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A HKR 346. § ad 76. § (4) c) pontja értelmében:

„... A szakdolgozathoz csatolni kell egy nyilatkozatot arról, hogy a munka a hallgató saját szellemi terméke...”

NYILATKOZAT

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EÖTVÖS LORÁND TUDOMÁNYEGYETEM

Bölcsészettudományi Kar

ALAPSZAKOS SZAKDOLGOZAT

*A Haider olvasatai: a filmnyelv elemzése Shakespeare
kasmiri Hamletjében*

*Reading Haider: Exploring the Filmic Language of
Shakespeare's Hamlet in Kashmir*

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Abstract

Hamlet is widely regarded as one of Shakespeare's most, if not the most, adapted plays. It has been adapted into motion pictures possibly since early 1900s, though many of these early films have now been lost. Many of these on-screen adaptations are set into a new framework and narrative so a new story can be told through the lens of an old one, and one such adaptation that this thesis discusses is Vishal Bhardwaj's *Haider* (2014), which places *Hamlet* in a contemporary setting in the socio-political climate of Kashmir during the Kashmir Insurgency. Kashmir has been the site of an insurgency for decades between the Indian military's takeover and the Pakistani militants' strive for freedom. Between the two forces, it is the loss of life and the suffering of innocent Kashmiris that Bhardwaj sought to portray by reimagining *Hamlet* in 1995, at the height of the insurgency. By providing additional context regarding Shakespeare, adaptation theory, and Indian filmmaking and cinema, this paper analyses and reads the cinematic language employed by the director to bring *Haider* to life. Two scenes of interest that are discussed are the Mousetrap scene and the graveyard scene from *Hamlet*, which are translated into the song sequences *Bismil* and *So Jao* respectively, with the graveyard scene in *So Jao* extending into the climax of the film. The scenes are discussed on the basis of cinematography, their relevance to Kashmir, and their connections to the Shakespearean play such as the points of contact and departure. The paper also discusses how the two scenes portray Kashmir through different facets depending on the genre of the songs included, cinematography, and imagery. While *Bismil* utilises Kashmiri folk music and theatre for a more cultural take, the graveyard scene leans into the theme of violence and revenge to reflect its political state through the eyes of Haider and, by extension, Hamlet.

Reading Haider: Exploring the Filmic Language of Shakespeare's *Hamlet* in Kashmir

Introduction

Shakespeare is widely regarded as the most well-known writer of all time, rightfully earning the title from the 38 plays he has written, discussing and touching upon different human emotions and situations. His works have been adapted into motion pictures since the early 1900s, and when literary works like those of Shakespeare are adapted so many times and for so long, they can come to be regarded as being “timeless”.

Regarding Shakespeare's plays as “timeless” is an interesting notion, however. A question can be asked here regarding what Shakespeare did in his plays as to earn this sobriquet? What did he do that rendered his works valuable? The answer to this question can be humongous, with it deserving its own analytical paper, but that is not the aim of this one. Simply speaking, Shakespeare's works are revered on three grounds: his poetic excellence, his acclaimed skills of storytelling and remarkable plots, and his inimitable vocabulary (Subashi 65).

Shakespeare has been an integral part of Indian theatre as well as Indian silent cinema (Dutta 145). However, Vishal Bhardwaj introduced a stark change in how Shakespeare was used in India in the 21st century and directed what is known as his Shakespeare Trilogy, for which he received international acclaim (Dutta 148). He has constantly been revered for these three films: *Maqbool* adapted from *Macbeth*, *Omkara* adapted from *Othello*, and *Haider* adapted from *Hamlet*. For him, the timelessness and versatility of Shakespeare were incredible tools to bring his interpretations to life: “...his stories are [...] relevant, and they are actually timeless. This is the most striking thing about Shakespeare, and it can be adapted to any language, any culture, any country, any time zone.” (Bhardwaj, “The Director's cut” 1:06-

1:28). Citing Shakespeare's timelessness as an invaluable resource, Vishal Bhardwaj was able to reinterpret Shakespeare's works in genres that India had not seen before (Dutta 156).

Haider (2014) repurposes the classic play *Hamlet* into the time of modern-day Kashmir and utilises the play's framework to tell the story of the Kashmir Insurgency in 1995. The aim of this paper is to discuss and evaluate the cinematic language of certain pivotal scenes from *Haider* and how it reflects and complements the scenes from the source text. The director made certain choices to transpose the story of *Hamlet* from medieval Denmark to modern Kashmir while managing to retain the essence of the Shakespearean conflicts. It is this transposition and its impact that are going to be the main focus of this thesis.

The thesis comprises of three thematic sections. The first section will talk about adaptation theory and why the adaptation of Shakespeare remains an important practice today. Moving on, the second section will talk briefly about the art of filmmaking and cinematography before discussing elements that are unique to Indian cinema and in what ways these elements are used. In the following section, *Haider's* relevance will be looked at, and I will discuss why it was deemed important to make a film about the Kashmir Insurgency of 1995. Then it will discuss the cinematic language and impact of two important scenes from *Hamlet* that have been transposed into *Haider* — the Mousetrap scene and the graveyard scene. To wrap up, the paper will also discuss points of contact and points of departure between the film and the source text.

1. Adapting Shakespeare to Kashmir

Shakespeare's relevance and brilliance not only allow him to stay relevant in today's time but also to be repurposed over and over again in various settings to tell different stories while having the same, if not more of an impact. Many filmic adaptations¹ allow filmmakers to reimagine Shakespeare in a modern setting and change elements of the story such as location,

¹ Apart from *Haider* (2014) adapted from *Hamlet*, we can think of a plethora of movies, like the *ShakespeaRe-Told E04 Macbeth* (2005) adapted from *Macbeth*, or *10 Things I Hate About You* (1999) adapted from *The Taming of the Shrew*, but the list is endless.

time period, language, social class, all the while still managing to deliver an “authentic” and relevant Shakespearean work.

However, to discuss Shakespeare’s relevance is not an easy task; multiple facets of his works seem to be controversial today. A popular argument *against* his relevance is that he was a product of his time, and this reflects in his works. As MacGregor mentions, Shakespeare’s works include ideas such as misogyny, homophobia, antisemitism, etcetera, which are considered to be incredibly problematic and outdated today. Nevertheless, as Serageldin clarifies, “...Shakespeare faithfully reflected the worldview of his times, with exceptional talent and ability, but by focusing on essential human qualities, remains relevant to our time” (12). What allows generation after generation to relate with Shakespeare’s works is precisely his portrayal of complex human emotion. To think of *Hamlet*, it is Prince Hamlet’s thoughts and inner battles regarding mortality and action/inaction (the Yorick scene or the “to be or not to be” monologue, for instance) that most readers/audience relate with, rather than the situation he is in.

The translation that Yorick’s skull scene went through in *Haider* serves as an example of how themes from *Hamlet*’s tragedy were re-interpreted in the context of Kashmir. The film, like the source, deals with the theme of mortality and death but the characters’ reaction to death is changed. While Hamlet is perturbed by death and the loss of life, Haider will be more at ease with it considering how he is always surrounded by death owing to the insurgency. While this theme of mortality still remains in the source text and the adaptation, the adaptation reinterprets it into its own context.

1.1 Adaptation theory and film

Adapting literary works into movies has been a prevalent practice for a long time, since movies first emerged as an artform, and multiple factors motivate people to keep this practice alive. As

Sanders explains, adaptations can be produced to comment on the work, add context, or represent disadvantaged characters in the source text. These reasons, among others, can be interpreted as “an artistic drive” that lead to adaptations (23). Such films are a retelling of the literary work, representing a certain interpretation that needed to be brought in front of the world. Here, it becomes important to analyse adaptations and how they can be fairly “judged” against the source text.

A wide range of adaptation theories and studies exist which discuss why adaptations are made and, more importantly, how they are made. Adapting a literary work cannot be simply defined as a retelling of an artwork into a different format. A deeper look into adaptation studies reveals the nuances involved in the practice. As Iyengar claims,

students coming to the field of...adaptation studies find themselves faced with an array of competing schools of thought and meta-critical debates...Adaptation or Appropriation? Derivation or transformation? Ancestor or sibling? Export or import? Off-shoot or rhizome? (1)

Adapting a work into film requires deep analysis of what is the motive behind the adaptation, and how does the particular adaptation fit into the context of the original text.

A model that attempts to explain adaptation is known as the fidelity model. As Iyengar explains, “the fidelity model imagines a single seed or a tree from which true fruit must spring” (33). This statement uses botanical terms to explain how adaptations may fit into the context of the source they are adapted from, and fidelity becomes a tool to measure just how accurately has a piece of literature been adapted into film (Corrigan 31). Under the fidelity model, adapting a literary work into films will almost always results in that particular adaptation being subjected to heavy criticism and critique, due to the notion that the adaptation does not do an acceptable job of adapting the source to the big screen. Adaptations, therefore, as said by Marciniak (59), “were seen by most critics as inferior to the adapted texts, as “minor”,

“subsidiary”, “derivative” or “secondary” products, lacking the symbolic richness of the books and missing their “spirit”. By default, the fidelity model regards adaptations as being inferior to the source text; a status assigned since their conception.

However, fidelity criticism has turned out to be not the best model to deal with film adaptations, and to examine *Haider* it certainly seems inadequate. A much more suitable model could be the rhizome model. Iyengar describes “rhizome as an organic form with no origin or telos...Rhizomes have no beginning or end...figured more as points on a plane” (34). A rhizome model, unlike the fidelity model, places adaptations at the same level as the source material. As Lanier puts it in the context of Shakespeare, “within the Shakespearean rhizome, the Shakespearean text is an important element but not a determining one; it becomes less a root than a node that might be situated in relation to other adaptational rhizomes” (29).

Under the rhizome model, an adaptation is seen as an interpretation in its own right, a product of the filmmaker’s interpretation, and it is possible to be more appreciative of it (Marciniak 60). Here, adaptations cease to be evaluated as something that must be held against a benchmark set by the source text but are instead seen as just another interpretation within the comprehensive context of the source. Under this perspective, the source text provides further context to study an adaptation, rather than a bias that would hinder the same process.

Viewing *Haider* through the rhizome model establishes it firmly within the Shakespearean rhizome. *Haider*, instead of attempting to deliver a “faithful” and “authentic” adaptation of *Hamlet*, chooses to use it as a means to further its own purpose of bringing the plight of the Kashmiri people to light. Bhardwaj explains in an interview that the reason such significant changes are made in *Haider* is because *Haider* was an attempt “to explore *Hamlet* in context of Kashmir” (“The Director’s cut” 8:48-8:52). For *Haider*, “authenticity” to the source text is not a valid criteria for it was never the intention of the film to undermine

Shakespeare and “redo” *Hamlet*, rather the goal was to use the riveting nature of the play to tell a story seldom told.

2. Indian Cinema and Filmmaking

An Indian film about *Hamlet* naturally utilises several elements and practices prevalent in Indian filmmaking. Many of these are inspired by and can be found in western cinema as well but several are the creation of Indian cinema. These elements have been utilised by Bhardwaj to translate scenes from the play to the screen and portray them in a way that their essence still remains even though they are reproduced in a completely different sociocultural setting.

2.1 Indian film culture and theory

Rushton and Bettinson describe film theory as a collection of theories through which cinema is studied. Similar to the arts of the olden times — such as visual arts, literature, music — no one theory serves as the definitive “film theory”; different perspectives warrant different and multiple theories that help in the critical analysis of films (1). Western cinema, of course, has evolved several film theories that aid in tracking the production and evolution of films through time, but the same theories cannot be fairly used for Indian cinema as well. Due to the massive cultural difference when it comes to Indian cinema, film theories that have been theorised for Western films would evaluate Indian films through a very narrow lens and would tend to miss the essence that was intended by the filmmakers.

One of the main points that has furthered discussion in the field of Indian cinema is studying the difference between Indian art cinema (the works of directors such as Satyajit Ray and Dadasaheb Phalke) and popular cinema for the “general public” (Hogan 2). It is this popular cinema whose traits and creation are of importance as these are the films that are commercial and most commonly consumed by the public.

As Hogan explains, one of the most, if not the most, important aspects of these popular cinema films within Indian film theory is that of *rasa*, translating to “sentiment” in this context (100). Hogan further reveals that this theory of *rasa* is what is considered central to art within Indian history and diaspora. The emotional response of a viewer is what defines art and so this theory has been devised not just in relation to cinema but also older art forms such as drama, music, dance, etcetera (107). Hogan explains *rasa* as “sentiment” to be different than “emotion”, which is known as *bhava*. In a nutshell, *rasa* is what the audience would experience while *bhava* would be experienced by the characters that are being viewed. This difference between *rasa* and *bhava* is partly mirrored in the difference between “egocentric emotion and empathic emotion” (107).

Another important trait that *rasa* theory commands is that any film comprises of one primary *rasa* and other *rasas* seep in and support it, and it is important that the audience is aware of the *rasa* that acts as the primary one (Hogan 108-109). As an example, a film involving the primary sentiment or *rasa* of love or romance will elicit a different response than a film with the *rasa* of anger. Moreover, unawareness of what *rasa* the film is utilizing will further distance the audience from the cinema as now the audience has to start from a blank screen and the emotional response will be that much weaker. This trait can even be likened to that of the “mood of a film” derived from western cinema.

There are multiple layers involved in this theory of *rasa*, but with films that are considered within the “popular cinema”, efforts are made to get a strong emotional response from any audience that might view the film. Thomas suggests here that filmmakers will often talk about “blending the *masalas*” (literally, *spices*) in the context of films, alluding to the need of blending different elements of the Indian film in correct proportions to elicit an authentic emotional response (287). Morcom’s words provide support to this statement: “the Hindi

commercial film is often described as a *masala* film, literally ‘spice’, containing a concoction of elements that may satisfy the crudest of spectators, such as songs, dances, fights, stars, comedy, goodies and baddies and so on” (2). Indian popular cinema films are generally understood to be largely driven by emotion and are usually made with that important aspect in mind. This theory is, of course, one of the many that exist in Indian cinema and culture, but the most important one for the focus of this thesis. The theory of *rasa* can be thought of as the oldest theory concerning not just Indian cinema but all Indian arts. It is this theory that can be said to have paved the way for the ones that have come after and have since evolved into the numerous Indian film theories today.

2.2 Songs in Indian filmmaking

Heiderich defines cinematography as “the art of visual storytelling” (3). The way a camera is used to paint a picture is one of the most defining features of how a film may turn out or be received. There are numerous elements that are utilised by filmmakers and cinematographers worldwide to capture the mood of the film being made and deliver the best final product possible to the audience. This is also, of course, the case with *Haider*. The director, Vishal Bhardwaj, and the DP (Director of Photography), Pankaj Kumar, worked closely to utilise the camera in the best possible manner to deliver a *Hamlet* adaptation that helps us view 1995 Kashmir through a lens it had not been seen through before. Multiple elements of filmmaking were utilised but the one unique element to Indian cinema used here is songs.

Out of the several filming techniques unique to Indian cinema, the existence and inclusion of songs is perhaps the most important and unique one. It is quite rare and unheard of to have a mainstream Indian movie that does not utilize songs in one way or another. As Vijayakar explains, more often than not, Indian movies will use songs as a “narrative device” in a multitude of genres such as comedies, thrillers, crime, horror, etcetera (49). This is an

unusual thing to witness in western films, as a multitude of cinematic elements are used in them before resorting to songs. Songs also tend to appear in the background as the movie score in western films as opposed to fully fledged sung and lip-synced songs with a choreographed dance sequence as they are in Indian films (Morcom 2).

The significance of songs in Indian cinema stems from numerous sources and reasons.

As Mukherjee explains:

...cinema in India (like Hollywood musicals that developed from earlier forms including vaudeville and burlesque) shared boundaries with widely accepted heterogeneous forms like the *Parsi* Theatre and other popular modes including contemporary theatre, as well as various urban and folk cultures, like *Nautanki*, *Tamasha*, *Marathi* Theatre, and *Bengali Jyatra*. In short, cinema drew from urban-folk cultures while also changing existing styles of narration and performance. (13)

There seems to be a traditional reason why songs are given such importance or why they are such a big part of Indian cinema. Similarly to every other artform, Indian cinema acquired its roots from the ones before it. From the earlier theatre and performing arts from the Indian subcontinent, Indian cinema evolved into a form of expression unique to its own culture. These old traditions of storytelling and theatre (*Nautanki*) are what inspired Indian cinema to utilise song and dance to further a narrative within a film (Vijayakar 49). However, tradition is not the only reason why songs evolved from stage elements to screen.

Other reasons for the involvement of songs in Indian cinema involve the need to create a self-identity and to appeal to the masses when the cinematic identity of India was still forming. As mentioned before, elaborate song and dance sequences are unheard of in western films and so, this gives Indian cinema a defining feature which is not present anywhere else; it provides Indian cinema with a trait that is their own (Morcom 2). Featuring songs with bright

visuals and catchy choreography also aids in the film's ability to be commercial; it aids the film in reaching and being liked by the large "uneducated masses", who might not necessarily identify with, and subsequently not willing to spend money on "art" films which are more catered towards the "urban elite" (Morcom 2). This is also the reason why Indian films will, more often than not, include multiple different elements which can be taken at face value and do not require much thought and analysis. Such elements easily appease large masses of people at the same time, without the need for a complex narrative that may or may not be well-received by the audience.

A critique that Indian cinema may receive here is that Indian filmmakers are incapable of making a film that has the grounds to be known by its narrative alone and must rely on "tricks" like songs and fights and bright visuals to appeal to the masses. Criticisms of this nature are defined as "pejorative and essentialist" by Morcom (3). This criticism is ill-founded in the manner that judging Indian popular cinema films through the lens of an art film is not a fair judgement. As Nandy writes, "...the Bombay film is a spectacle, not an artistic endeavour" (89). The existence of these films originally was to appease large masses and turn a profit. Even so, while these elements were indeed originally utilised to increase the commercial ability of a popular cinema film, their original "function" has since evolved and morphed into a tool for self-expression by the directors and filmmakers of late. Multiple films have been made where songs and bright visuals are not just used as a way to increase sales but to actively advance the plot's complexity and narrative. *Haider* (2014) would be an apt example of this. Song and dance are featured extensively in this film, as is usually the case with Indian films, but the motive has been changed. In addition to continuing the tradition of including songs, one of the most famous and important scenes of *Hamlet*, the Mousetrap scene, has been translated into an elaborate song and dance sequence which serves the same purpose as the source text: for Hamlet to be sure of his uncle's guilt. This will be further explained in the next section.

Songs, an important part of Indian filmic tradition as they are, are still a point of conflict among scholars and academics studying Indian film history and process. Time and again, efforts have been made to eliminate the use of songs in Indian films by purists or government level interventions (Morcom 5). As Morcom explains,

...sought to raise the standards of the masses and stick conservatively to pure, Indian traditions. B. K. Keskar made a now famous attempt to cleanse India's airwaves of film songs by making restrictions on the broadcasting of film songs on All India Radio (AIR) when he was made minister of Information and Broadcasting in 1952. (5)

This effort, however, failed in its attempt to eliminate songs entirely and as people started to gravitate toward other radio stations that broadcast film songs, Keskar was forced to revoke his decision (Morcom 5). Here, it is visible that even as long ago as the 1950s, songs were such an intricate part of the Indian cinema that a comprehensive attempt to write them out of the Indian culture was met with incredible backlash and criticism. Songs have been a unique method of self-expression in Indian cinema since its infancy and in the years that have followed, it has grown into an important filmic element that is utilised by directors and filmmakers in versatile manners to further express their own narrative. What started as a traditional method of ensuring the commercial ability of a film has since evolved into a respected artform in its own right and a tool which may be used in a myriad of manners.

3. *Haider* and *Hamlet*

When talking about *Haider* and how it fits into the context of the source text of *Hamlet*, one must not gloss over the fact that while the play provides the movie with the fundamental framework and plot, the setting and the overarching theme is that of the Kashmir conflict between India and Pakistan, also known as the Kashmir Insurgency, and is set in mid-1990s. The narrative of the common person's experience in Kashmir during that time is adapted from

a separate text, that of Basharat Peer's memoir *Curfewed Night* detailing his and his family's experience in insurgency-ridden Kashmir (Ashok). It was a significant creative choice for Vishal Bhardwaj to transpose *Hamlet* to *Haider*, and its cultural and political significance cannot be analysed unless we are aware of the Kashmir Insurgency.

3.1 Kashmir Insurgency

Kashmir first emerged as disputed land in 1947, when the departure of the British forces and India's independence led to the partition of the British Indian Empire and creation two different nation states of India and Pakistan, and immediately afterwards, the countries fought their first war over the ownership of Kashmir (Rai 5). As Evans ("Kashmir" 21) reports, with a population of about 3.5 million, and 95 per cent of whom were Sunni Muslims, Kashmir was generally believed to become a part of Pakistan after their creation in 1947, but that is not what happened. As Rai explains, the Indian government claimed Kashmir as a part of India when Hari Singh, the last *Maharaja* (King) of Kashmir signed a document which then led to Kashmir's accession. The signing of this document was met with suspicion and the suspicions were confirmed when India took over Kashmir unlawfully without implementing a plebiscite when one was promised (6).

After that, what is definitively known as the Kashmir Insurgency began in 1988 on July 31 when an armed campaign against Indian rule was launched by Jammu Kashmir Liberation Force, a pro-independence group (Evans, "The Kashmir Insurgency" 69). Soon after, multiple pro-Pakistani groups had come into action and were supported by the Pakistani Intelligence Agency and militants from Pakistan and Afghanistan (Evans, "The Kashmir Insurgency" 69). It is important to note here that this distinguishing of militants, whether Pakistani or Afghan, was done by the Indian army; for those residing in Kashmir, they were no different to anyone else living there. This is supported by Evan as well, "to India, these Kashmiris are categorised

as foreign militants. To Kashmiris, they are Kashmiris, but simply come from another part of the state” (“The Kashmir Insurgency” 69).

3.1.1 Kashmir Insurgency in the context of *Haider*

So far, this section has attempted to provide a background for the Kashmir Insurgency which serves as the main setting for *Haider*. But to evaluate the film best, the insurgency should not be looked at politically. Instead of viewing this conflict as a dispute over a piece of land between two countries, this should instead be viewed as a catastrophic event where millions of people have suffered for years because of the injustice and death and destruction that has been caused by India’s rule over Kashmir and the subsequent violence for independence by militants that have been sponsored and instigated by Pakistan.

Chakraborti explains further that the “Kashmir insurgency is the conflict between the separatists and jingoists (demanding either Kashmir’s cessation from India and accession to Pakistan or complete independence of Kashmir) and the Government of India” (163). The Government of India was a major opposing force in the Kashmir insurgency, and little media was produced in India that told the story of the Kashmiris that were suffering due to it. Politically, multiple narratives existed in various mediums, most of them favouring the Indian government but scarcely any media, if any at all, was produced that told the story of the human lives that were caught in crossfire. When asked for the reason why this film was based in Kashmir, Bhardwaj said:

It was the political turmoil and the 25 years of tragedy of Kashmir that compelled me. Our way of looking at Kashmir has either been cosmetic — only for shooting songs — or rhetoric, where we show a man in a phiran, holding a Kalashnikov. *Haider* is the first film where we see Kashmir from the inside. I don’t think we have made a mainstream film about the issue. (“Kashmir Is the Hamlet”)

Kashmir had been in an insurgency for decades by that point with no proper representative media for what they were going through. Citing this as one of the reasons, Bhardwaj was able to adapt Shakespeare's *Hamlet* in a manner that was engaging and brought much-needed attention to the mistreatment faced by innocent Kashmiris. "The human conflict in Kashmir drew me...I wanted to observe the human tragedy that a regular middle-class family went through", Bhardwaj mentioned as another motivation for him to make this film ("Kashmir Is the Hamlet"). As such, when we watch *Haider*, we do not see an Indian or a Pakistani but a son who is looking for (and ultimately, avenging) his father against forces much stronger than himself, establishing a simple human conflict that supports neither India nor Pakistan, but instead sides with humanity and emotions.

3.2 Reading *Haider*

As mentioned before, Vishal Bhardwaj's *Haider* changes *Hamlet* in numerous manners to fit the Indian context. Naturally, the character names have been changed to better reflect the time and culture the play has been adapted to. Prince Hamlet becomes the titular character Haider Meer, played by the Indian actor Shahid Kapoor. Claudius becomes Khurram Meer, played by Kay Kay Menon, while Gertrude becomes Ghazala Meer played by Tabu. The characters of Ophelia and Horatio have been combined in the character of Arshia, played by Shraddha Kapoor, while Polonius becomes Pervez, and Laertes becomes Liyaqat. King Hamlet is translated into the character of Dr. Hilal Meer and the ghost becomes a person called Roohdaar, played by the late Irrfan Khan², who informs Haider of his father's fate.

² The actors mentioned in this paragraph are regarded as major actors in the Indian film industry and beyond. This further shows the scale of this project and the effort that was put in by this ensemble cast to bring this film to life.

A significant change that the film employs is the shift in the social class of the characters involved. While *Hamlet* was revolving around, and concerned with, the matters of the kingdom and of the royal family, *Haider* was more concerned with the stories of those who were, instead, the victims of unabridged power. As mentioned above, it is the tragedy that a middle-class family faced that motivated the creation of the film. No one in this film starts out as a person of power, and to counter the gap left by this change, Bhardwaj created plot devices that would allow the narrative of the insurgency to fill in instead. Javed provides a summary of this change:

The film opens with the good-hearted doctor Hilaal Meer (Narendra Jha) treating an ailing militant. He is an advocate of life, for him identity of his patients is not important, and, unfortunately, he pays a heavy price for this. The next morning, during a crackdown, he is accused of treating a terrorist and is taken away by the Indian Army. His sudden disappearance sets the stage for the return of his son Haider. (3)

We can see here how the original narrative was changed to fit *Haider's* context. Instead of a King, we see a doctor who wants to do what he was trained to do. This is reflected in the film as well when Ghazala anxiously asks Hilal if he knows what he is doing as he prepares his tools to operate on the militant suffering from appendicitis. He nonchalantly replies that he is doing what a doctor should do. Upon further prodding by Ghazala, who asks, "whose side are you on?", Hilal stops and replies, "On the side of life," before walking away to begin the operation (*Haider* 00:5:07-00:5:30). The social class of the people involved have been reduced from a King and a Prince to a simple doctor and a university student. However, even with this change, Bhardwaj utilised the Kashmir insurgency to keep the impact of the play intact by maintaining the more relatable family dynamics of Shakespeare's plot.

Another change that was made was the motivation for his murder by his brother. Instead of the combined desire for the throne and the queen, Khurram's main desire is solely to obtain

Ghazala. He utilises the abuse by the Indian military of the Armed Forces Special Power Act (AFSPA) for this. As Mookherjee explains,

AFSPA allows members of the military to kill militants with impunity, a law that continues to be abused today as “fake encounters”, or the rewriting of extra-judicial killings as necessary force for the maintenance of public order, protect the military from prosecution. (9)

Khurram knew that once the military knows of Hilaal’s actions, they’ll abuse AFSPA and make him disappear, leaving a void in Ghazala’s life which then he could fill. It is changes like these, and more, that have been created by Bhardwaj and Peer to reimagine *Hamlet* in a way that is relatable and appealing to Indian audiences and relates to the Kashmir insurgency.

Moving on, it is two scenes in particular from the film that do the best job of catching the eye of the viewer in terms of acts of translation from the source text, cinematography, and cultural and visual significance, and it is these two scenes that will be discussed further. The first scene is the equivalent of the Mousetrap scene from *Hamlet*. Prince Hamlet stages a play to figure out once and for all whether his father died at his uncle’s hands or not. This has been translated into a song sequence, *Bismil*, where Haider himself performs a dance sequence after Khurram and Ghazala’s wedding to serve the same purpose as the play staged in the Shakespeare-play. The second scene is the graveyard scene, where in the source text, we see Hamlet and Horatio converse with gravediggers when Hamlet is taken aback at the cavalier attitude that a gravedigger portrays even in such a morbid line of work. The scene goes onto the burial of Ophelia and the confrontation with Laertes (Arshia and Liyaqat in *Haider*, respectively), while in *Haider*, this scene extends into the final confrontation of the film.

3.3 Haider's Bismil and Hamlet's Mousetrap

The *Bismil* song sequence and its significance is one of the most important and visually stunning parts of the movie. The scene is a direct translation of the Mousetrap scene from *Hamlet*. Hamlet stages a play to watch Claudius' reaction because he is concerned that the ghost he has seen that claimed to be his father's spirit could very well be a malevolent ghost that wants him to kill his uncle who might be innocent: "Observe my uncle. If his occulted guilt/Do not itself unkennel in one speech/It is a damned ghost that we have seen" (Shakespeare III.II.80-82). Using a travelling troupe of players, he stages a play to "trap his traitorous uncle" (Slater 373). While done differently, this motive is very much present in *Haider* as well, when he, while spending time with Arshia, tells her that he does not know what to trust or what to doubt. Upon further prodding, he reveals that he does not know whether to believe Roohdaar as a witness or to believe Khurram, who says that Roohdaar, instead of being his dad's confidante, is a Pakistani agent who killed Haider's dad to maintain his secret (01:37:45-01:38:15).

Moving on to the actual dance sequence itself, *Bismil* is one of the most notable scenes from the film owing to the effort that went into perfecting this scene visually and culturally. The actual nature of this dance and its theme is derived directly from the culture it reflects. Bhardwaj explains in a video that follows the creation process of this song that the song is derived from a 200–300-year-old theatrical practice from Kashmiri culture called *Bhand Phather* where *Phather* means play and *Bhand* alludes to their utilisation of these plays in the form of song and dance with vibrant costumes and ornate theatrical masks (UTV Motion Pictures 3:58-4:22). As Sharif et al. clarify as well, "*Bhand* means folk actor and *Phather* means dramatic performance to unveil the evil of the society; the evil may be a person or an ideology, and/or a socio-cultural issue" (4325). This cultural significance is reflected in the choreography as well. The choreographer for *Bismil*, Sudesh Adhana, confirms that the dance form that

Haider performs is primarily derived from Kashmiri folk dances as well as martial arts to reflect his fight and his culture (UTV Motion Pictures 5:00-5:11). Bhardwaj here was able to reflect the impact of the Mousetrap from *Hamlet*, all the while reflecting the culture his work was set in as well as leaning in to the Indian tradition of including song and dance in his films.

Through *Bismil*, Haider aims to tell the story of how Khurram killed his father and destroyed his family. He uses different birds that allude to different members of the story while his own character he plays himself. Slater provides a short summary of the narrative of *Bismil*:

His song, titled *Bismil*, or “the wounded one,” relates the story of a beautiful nightingale (a “*bulbul*”) and her simple mate, both deceived and wounded by a treacherous falcon. A bird “with bad intentions” and “death hidden in its wings,” the falcon seduces the nightingale with poison-scented flowers, cuts her mate’s wings with knives, and binds him in chains before dropping him into the Jhelum River. The falcon then claims the nightingale as his prize, but Haider, even as he pleads with the nightingale to “come to [her] senses,” promises in the song’s conclusion that the “culprit will be discovered.” (374)

The first thing that would capture a viewer’s attention is Haider’s distinct use of different birds in his lyrics written to entrap Khurram. The song immediately opens with Haider imploring to a nightingale (*bulbul*) to not fall into the trap of love. The song goes on to portray the story of Haider’s father’s death at the hands of Khurram, who appears as a falcon (*baaz*) and destroys the family and takes the nightingale. Here, it bodes well to focus on the flashback and what Ghazala’s father-in-law tells her when she comes to him regarding the then-adolescent Haider’s behaviour. He says to her, to console her, “These are dark days. Birds of prey circle above. They prey without care. Kites grab sparrows and falcons feast on nightingales” (00:50:37-00:50:55). This line is clearly echoed in the lyrics that come later when Ghazala becomes the

nightingale and Khurram the falcon. The line by the father-in-law was said in the context of Kashmir, but for Haider and Ghazala, this line becomes relevant to their own lives as Khurram preys on them and tears their family apart.

Moving further, to evaluate the cinematography in this scene, one must be aware of the rule of thirds as it remains the most rudimentary technique involved with cinematography. The rule of thirds is employed when the frame is divided with a 3x3 grid, resulting in nine boxes (Heiderich 4). How the subject who is being featured on camera is placed in respect to this grid and the boxes defines how that scene will read to the audience. When the song begins (fig.1), Haider can be placed in the middle box of the bottom-most row if the frame be divided according to the rule of thirds. In this way, it is visible that he begins at the bottom of the screen and, because the entire rest of the frame is open and empty before him, it is apparent that there is something Haider wants to say. The audience knows what is going to happen and the cinematography reflects the same. This phenomenon of giving the character enough room to portray that they are about to put on a public display of some sort is defined as head room and look room (Heiderich 4). The head room and look room helps the audience visualize better the impact of the scene that utilizes these techniques.

Even later on in the song, Haider predominantly remains either towards the centre of the screen or within the four vertices formed by the boxes, which gives him and the shot some balance in regard to him and his surroundings. Haider being generally in the centre also portrays how he is in the focus of this narrative that he is performing. This performance is his way of trapping his uncle and his fight against a man who took everything away from him. The way how Haider is slowly alienated from his family while Khurram takes over is portrayed in *Bismil* as well by positioning the characters as such. Fig. 2 portrays the moment when Haider begins his narrative and introduces puppets that resemble Ghazala and Hilaal. Haider is positioned, in this frame, right in the middle of the two puppets, signifying himself as a part of this family as

well as the narrator of their story. There is no Khurram to be seen and the family is close. Moving on, fig. 3 is the scene where the falcon first appears. As soon as the falcon swoops in, Haider has visibly taken steps back and goes out of focus as he moves further away, and the falcon takes his place. Fig. 4 introduces the large falcon puppet that looms over Haider, who is now present and very much in focus and yet, is powerlessly standing on the side as the falcon destroys the family.

An interesting detail to note here is that this puppet show remains a direct translation from *Hamlet* into *Haider*, albeit with the added element of Haider's narration. Within the Mousetrapp, before the Murder of Gonzago is performed, a dumb-show is put on by the players. The dumb-show performs, in brevity, the manner in which Old Hamlet was murdered:

The trumpets sound. A dumb-show follows.

Enter a KING and a QUEEN, the Queen embracing him and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck. He lies him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon comes in another Man, takes off his crown, kisses it, pours poison in the sleeper's ears, and leaves him. The QUEEN returns, finds the King dead, makes passionate action. The Poisoner with some Three or Four comes in again. They seem to condole with her. The dead body is carried away. The Poisoner woos the Queen with gifts. She seems harsh awhile, but in the end accepts his love. (Shakespeare III.II [stage direction])

The dumb-show, without ever speaking a word, portrays briefly what has happened and that can be said to be the case with *Haider*, where the puppets that are being controlled by the background dancers put on a dumb-show portraying how Khurram “swooped” into Ghazala and Hilaal's marriage and wreaked havoc (fig. 3 and fig. 4). The re-interpretation here is that

while the Shakespearean play calls for the actual play to be performed after the dumb-show, *Haider* utilises just that within a new narration technique, effectively combining the dumb-show and the Murder of Gonzago in one.

Haider's allusions to Khurram being the falcon are not subtle, with Haider straight pointing at a blurred Khurram when the falcon first kills the husband of the nightingale in the narrative (fig. 5). This accusation is not lost on Khurram either, as the realization that this play is about him and his crimes, and his expressions change as his guilt is reflected. When the song begins, Khurram has just been married to Ghazala and Haider seems to be happy with him, so he has nothing to worry about and he is looking forward to the performance he is about to witness as he claps in anticipation (fig. 6). However, as Haider's narrative gains momentum and the story is performed before him, Khurram's expression gets increasingly more and more desolate, guilty, and shameful as he realizes what Haider's motive is (fig. 7). This idea is supported by Slater's words: "for Khurram, who alone among the audience knows the details, the story of the nightingale and falcon surely recalls his brother's murder" (374). Haider's need to make Khurram aware of his crime and of the fact that Haider knows of it is also reflected in the distance between him and Khurram. Revisiting fig. 1, Haider is standing on top of the stairs and with a wooden platform at the bottom followed by a pit which is followed by a sitting area for the audience where Khurram is sat with Ghazala. Haider and Khurram are on the opposite sides of the frame, with considerable distance between them. In fig. 8, however, Haider has completed his story and has declared that the culprit will be brought to justice. Saying this, he jumps into the pit, runs up to Khurram and kicks up mud in his face. The distance now is much shorter, and both the men see each other up close and Khurram realizes that Haider knows what he did and that he is not afraid to exact revenge.

One can observe here that while both, Claudius and Khurram, feel guilty while watching the respective performances, Khurram seems to come off as more malicious than his

Shakespearean counterpart in his reaction. In *Hamlet*, Claudius fails to sit through the entire play, with him feeling the need to leave as soon as the poison is poured into the sleeper's ear, and that is what he does as he exclaims, "Give me some light. Away." (Shakespeare III.II.263). Khurram exhibits guilt here as well, but not only does he manage to sit through the entire performance, he manages to use his strong feelings to entrap Haider by declaring him insane and trying to get him arrested. While Claudius does the same in talking to Rosencrantz and Guildenstern ("I like him not, nor stands it safe with us/To let his madness range"), his first instinct is to remove himself lest his expressions betray him (Shakespeare III.III.1-2). Khurram, conversely, decides to openly challenge Haider. This added air of violence and confrontation serves here as a nod to Khurram's more violent personality that he exhibited in not only killing his brother, but sending him into a correction camp where he knew that Hilaal would be tortured extensively before being killed.

The colour scheme of this song is also interesting to note. As the song begins, a strong contrast of colours is visible. There is a predominant use of red, black, and darker colours which contrast with the snowy background of Kashmir (fig. 9). The extensive use of the colour red in the cinematography and the lyrics allude to the basic iconography of the colour: danger and violence. Sharif et al.'s words support this statement: "certainly the presence of red colour refers to the danger and violence in the film, and shows the evil nature of Khurram" (4327). However, it is not just Khurram's evil and violence that red refers to in the context of this song. Fig. 10 shows Haider dancing and singing with the background dancers, who can be seen as the equivalent of the troupe of players from the source text. What is important to note here is the colour difference between the costumes. Haider's costume is mainly black and red, leaning into the theme of the colour theme of the rest of the shot, but the costumes of the background dancers feature a simple red scarf tied around the waist. The rest of their costume is beige or light in colour which tends to blend in with the lighter colours of the background. This can be

seen as a way for the director to make Haider stand out and portray that while he has employed help in his process of storytelling, at the end of the day, it remains *his* story and no one else's.

3.4 Death and revenge in the graveyard scene

The graveyard scene from *Haider* remains another major scene from the film that has been translated from the source text. While *Bismil* reflected Kashmir on a more cultural level, the entire graveyard sequence reflects Kashmir politically. The theme of death and destruction that occur in the graveyard allude as much to the violence and destruction in Kashmir as they do to Haider and his revenge. An important change that we must be aware of before attempting to read this scene is that this scene, as opposed to the source text, serves as the climax of the film. The source text of *Hamlet* employs this scene as the one where Hamlet and Laertes verbally fight over Ophelia's dead body and then the challenge is issued to Hamlet in the palace and the final conflict takes place in the court which results in the deaths of Hamlet, Laertes, Claudius, and Gertrude, with Rosencrantz and Guildenstern dying off-stage. In *Haider*, the graveyard scene serves as the stage for the final conflict where everything culminates.

To think of the scene itself, the imagery and the manner with which certain themes are discussed are noteworthy. The audience are introduced to the gravediggers before Haider is. The three gravediggers are introduced with another song, with this one being monumentally different than *Bismil*. Fig. 11 shows that the first shot of *So Jao* immediately places the camera in the grave which is being dug. There is also a distinct use of vignetting in this shot which may make the audience feel isolated and alone, as is the case when one goes to the grave. Soon after, in the next shot, the three gravediggers are introduced as three old men singing a song about mortality and death, while digging rhythmically with their shovels. The first segment of the song comprises of the gravediggers lamenting about the exhaustion and fatigue that comes with life and invites the viewer to join them in death as nothing matters once you are there.

This segment culminates with the three gravediggers firmly wedging their shovels in the graves, looking up into the sky as the camera pans up, and singing, “please come” (fig. 12). This now can be seen as the gravediggers inviting the whole of Kashmir to join them in the grave. This offer of letting everything go and go to sleep is offered to everyone who might need it (Panja 103).

The second segment of the song introduces the grandson of one of the gravediggers who happily skips through the graves, offering some bread to the gravediggers. They, however, continue, moving on to sing about how, once one is dead, it does not matter whether if they were old or young, tall or short. No worldly possessions matter at that point, all that matters is slipping into a deep sleep (*Haider* 2:15:45-2:16:18). At this point, the child himself jumps into a grave with his grandfather as the three gravediggers lie in the graves they dug as the song ends. Even this in itself, is a statement that pertains to the political climate of Kashmir. Within the turmoil that Kashmir was going through then, death was an ever-lingering theme for everybody residing there. As Panja reaffirms, “the scene suggests that death is something with which all in Kashmir, whatever be their age, are intimately connected” (103).

Death is dealt with very differently in *Haider* than it is in *Hamlet*. For a quick comparison, Hamlet is quite taken aback when he comes across the gravedigger singing a cheery tune while digging a grave. For Hamlet, it is difficult to understand how one can be so cheerful when working with death: “Has this fellow no feelings of his business a sings in grave-making?” (Shakespeare V.I.65-66). However, for Haider, it is nothing of surprise. When he finally appears in the graveyard and is greeted by the singing and cheery gravediggers, all he does is shrug knowingly as if he understands. For a person like Haider who has seen so much death around him, death just does not surprise him anymore. He might not be as cheery and cavalier as the gravediggers, but their demeanour does not surprise him, especially since he himself has been exposed to so much death that it does not faze him. In *Haider*, this can be

reflected in the scene of Haider's father's burial. Haider finally found him after a long search, and yet, now that they were properly carrying out the burial rites, he can be seen playing football in the background instead of paying his respects (1:30:24-1:30:35). By that point, he was so in tune with the idea of death that it failed to hold any sort of special status over his head.

This is another major character difference between Hamlet and Haider: how they react to and view death. For Hamlet, death is the end of life and diminishes what was considered joyous. Upon coming across Yorick's skull, he laments his death and remembers the times he spent playing with him:

Alas, poor Yorick. I knew him, Horatio, a fellow
of infinite jest, of most excellent fancy. He hath bore
me on his back a thousand times, and now-how
abhorred in my imagination it is. My gorge rises at
it. Here hung those lips that I have kissed I know not
how oft. Where be your gibes now, your gambols,
your songs, your flashes of merriment, that were
wont to set the table on a roar? Not one now to mock your
own grinning? Quite chop-fallen? (Shakespeare V.I.178-186)

Hamlet remembers Yorick fondly and laments how it all ended in death and that it does not remain any more. He asks Yorick's skull where his infinite tricks and skills are now that all he is a skull. Haider, conversely, takes a different stance around death. The skull Haider picks up does not belong to anyone he knows and so, he feels no emotional connection to it and his

feelings are strictly existential. When the child asks the reason for why skulls are always smiling, Haider sombrely replies that they're laughing at the irony that only once they were dead did they realize that they never fully lived and even after death, they are offered no respite. Once one dies, nothing they ever did matters for they will break down and join the earth once again (*Haider* 2:16:54-2:17:42). For someone living in a situation where death is always on the doorstep, death stops being something that is feared and becomes something that is welcomed. This entire scene, from the lyrics to the narration, paints death as a chance to finally rest after facing a life of injustice (Panja 105).

This same graveyard scene serves as the climax of the film. Haider is staying with the gravediggers who are responsible for taking care of him until Roohdaar can reach him. This is when he sees Arshia's burial, and he approaches her body against the better judgement of his caretakers. Once there, Liyaqat spots him and they fight. Much like the source text, where Hamlet and Laertes lose themselves in their emotions and fight, leading to the issuance of the challenge, *Haider* took a similar route, but the emotions portrayed were made to be more intense. Haider cries and screams at the sight of Arshia's body and Liyaqat cannot stand it and he attacks Haider immediately. Haider, who only wants to embrace Arshia's corpse, inadvertently kills Liyaqat to save himself and Liyaqat dies. Once Khurram sees Liyaqat's corpse, he decides to kill Haider by whatever means necessary, and he appears with soldiers with rifles, grenades, and rocket launchers.

Bhardwaj has multiple times claimed that in *Haider*, Kashmir is as much of an equivalent of Hamlet as is Haider: "in my film, in a way, Kashmir becomes Hamlet" ("Kashmir Is the Hamlet"). This entire scene is set in a graveyard in Kashmir which is covered in snow and looks very pristine and peaceful. With the violence that is about to ruin this beauty, this scene remains the one with the most allusions to Kashmir being Hamlet and the main character of *Haider*. The film's overarching message, that revenge only begets revenge, is

starkly in focus here. This final sequence of Khurram and his men trying to kill Haider and the three gravediggers is an echo to the first conflict of the movie when the Indian army attacked Ghazala and Hilaal's house because there were militants inside. As Slater explains, the two scenes are incredibly similar, with both having three militants holding off other forces and both the houses being chosen to be destroyed via rocket launchers (386). It is not hard to identify the political statement hidden here that takes neither the side of India nor Pakistan. The identical scenes from the beginning and the end of the film further push the movie's message mentioned earlier that revenge begets revenge. This same cycle of revenge can even be found in the overarching plot of *Hamlet* as well: Old Hamlet kills King Fortinbras, setting into motion Fortinbras's revenge; Claudius kills Old Hamlet, feeding Hamlet's revenge, and Hamlet kills Polonius, which feeds Laertes's revenge. Revenge plays as a cycle in *Hamlet* much in the same way as it does in *Haider*, eventually leading to the royal family's ruin and the takeover by an outsider.

The biggest change one might notice between *Haider* and *Hamlet* is the ending. While in *Hamlet* both, Claudius and Hamlet end up dead, in *Haider*, both the counterparts survive, though severely injured and mutilated. The script here called for two different endings: “*Option 1- After a few steps he falls on the ground. Option 2- Roohdaar emerges from smoke. Smiling he opens his arms, Haider falls into his embrace.*” (Bhardwaj and Peer 212). Watching the film reveals that neither of these options were chosen. Fig. 13 shows the final frame of the film, with Haider limping away from everything that he has lost but before we see what happens to him, the movie ends. This open-endedness of the film denotes the final fate of Kashmir in which it still remains. Choosing either options, either Haider's death or Haider's rescue by Roohdaar, gives a conclusion to the film and would inadvertently take either India's side or Pakistan's, and yet, that is not the case. All that has happened, all that Haider has lost, but it still does not mean that his suffering has ended — much like Kashmir's. The conflict in

Kashmir still carries on and the beautiful landscape in fig. 13, with the death and destruction that dots it, paints an accurate picture of Kashmir and its uncertain future.

Conclusion

This thesis aimed to discuss and read the cinematic language of *Haider*, an Indian adaptation of *Hamlet* directed by Vishal Bhardwaj set during the Kashmir Insurgency in 1995. Two important scenes of the play that were transposed to the film were chosen for analysis of their cinematic language and their overarching themes: the Mousetrap scene and the graveyard scene.

Haider, as a re-interpretation of *Hamlet*, does well to be viewed through the rhizome model of adaptation theory. Within the Shakespeare rhizome, *Haider* establishes itself as one of the most notable adaptations of a Shakesporean play because it employs a different route when adapting *Hamlet*. As opposed to a “truthful” adaptation, it was found that Bhardwaj utilised *Hamlet*’s narrative to tell the story of Kashmir; all *Hamlet* was used as was as means to an end, the end being the portrayal of Kashmir’s suffering. The two scenes discussed further portray the re-interpretation of *Hamlet* into a Kashmiri context. The Mousetrap scene gets translated into a song sequence and portrays Kashmir through a more cultural lens as opposed to the graveyard scene, which is also translated into a song and extending into the climax, that stands as a political commentary on the state of Kashmir.

Owing to these brilliant re-interpretations of not just certain scenes but the entire play, *Haider* was able to able garner praise not only from Indian sources but international as well. As the Press Trust of India reports, *Haider* won the People’s Choice Award at the 9th Rome Film Festivals, becoming the first Indian film to do so. Further, it was also praised by notable international sources such as the Guardian or the Hollywood Reporter. McCahill called the

film “a palpable hit, in any language”, and Tsering praised the film’s visual storytelling skills as being masterful and owed the film’s most powerful moments to these skills.

Kashmir was and still remains to be a highly political subject that remains sensitive to discuss. Bhardwaj was one of the first to make a film about Kashmir that fails to take the side of either country and rather aims to portray the plight of the human lives suffering there. For a state that has always known violence and injustice, *Hamlet* emerges as the perfect tragedy to bring Kashmir’s tragic fate to light. This human suffering can then rightfully be culminated when Haider declares in talking to his friends that “all of Kashmir is a prison, my friend” (*Haider* 00:37:44-00:37:46) — alluding to Hamlet’s famous line “Denmark’s a prison.” (Shakespeare II.II.243) — and by this, making the impossible ontological experience of the Kashmiri universal.

Appendix



Fig. 1. Opening scene of *Bismil*. Screenshot from *Haider*, 2014.



Fig. 2. Haider between his parents. Screenshot from *Haider*, 2014.



Fig. 3. Haider moves back as the falcon appears. Screenshot from *Haider*, 2014.



Fig. 4. Haider stands on the side while the falcon is in the centre.
Screenshot from *Haider*, 2014.



Fig. 5. Haider points at a guilty Khurram. Screenshot from *Haider*, 2014.

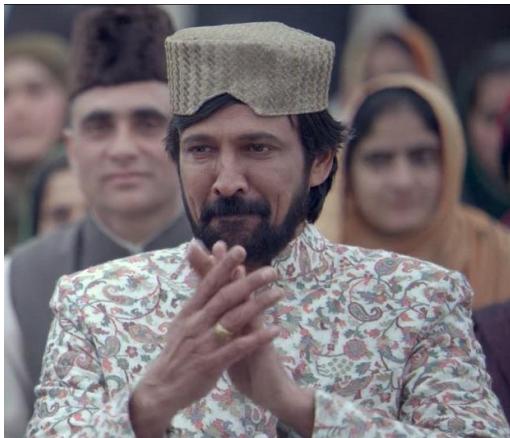


Fig. 6. Khurram at the beginning of *Bismil*.
Screenshot from *Haider*, 2014.



Fig. 7. Khurram at the end of *Bismil*.
Screenshot from *Haider*, 2014.



Fig. 8. Haider getting close to Khurram. Screenshot from *Haider*, 2014.



Fig. 9. Colour contrast in *Bismil*. Screenshot from *Haider*, 2014.



Fig. 10. Background dancers' costumes vs Haider's. Screenshot from *Haider*, 2014.



Fig. 11. First shot of *So Jao*. Screenshot from *Haider*, 2014.



Fig. 12. Gravediggers inviting Kashmir. Screenshot from *Haider*, 2014.



Fig. 13. The graveyard littered with bodies. Screenshot from *Haider*, 2014.

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