

Shakespeare in Bollywood : Adaptation, Transcreation, and the Indian Cinematic Imagination

Dr. Leena Pundir

Abstract : Although the plays of William Shakespeare are products of a distinctly Elizabethan English culture, they have travelled across linguistic and cultural borders to acquire vibrant afterlives in world cinema. Few film industries have engaged with the Bard as energetically as Bollywood, whose own theatrical genealogy in nineteenth-century Parsi theatre had already domesticated Shakespearean plots, characters, and rhetorical conventions long before the advent of sound cinema. This paper traces Bollywood's long conversation with Shakespeare, from Sohrab Modi's pioneering *Khun ka Khun* (1935)—the first Hindi-Urdu sound adaptation of *Hamlet*—and Kishore Sahu's *Hamlet* (1954) through the romance and comedy adaptations of *Bobby* (1973), *Angoor* (1982), *Qayamat Se Qayamat Tak* (1988), *Saudagar* (1991), *Ishaqzaade* (2012), *Goliyon Ki Raasleela Ram-Leela* (2013), and *10ml Love* (2012), to the auteurist trilogy of Vishal Bhardwaj—*Maqbool* (2003), *Omkara* (2006), and *Haider* (2014). Drawing on the scholarship of Trivedi and Chakravarti (2018), Sen (2009), and Chatterjee (2020), the paper argues that these films do not merely “borrow” Shakespeare; they transcreate him, refashioning the plays in light of caste, communal politics, regional violence, family melodrama, and the song-and-dance economy of mainstream Hindi cinema. The persistence of Shakespearean adaptation in Bollywood, four centuries after the playwright's death, attests not only to the universality of the source texts but also to the generative power of Indian cinematic idioms to inhabit, interrogate, and reanimate them.

Keywords : Shakespeare, Bollywood, adaptation, transcreation, Vishal Bhardwaj, Parsi theatre, Indian cinema, comedy, tragedy.

1. Introduction : “Fair is foul, and foul is fair,” declared the then Union Minister of Human Resource Development, Smriti Irani, during a 2016 parliamentary debate on the Jawaharlal Nehru University arrests and the death of research scholar Rohith Vemula, accusing the opposition of “twisting facts” to suit their political stance. That a Shakespearean witch's incantation from *Macbeth* (c. 1606) could circulate so naturally in twenty-first-century Indian political rhetoric is itself proof that the Bard of Avon remains an active part of the Indian public imagination some four hundred years after his death.

Shakespeare's plays, though products of a distinctly English literary culture, are today universally recognised and applauded. They have been translated into virtually every major human language and adapted across folk theatre, classical dance, and cinema (Trivedi & Chakravarti, 2018). Bollywood—the Hindi-language film industry centred in Mumbai, with its taste for charged dialogue, emotional intensity, and spectacular set-pieces—is in many ways naturally inclined towards the Shakespearean world. As Poonam Trivedi has argued, the encounter between Shakespeare and Indian cinema is not a one-way “influence” but a dialogic field of “local habitations” in which Shakespearean material is reanimated through indigenous narrative grammars and performance traditions (Trivedi & Chakravarti, 2018, pp. 1–4).

This paper traces a representative selection of Bollywood films that draw on Shakespeare's plays and examines their critical reception by audiences whose cultural reference points are far removed from those of the seventeenth-century Elizabethan theatre-goer. It is precisely Shakespeare's versatility, the paper argues, that allows his works to be adapted into Bollywood films and to win the affection of audiences four centuries after his death.

2. Shakespeare's Entry into Indian Cinema: The Parsi Theatre Legacy : Shakespeare entered Hindi cinema through Parsi theatre, the bilingual (Urdu–Gujarati and later Hindustani) commercial stage tradition that flourished in Bombay between the 1860s and the 1930s. Parsi theatre companies routinely staged “Indianised” Shakespeare—*Gorakhdanda* (1912),

Narayan Prasad Betab's adaptation of *The Comedy of Errors*, and *Sher-Dil* (1918), Najar Dehlvi's rendering of *Othello*, were among the most successful productions of the period (Indian Culture Portal, n.d.). When the Parsi drama companies began to convert themselves into early film companies, this Shakes-pearean repertoire travelled with them.

Sohrab Modi (1897–1984), a celebrated Shakespearean stage actor with the Arya Subhodh Theatrical Company at Gwalior, played Hamlet in *Khoon ka Khoon* (1935)—“Blood for Blood”—which is generally regarded as the first Hindi/Urdu sound adaptation of a Shakespeare play and one of the earliest talkie versions of Hamlet anywhere in the world (*Khoon Ka Khoon*, n.d.; Notebook Primer, 2025). Directed by Modi under his Stage Film Company banner, the film was substantially a recording of a stage production, shot using two cameras as the play was performed live (*Khoon Ka Khoon*, n.d.).

Credited as “the man who brought Shakespeare to the Indian screen,” the film was Modi's debut as a director. The story and script were by Mehdi Hassan Ahsan, drawing on his Urdu adaptation of Hamlet, which had earlier furnished the script for Dada Athawale's silent film *Khoon-e-Nahak* (1928). Naseem Banu made her screen debut as Ophelia. The film has been cited by P. K. Nair, founder of the National Film Archive of India, as one of the “21 most wanted missing Indian cinema treasures” (*Khoon Ka Khoon*, n.d.). Although not a commercial success, Modi's film was appreciated for its Urdu dialogue, the “quality of the play,” and his own acting. Modi followed *Khoon ka Khoon* with *Said-e-Havas* (1936), an adaptation that bricolaged material from *Richard III* and *King John*, and his brother Rustom Modi later directed *Pak Daman* (1940), based on a stage adaptation of *Measure for Measure* (Notebook Primer, 2025).

3. The First Surviving Hindi Shakespeare: Hamlet (1954) : The oldest surviving Indian Shakespeare film dates to 1954: Kishore Sahu's Hindi-language *Hamlet*, in which Sahu himself played the Prince of Denmark opposite the young Mala Sinha's Ophelia (*Hamlet* [1954 film], n.d.). The film made significant plot changes to cater to Indian film-goer sensibilities, with Ophelia narrating her part in flashback and singing with friends, and the gravediggers “used for comic effect.” Inspired by the Parsi theatre tradition, Sahu's monologues incorporated couplets from major Indian poets and reused portions of dialogue from Ahsan's *Khoon-e-Nahak* (1928): Ophelia sings Bahadur Shah Zafar's ghazal “Na Kisi Ki Aankh Ka Noor Hoon,” and a dying Hamlet quotes Zauq's “Laai Hayat Aaye, Qaza Le Chali Chale” (*Hamlet* [1954 film], n.d.).

The film performed “reasonably well” at the box office. It was praised by the Filmfare critic but harshly attacked by Filmindia, which called it a “slander” to Shakespeare. According to Manju Jain, the British actor Sybil Thorndike, who attended the Bombay premiere, found the actress playing Gertrude “magnificent” (*Hamlet* [1954 film], n.d.). The film is now widely cited as the most textually faithful of the early Hindi Hamlets and an important transitional work between Parsi theatre and modern Hindi cinema.

4. The Comedy of Errors in Bollywood : Gulzar adapted the script of his commercially unsuccessful film *Do Dooni Char* (1968) for *Angoor* (1982), which became one of Hindi cinema's most fondly remembered comedies. *Angoor* is itself a remake of the 1963 Bengali film *Bhrantibilas*, based on Ishwar Chandra Vidyasagar's nineteenth-century Bengali novella of the same name, which transposes Shakespeare's *The Comedy of Errors* (c. 1594) to a Bengali setting. Unlike many contemporaneous Hindi comedies that turn on deliberate deception, all the characters in *Angoor* are sincere; it is destiny—the chance encounter of two pairs of identical twins separated in childhood—that drives the farce.

Shakespeare's *The Comedy of Errors*, believed to have been written around 1594, has inspired at least six Indian adaptations across several language industries: *Bhrantibilas* (1963 Bengali, starring Uttam Kumar and Bhanu Bandopadhyay), *Do Dooni Char* (1968 Hindi, starring Kishore Kumar and Asit Sen), *Angoor* (1982 Hindi, starring Sanjeev Kumar and Deven

Verma), *Ulta Palta* (1997 Kannada, starring Ramesh Aravind and Karibasavaiah), *Aamait Asal Eemait Kusal* (2012 Tulu, starring Naveen D Padil and Jyotish Shetty), and *Double Di Trouble* (2014 Punjabi, starring Dharmendra and Gippy Grewal) (Business Insider India, 2014). Together they constitute one of the most prolific intra-Indian dispersals of a single Shakespearean text across the subcontinent's film industries.

5. "Two Households, Both Alike in Dignity": *Romeo and Juliet* in Bollywood : Composed around 1595–96, *Romeo and Juliet* has been the single most adapted Shakespearean play in Hindi cinema, with many of its adaptations becoming major box-office successes. Indian audiences have long been drawn to the archetype of a young couple, deeply in love, pitted against the combined forces of family and society—an archetype that maps readily onto India's arranged-marr-riage cultures and the rigidities of caste, class, and religion (Notebook Primer, 2025).

Among the most discussed Hindi reworkings of *Romeo and Juliet* are: *Bobby* (1973), which paired the debutants Rishi Kapoor and Dimple Kapadia and introduced into Bollywood the genre of teen romance set against a rich-versus-poor class antagonism; *Ek Duuje Ke Liye* (1981), starring Kamal Haasan and Rati Agnihotri as a Tamil boy and a North Indian girl who can barely speak each other's language and who end the film in suicide; *Sanam Teri Kasam* (1982), starring Kamal Haasan and Reena Roy; and *Qayamat Se Qayamat Tak* (1988), starring Aamir Khan and Juhi Chawla, in which the lovers fall for each other knowing that their parents are bitter enemies. Koel Chatterjee (2018) has argued that *Qayamat Se Qayamat Tak* has been critically neglected as a Shakespeare film despite being one of the most consequential romance adaptations of the post-1980s mainstream.

Saudagar (1991), starring Dilip Kumar and Raaj Kumar, was a silver-jubilee success. Anupam Kher's role as the village priest Mandhari functions in the film much as Friar Laurence does in Shakespeare's play—a well-meaning intermediary whose efforts at reconciliation are overtaken by the violence of inherited feud. *Ishaqzaade* (2012), starring Parineeti Chopra and Arjun Kapoor, was a worldwide commercial hit and reframed the lovers' feud through the optic of communal politics, narrating a clandestine marriage between the children of rival political families from different religions whose elders ultimately resolve to kill them.

In *Issaq* (2013), the story is transposed to Banaras and its hinterland, where the violence of an urban-elite-controlled sand mafia is met with equally violent retaliation by Maoist insurgents. Two influential Banarasi families, the Kashyaps and the Mishras, are at brutal feud; predictably, their children fall in love, and what follows is a high-octane action drama in which Shakespeare's domestic tragedy is recast as a parable of contemporary resource-extraction politics.

Sanjay Leela Bhansali's *Goliyon Ki Raasleela Ram-Leela* (2013) trans-ported the story to a fictional Gujarati village called Ranjaar, notorious for the manufacture of arms and ammunition, where two clans—Rajadi and Sanera—have been at odds for the past five hundred years. Their children develop a romance, elope, and finally come to the conclusion that the only way to end the cyclical bloodshed between their clans is to sacrifice their own lives. The two clans unite to cremate their bodies together. Meena Iyer of *The Times of India* awarded the film four out of five stars, noting that "since the plot is Shakespearean, the maker has the arduous task of telling you this story on an opulent scale" and praising Bhansali's precise integration of "vintage palaces and daunting deserts" (Iyer, 2013).

6. Vishal Bhardwaj's Shakespearean Trilogy : Vishal Bhardwaj (b. 1965) is an Indian film director, screenwriter, producer, music composer, and playback singer who has come to be regarded as Hindi cinema's preeminent Shakespearean. The recipient of seven National Film Awards across four categories, he garnered international critical acclaim for writing and directing a trilogy of Indian adaptations of Shakespearean tragedies: *Maqbool* (2003), based on *Macbeth*; *Omkaara* (2006), based on *Othello*; and *Haider* (2014), based on *Hamlet* (Bhardwaj

filmography, n.d.). Reviewing the trilogy in *The New York Times*, Rachel Saltz observed that these films make “Shakespearean tragedy seem a natural lens through which to view contemporary India” (Saltz, cited in Federal, 2024). Trivedi (2018) has argued that Bhardwaj’s trilogy is distinguished by its consistent foregrounding of female agency, particularly through the figure of “woman as avenger,” within the male-centred world of the Shakespearean tragedy.

6.1. Maqbool (2003): Macbeth in the Mumbai Underworld : Bhardwaj has stated that he read a short version of Shakespeare’s *Macbeth* (c. 1606) and immediately wanted to turn it into a gangster film. The result, *Maqbool* (2003), is set against the backdrop of the Mumbai underworld and was screened at the 2003 Toronto International Film Festival and the 2004 Cannes Film Festival.

The film brought together some of the most accomplished actors of Indian parallel cinema: Pankaj Kapur, Irrfan Khan, Tabu, Naseeruddin Shah, Om Puri, and Piyush Mishra. An underworld don’s mistress falls in love with his trusted lieutenant; they begin an affair, she instigates him to kill the don, he does, and retribution duly follows. Om Puri and Naseeruddin Shah, playing two corrupt astrologer-policemen who predict the lieutenant’s rise and fall, fulfil a function analogous to that of the three witches in the original play. Outlook noted that the film “effectively transported the essence of the story to the milieu of the Bombay underworld of our times,” while Variety observed that although the film is visually accomplished, audiences may need familiarity with *Macbeth* to fully appreciate it. Though the film underperformed commercially, it is now widely regarded as a landmark in Indian acting and direction.

Sita Menon, reviewing the film for Rediff.com, called it “a visual gallery that is an intelligent blend of dark, tragic overtones and comic, satirical undertones” (Menon, 2004). CNN-IBN included *Maqbool* in its 2013 list of the “100 Greatest Indian Films of All Time,” and in 2010 the critic Raja Sen listed it among the “Top 75 Hindi Films of the Decade.” Jaffar, Mohammed, and Saleem (2024) have argued that *Maqbool*’s relocation of *Macbeth*’s ambition into the criminal economy of contemporary Mumbai constitutes a sustained allegory of the nexus between organised crime and political power in postliberalisation India.

6.2. Omkara (2006): Othello in Rural Uttar Pradesh : In 2006, Bhardwaj adapted *Othello* as *Omkara*. The film is set in Meerut against the backdrop of the political and electoral system of Uttar Pradesh, with the eponymous “Omi” (Ajay Devgn) reconceived as a baahubali—a strongman enforcer for a local politician. *Omkara* premiered at the 6th Marrakech International Film Festival and was screened at the Cairo International Film Festival, where it won the Best Artistic Contribution in Cinema award (Bhardwaj filmography, n.d.).

When Dolly confesses that she eloped with Omi and was not abducted, her father leaves feeling betrayed and ashamed. Bhardwaj here references one of the most consequential lines of *Othello*, with Dolly’s father repeating the couplet almost verbatim, albeit in translation: “Look to her, Moor, if thou hast eyes to see / She has deceived her father, and may thee.” The film won three National Awards and the Special Jury Award at the 54th National Film Awards. Although *Omkara* was met with critical acclaim, it was a commercial disappointment in India: its dark themes and use of rustic colloquial language, including expletives consistent with the milieu, kept family audiences away. The film, however, opened to positive box-office responses in North America and the United Kingdom. Baruah (2024) has read *Omkara* as a sophisticated commentary on caste, masculinity, and the structural impossibility of mobility for lower-caste enforcers in regional Indian politics.

6.3. Haider (2014): Hamlet in Kashmir : Bhardwaj completed his Shakespearean trilogy with *Haider* (2014), an adaptation of *Hamlet* set against the insurgency-hit Kashmir conflict of 1995 and the phenomenon of enforced disappearances of civilians. The film starred Shahid Kapoor in the title role, opposite Tabu, Kay Kay Menon, Shradha Kapoor, and Irrfan Khan (Haider, n.d.). According to widely reported accounts, Shahid Kapoor charged no fee for the role.

Recalling the Kashmiri journalist Basharat Peer's memoir *Curfewed Night*, Bhardwaj contacted Peer and the two co-scripted Haider together. Peer has described how the writing team "agonized a lot" over the soliloquies. Sections of the famous "To be or not to be" speech were translated directly into Hindi; the "apparel maketh the man" soliloquy was omitted for reasons of length. The exchange in which Hamlet meets Rosencrantz and Guildenstern and reflects on Denmark being a prison was retained and translated; new soliloquies were created in order to convey Haider's madness and the film's political satire. In one of the film's most striking sequences, Haider—his head shaved and his clothes torn—rants from a traffic roundabout in Srinagar, intermixing nonsense jokes with verbatim recitation from the Armed Forces (Special Powers) Act (Pal, 2014).

Peer has further observed that an adaptation need not slavishly follow the original; the role of Fortinbras, for example, is barely present in Haider. The world of King Claudius and Polonius is reimagined as the world of the counter-insurgency apparatus and the government-run, counter-insurgent militias, and it is this nexus that thematically dominates the action of the film (Pal, 2014).

Haider, a young student and poet, returns to Kashmir at the height of the conflict to seek answers about his father's disappearance and is drawn into the politics of the state. Toward the climax, Haider weeps beside the body of his mother and resolves to kill Khurram. He is held back, however, by the memory of his mother's words that "revenge only results in revenge," and he ultimately spares his uncle. Khurram begs Haider to kill him in order to free him from the burden of guilt and to avenge his father, but Haider refuses and walks away. Shahid Kapoor learned a six-page monologue for the climactic sequence in which his character feigns madness, delivering the speech before a crowd of approximately 5,000 extras in a single shoot lasting three to four hours.

The costume designer Dolly Ahluwalia, who won the National Film Award for Best Costume Design for the film, has said that her central challenge was to articulate Haider's psyche through colour, texture, and cut. The signs of his madness, for instance, are visually figured through the pom-poms on his cap during the song sequence "Bismil"—a citation of the traditional Kashmiri folk dance Dumhal performed by the Wattal community. Of the climactic snow sequence Ahluwalia has written: "Against that white snow backdrop I stuck to black and reds to bring out the cold of the human mind through the cold snow and the death of romance in blood red hues" (Bhattacharya, 2014).

Hamlet contains an Oedipal substrate that has been interpreted by twentieth-century critics at both the psychological and the symbolic level. In adapting the play, Bhardwaj chose to keep this reference "subtle," recognising that his target audience was predominantly Indian, and described it as merely "one of the aspects in this mother-son relationship." Screened at the 19th Busan International Film Festival, Haider earned widespread critical acclaim, even as it generated controversy among Hindu nationalist commentators for its portrayal of the Kashmir conflict. Haider was the first Indian film to win the People's Choice Award in the Mondo Genere section at the Rome Film Festival in 2014 (Haider, n.d.; India TV News, 2014). It also won five awards at the 62nd National Film Awards, including Best Music Direction, Best Dialogue, Best Male Playback Singer (Sukhwinder Singh for "Bismil"), Best Choreography, and Best Costume Design (List of accolades, n.d.).

Reviewing the film for CNN-IBN, Rajeev Masand called it "an elegant, thrilling film that casts a brave, unflinching eye on the Kashmir struggle," adding that "in deviating from the original ending of Hamlet, it also makes a necessary point about the cyclical nature of revenge and violence" (Masand, 2014). Rachel Saltz titled her review in *The New York Times* "Shakespearean Revenge in a Violent Kashmir," and Mike McCahill, writing for *The Guardian*, described the film as a "radical Indian version of Hamlet" that lends "compelling political angles and musical surprises" to the story.

Bhardwaj nevertheless faced criticism for what some commentators regarded as a one-sided depiction of the Indian armed forces; the film portrays scenes of custodial torture in Indian army camps and the routine abuse of human rights. The Twitter hashtag #BoycottHaider generated an estimated 75,000 tweets in the weeks following the film's release; in response, supporters of the film began trending #HaiderTrueCinema, which trended for two days and led to the eventual disappearance of #BoycottHaider from the trending list (Pandey, 2014). Dr. Zakir Hussain, a senior analyst at the Indian Council of World Affairs, observed: "As democratic traditions strengthen in the country, more and more such movies will be made and people will be educated. Haider is the first step in that direction" (Pandey, 2014).

7. King Lear, A Midsummer Night's Dream, and Other Adaptations : Ravi Chopra's Baghban (2003) was itself based on the Marathi film Oon Paoos but engages substantively with themes long associated with King Lear (c. 1605–06), since the protagonist Raj endures considerable emotional duress at the hands of his ungrateful children. Baghban premiered at the Leeds International Film Festival and went on to become one of Chopra's most successful films, sharing a thematic kinship with the earlier Avtaar (1983).

Sharat Katariya's 10ml Love (2012) is a self-conscious adaptation of A Midsummer Night's Dream (c. 1595–96). Although nominally a "Hindi" film, its linguistic texture swerves across several registers in a manner that recalls Shakespeare's own play of class-marked voices. The lovers speak Hinglish ("let me get this right: tum mere saath ho"); a Muslim family speaks a Bhojpuri-accented Hindi-Urdu ("josh-e-jawani ho javegi"); and a troupe of itinerant street performers speaks a more rural Hindi. The film captures something essential about A Midsummer Night's Dream itself, in which the Athenian lovers speak in rhyming iambic couplets, the fairies—particularly Puck—speak in eerie, incantatory trochees, and the rustic mechanicals such as Nick Bottom speak in bumbling prose (The Hindu, 2016).

8. Conclusion : It is Shakespeare's versatility that allows his seventeenth-century plays to be adapted into twenty-first-century Bollywood films and to win the affection of audiences four hundred years after his death. His plays continue to inspire Bollywood directors of every generation and genre: from the silent-era Parsi-theatre adaptations to the lavish romantic spectacles of Sanjay Leela Bhansali; from the comic misrule of Angoor to the political tragedy of Haider. As Naseeruddin Shah has put it, "The roots may look lost, but every big story in the Hindi film industry is from Shakespeare" (Shah, cited in Federal, 2024).

The story of Shakespeare in Bollywood is therefore not the story of a derivative cinema seeking legitimacy through canonical association. It is the story of two great popular traditions in conversation: the early-modern English public stage, with its hybrid registers and its appetite for melodrama, music, and bawdy, and twentieth- and twenty-first-century Hindi cinema, with its own song-and-dance economy, its melodramatic ethic, and its capacity to address the social fault-lines of modern India. The Shakespearean canon, in Bollywood's hands, becomes neither sacred relic nor parodic target but a generative resource—continuously available, continuously reinvented, and continuously alive.

References :

1. Baruah, P. (2024). Film adaptation in Vishal Bhardwaj's three films: Omkara, Haider and Maqbool. CINEFORUM, 65(3), 86–90.
2. Bhardwaj filmography. (n.d.). Vishal Bhardwaj. IMDb. Retrieved from <https://www.imdb.com/name/nm0080235/>
3. Bhattacharya, R. (2014, October 27). Backstage pass: A Shakespearean drama of colours, textures and cuts. Mumbai Mirror. Archived from the original.
4. Business Insider India. (2014, August 27). 5 Bollywood adaptations of Shakespeare's novels. Business Insider India. Retrieved from <http://www.businessinsider.in/5-Bollywood-Adaptations-of-Shakespeares-Novels/articleshow/44020029.cms>

5. Chatterjee, K. (2018). "Where art thou Muse that thou forget'st so long": Qayamat Se Qayamat Tak (1988) — A neglected Shakespeare film. In P. Trivedi & P. Chakravarti (Eds.), *Shakespeare and Indian cinemas: "Local habitations"* (pp. 70–86). Routledge.
6. Federal, The. (2024, February 1). Vishal Bhardwaj's Shakespearean trilogy: A look at modern India, through tragedies. The Federal. Retrieved from <https://thefederal.com/category/features/vishal-bhardwajs-shakespearean-trilogy-a-look-at-modern-india-through-tragedies-108362>
7. Haider (film). (n.d.). In Wikipedia. Retrieved May 2026 from [https://en.wikipedia.org/wiki/Haider_\(film\)](https://en.wikipedia.org/wiki/Haider_(film))
8. Hamlet (1954 film). (n.d.). In Wikipedia. Retrieved May 2026 from [https://en.wikipedia.org/wiki/Hamlet_\(1954_film\)](https://en.wikipedia.org/wiki/Hamlet_(1954_film))
9. India TV News. (2014, October 27). Haider amazes internationally at Rome Film Festival, makes India proud. India TV News. Retrieved from <https://www.indiatvnews.com/entertainment/bollywood/shahid-shraddha-vishal-haider-wins-at-rome-film-festival-17972.html>
10. Indian Culture Portal. (n.d.). Parsi theatre in Bombay. Ministry of Culture, Government of India. Retrieved from <https://indianculture.gov.in/stories/parsi-theatre-bombay>
11. Iyer, M. (2013, December 11). Ram-Leela: Movie review. The Times of India.
12. Jaffar, N., Mohammed, L. A., & Saleem, M. (2024). Exploring the themes in Vishal Bhardwaj's trilogy: A deeper look at Shakespearean influences. *Pakistan Languages and Humanities Review*, 8(2).
13. Khoon Ka Khoon. (n.d.). In Wikipedia. Retrieved May 2026 from https://en.wikipedia.org/wiki/Khoon_Ka_Khoon
14. List of accolades received by Haider. (n.d.). In Wikipedia. Retrieved May 2026 from [https://en.wikipedia.org/wiki/List_of_accolades_received_by_Haider_\(film\)](https://en.wikipedia.org/wiki/List_of_accolades_received_by_Haider_(film))
15. Masand, R. (2014, October 3). Movie review: Haider. CNN-IBN.
16. Menon, S. (2004, January 30). Watch Maqbool. It is class! Rediff.com.
17. Notebook Primer. (2025, August 21). Shakespeare in Bollywood. MUBI Notebook. Retrieved from <https://mubi.com/en/notebook/posts/notebook-primer-shakespeare-in-bollywood>
18. Pal, D. (2014, October 3). Writing 3D Kashmiri: Basharat Peer on the challenges of co-scripting Haider. Firstpost. Archived from the original on 27 October 2014.
19. Pandey, V. (2014, October 7). Haider: Why is 'Indian Hamlet' controversial? BBC News. Retrieved from <https://www.bbc.com/news/world-asia-india-29516908>
20. Sen, S. (2009). Indigenizing Shakespeare: A study of Maqbool and Omkara. *Singularities*, 1(2), 49–55.
21. The Hindu. (2016, April 22). Shakespeare in Bollywood. The Hindu. Retrieved from <http://www.thehindu.com/opinion/op-ed/Shakespeare-in-bollywood/article8510082.ece>
22. Trivedi, P. (2018). Woman as avenger: "Indianising" the Shakespearean tragic in the films of Vishal Bhardwaj. In P. Trivedi & P. Chakravarti (Eds.), *Shakespeare and Indian cinemas: "Local habitations"* (pp. 25–46). Routledge.
23. Trivedi, P., & Chakravarti, P. (Eds.). (2018). *Shakespeare and Indian cinemas: "Local habitations."* Routledge.

Assistant Professor,

O.N.S. Government Degree College, Devprayag.

•