indian context, he provides the British playwright with new and progressive concepts of combating political malfeasance, casteism, religious clashes, and oppression by civic authorities. His films are not just retellings of great works of literature – they are, expertly, critique of the dysfunctions of the Indian socio-political system. In these adaptations done by Bhardwaj, she investigates power, identity, and justice in India today.

4. **Maqbool, an Adaptation of Shakespeare's Macbeth**

Maqbool, a 2003 film that was directed by Vishal Bhardwaj is loosely modelled on 'Macbeth' and therefore investigates an eventful relationship of loyalty and ambitions, where power and betrayal are gameplays of the Mumbai underworld. This particular film is quite interesting in examining the politics-crime nexus in India, which is disturbing in a way as it is based on real events and tells of social evils that promote corruption in a democratic country.

The figure of Abbaji, as Mixture of effeminacy and Machismo with High Political Connections who is the powerful underworld conglomerate provides the pivotal action in the context when his character is killed as a clear indication for a system failure where such partnerships flourish. Abbaji's character rings familiar with the political henchman or a faction leader, which to the Indian context illustrates where politics and crime Kingdom meet.

Abbaji's aide Kaka, was reminiscent of Banquo in that just as Banquo represented steadfastness and the price of treachery, Kaka was a trustworthy supporter. Knifed by Maqbool on the behest of his love Nimmi, looking at such circumstances, people understood the reason as to why violence runs rampant in such social circles. The film depicts Kaks's understanding of what politics is about, rather brings out the default reluctance of politicians to talk about or delve into the reality of crime rates in the title: 'Politics is the biggest crime; once you are a politician, you can do any crime you want', as Bhardwaj, V.^[1]

Maqbool's desire is similar to that of Macbeth in terms of power as reflected in the ambition of the plot's protagonist of the film who wants to go to the top of the crime ladder.

The once aspirational character expresses his ambitions in emphatic words: "I will become the don. If I don't become the don, I will be nothing. A man, who has nothing, has no name"^[1]. This indicates the limited scope of individual self-worth and the scope of aspirations in a soft focus yet terrible, corruption-infected world. The similar realization was also in the case of Macbeth. Bravery and valor might exude the need for everything and the drive to achieve one's ambition may sometimes overwhelm reason, like 'I have no spur/To prick the sides of my intent, but only/Vaulting ambition. Which o'er leans itself/and falls on th' other' (Shakespeare, Macbeth, Act I, Scene 7).

Bhardwaj's version goes on to show how the gangsterism is actually a good triangular pyramidal system that operates like a top synthesis of the elected political order in India. The movie demonstrates that within the ambit of this ambition does not end as just being personal; it also includes the possession of political power. Abbaji's abuse of the political system in order to control the police is an unfortunate portrait of the contemporary world that allows criminals to use the institutions of politics for their purposes.

Additionally, Maqbool explores gender relations by focusing on Nimmi's character that has a resemblance to Lady Macbeth. She operates in a completely male dominated criminal world, and being trapped within the confines of such a life, wants escape as well as self-preservation which is representative of more common issues that females confront in Indian society. To conclude it can be said that the themes of ambition metastasis as well as power destroy the life and psyche of most in Macbeth and Maqbool. These are films that while Shakespeare's works deal with themes that cut across cultures and time Burke's parallelism presents these concepts in the current socio-political context of India. Focusing on the relationships between crime and politics and tension between the personal and the political Maqbool offers new visions of politics, corruption and social justice today.

5. **Omkaara: A Narrative of Envy and Betrayal**

Vishal Bhardwaj's depiction of the 2006 Shakespeare drama Othello in the film Omkara (2006)^[2] presents an adaptation set in rural India and speaks of jealousy, infidelity, and

revenge as well as the politics of the area. The Movie is picturization of power relations in the country side, especially the upper upper-lower lower caste and the character Langda Tyagi, a lower utmost caste man who has a complex against upper caste Omkara, demonstrates this hatred.

Langda's plans to sow discord between Omkara and his wife Dolly are aimed at the sense of helplessness and marginality felt by lower castes. "For how long will we take orders from these brahmins? For how long will we do their mercenary jobs?" is the expression of comical frustration and anger of those who have no political power^[2]. This therefore elicits a wider focus on caste-based disparities which exist in the rural villages in India.

The movie basing on the plot of the story also makes a huge report on the corrupt rural politics featuring Bhaisaab, Omkara's guru. This type is the Bhaisaab as the political figure, who supports the corrupt system represents Political corruption, she is involved in electoral malpractices and corruption. As he states, "Either money, muscle or manipulation, elections are won by all sorts of things. In the game, none of these is with us. We have to think," this statement sums up the corruption in the electoral process in the rural areas^[2]. Therefore, "Omkara" is a revealing perspective on exploitation and unethical behaviour in the political world, addressing how these matters impact the life of the characters and the plot as a whole.

Both "Omkara" and *Othello* analyze political and social corruption in the respective countries, but they reflect different cultures. Both presents political issues but in Othello, racism in the society of Venice is underlined while in Omkara this is removed but caste discrimination takes its place and the intricacies of rural Indian's identity comes into fold. Though both stories deal with the issue of betrayal, Langda Tyagi's manipulation parallels that of Iago and vice versa. Through Bhardwaj's adaptation, we can see how social issues are incorporated inside the existence of the adaptation, especially castes and political powers and their relations on people and society. While belonging to a majority throughout the caste system, Omkara's ancestry as a mixed-caste person suggests an identity that is much debated in India. Even though he has power, he also has to confront prejudice from society. His inability to fit in is akin to most people who have to deal with caste discrimination. Moreover, "Omkara" deals with the issues of gender relations as well,

in the character of Dolly based on Desdemona. Interacting with Omkara though brings forth the political dimensions of relations and subverts the expectations of women from men.

Lastly, it can be said that in "Omkara", a literacy's perspective cannot prevail, and casteism, corruption and sexuality are masterfully shown and explored in the society of India today. The narratives put forth in Bhardwaj's films leads the audience towards the brutal aspects of the political climate without letting go of the human suffering and the trust imposed on it. It places the work of Shakespeare in a rural setting of Uttar Pradesh, which allows. Omkara stands out as a critique of the quest for identity, power and the system of oppression that is still sadly relevant.

6. Blood, Madness, and Revenge: The Narrative of 'Haider'

Bhardwaj, V.^[3] is an entirely new aikatharsis of a Shakespearean classic, the Hamlet, inserted into the socio-political climate of the Kashmir conflict in the 1990s. Subtle in style and conceptual approaches as it is, the movie meanwhile tackles the issues of revenge and betrayal, insanity and cold war within the family, and, critique of the state and the violation of human rights. Khurram, the film's character who resonates with Hamlet's uncle Claudius, has a moral lust in him, working with the Indian army for his own selfish motive, which think contrasts to the human rights infringement in the region.

Bhardwaj's dialogue describes Khurram's treachery character very well: "Hum tohrangmanch ki kathputliyan hain jiskidorussupar wale kehaathonmeinbandhihai. Kab, kaun, kaiseuthega ye koi nahinbataasakta. Lekin hath main aagaya toh kheench doonga." (There are puppets in everybody, pulling our strings, but only He knows when and how and if at all, our strings will be pulled. But if I get a chance, I will grab it with both hands and pull it myself)^[3]. This depicts the helplessness exuded by people in a time of political unrest and this critique of collaborationism is further developed within the film.

Haider also grapples with the intricate connection of self and self-determination in Kashmir and the attempts made by Kashmiris to define their culture and politics against the overpowering impulses of nationalistic aggression. A cultural historian and Haider's father, Dr. Hilal Meer, also falls

prey to the violence perpetrated by the custodians of the state, a metaphor of the historical erasure of Kashmiris, if I may add. Interestingly enough, this act of abduction always reminds them of the brutal institutionalized violence which mock their narratives.

As the scenes progress, the viewer is privileged to know and appreciate the level of emotions that the film gives — through the interaction between Haider and his mother, Ghazala, on how they deal with grief and loss.

Haider: “Kyun Dadu aaya nahi?” (Why didn’t Dadu come back?)

Ghazala: “Tumhein kya lagta hai? Ek aamaadmi ki laash se fark padta hai?” (Is there anybody who gives a damn about an ordinary man’s corpse?)^[3].

The confrontation in which Haider leaps over Khurram’s head enraging himself clocks the tragic impotence that revenge seems to lead inside the dome of political violence. Both Haider and Hamlet study the relationship of individuals and the apparatus of the state exploring how politics affects a person and his/her surroundings. Both tales share timeless themes of betrayal and revenge, the irresistible temptation of power shedding light on how low humanity can sink amid warfare.

Bhardwaj’s *Maqbool*, *Omkara* and *Haider* too offer snap shots criticisms of modern India while striking the young and petty tyrants. In *Omkara*, psychological casteism stems from Langda Tyagi “abusing” *Omkara*’s weaknesses, thus peeling societal layers. *Haider* addresses the issue of the marginalization of Kashmiris due to the oppressive forces of the state and the apathy of its rulers regarding the pain of the people.

Bhardwaj’s film works structure, color function, inner and outer action are all directed toward bolstering the argued political relevance of the films. For instance, in *Maqbool* chiaroscuro also helps embroil the dynamics of the story in the conflict of good and evil and of moral conflict; in *Omkara* mental images of rich villages are contrasted by urban deprivation seeking such poverty of social and economic order in relation to development.

Additionally, the stories are extremely effective due to the combination of images with music and sound which add vertical dimension to the narration. Internal conflict and internal brutality are factors to the plot of violence and chaos in *Haider*, and the audience is provided with clues in the form

of a soundtrack that complements these factors. In the end, the movie *Haider*, though originally inspired by the works of Shakespeare, settles for less than being stunning at presenting the human dimension of violence in Kashmir. Through dealing with the issues of pain, vengeance and degeneration of morals, Bhardwaj makes an important social statement regarding the current state of the affairs in India and provokes the audience’s thoughts about the history’s knock-on effect and people affected by the violent events.

7. Findings and Discussion

Vishal Bhardwaj’s Shakespearean adaptations - *Maqbool*, *Omkara* & *Haider* - Comment on the contemporary Indian socio-political issues through the tragi saga with a satirical angle. It turns out that there is more to analysis. All three films lay bare the deep rooted soil of corruption of Indian politics, illustrated through crime-politics nexus of *Maqbool*, rural political manipulation of *Omkara* and state oppression of *Haider*. These adaptations deal with India’s complicated social structure mostly as *Omkara*, in particular, moving the racial themes of *Othello* to a caste issue. One film after another depicts how the pursuit of power enables violence and moral decay, taking the theme of Shakespeare to an Indian setting. *Maqbool* in which Nimmi’s looks unravel and mutate with ease also see women grappling with gender roles in Indian society, from Nimmi to Ghazala in *Haider*. Both *Omkara* and *Haider* particularly delve into questions of cultural identity and of the marginalization of Kashmiris, and also of identity struggles within the caste system. *Haider*, for example, carries a strong critique of state authority, of how that authority affects our individual freedoms, and our human rights.

Bhardwaj’s translations have uniformly interchanged Shakespeare’s themes with contemporary issues of India. By localizing these universal narratives, he brings about a strong medium for social and political commentary. The films reflect the Indian social, complex flaws. Its director’s way is also not just adaptation; it is reimagining where Shakespeare works are brought into relevance for Indian audiences of today. Using an organic connecting of classical stories with present socio-political matters, Bhardwaj builds up a new cinematic dialect that traverses across cultural and temporal lines. An important part of the discourse around what Indian

cinema has to say about social critique, these films are significant. Adapting highlights how these adaptations can be used as vehicles to solve some of our pressing social problems in new and in unexpected ways, changing both the source material and contemporary climate. And it works because these adaptations manage to externally embody the ideology of what is successful in Shakespeare: the success of these adaptations is that they manage to externalize in themselves all that is successful in Shakespeare, all its authentic themes are maintained and then do they give you something which you can relate to.

8. Conclusions

Vishal Bhardwaj's *Maqbool*, *Omkara*, and *Haider* are in my view inventive interpretations of how political issues within Indian society can be portrayed in the coming-of-age genre. All three films portray ambition, betrayal and moral decadence while also tackling socio-political issues like nepotism, casteism, and war. *Maqbool* expresses the effects of alienation and loss of values, *Omkara* concerns itself with caste systems and prejudice, and *Haider* focuses on crossfire between sovereign and insurgents in a beloved land of Kashmir. Collectively, these films push the audience to grapple with the nature of power and its ethics in contemporary India. This is, however, in spite of this thorough analysis, some constraints still persist. With regard to the naturalization of major socio-political themes, gender perspectives, regional dimensions or even Bhardwaj's approaches should be ignored. Moreover, the understanding that some deviations in audience reactions due to contextual differences may exist is absent in the readings. Further studies might grow from the inclusion of gender perspectives and cultural studies as well as film theory. Audience reception studies across different audiences will highlight their different cultural meanings. Reading about other adaptations of Shakespeare in different cultures will also help deepen the knowledge of power, betrayal and justice for Bhardwaj's cinema and his social discourse.

Author Contributions

Conceptualization, N.J.; methodology, N.J.; validation, N.J.; formal analysis, N.J.; investigation, N.J.; writing-original draft preparation, N.J.; writing-review and edit-

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The research is a qualitative research. The exploratory domain involves analytical research, where on the basis of previous existing knowledge and data, information will be collected and through existing theories and researches, new deductions will be formulated. This research is more of a conceptual research where after a formulation of a contention and an exploratory topic, material has been gathered, analyzed, and after the review of content and information, an analysis has been carried out, on the basis of which interpretation and analysis has been deduced

Conflicts of Interest

The authors declare that there are no conflicts of interest related to this publication.

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