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Cross-Cultural Imagination: A Study of Adaptation through William Shakespeare's 'Othello' as Vishal Bhardwaj's 'Omkaara'

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ABSTRACT: Cinema has long been considered as a powerful medium for portraying society. Through films, filmmakers can explore and present various aspects of society, including its cultural, political, economic, and social dimensions. One of the most significant roles that cinema plays in portraying society is by providing a representation of societal issues, events, and phenomena that may otherwise go unnoticed or be ignored by the mainstream media. Adapting movies to different cultures can be a challenging but rewarding process. It involves modifying the content, characters, and themes of the original film to fit the cultural context of the target audience. One significant challenge in adapting movies is striking a balance between maintaining the integrity of the original film and making it culturally relevant to the target audience. Filmmakers must ensure that the adapted film stays true to the original story and characters while making it relevant to the cultural context of the target audience.

The present study aims at examining how the process of adaptation from text to movie, including a cultural shift, is taken into process. Further, the paper will also deeply analyse the hidden contexts & reflections that are taken into consideration while adapting a literary piece of writing into a visual narrative. It will also take a critical look at some of the Indian society's most pressing issues, to make a call to the readers to examine the role of political power and corruption, the impact of caste and religion, and the consequences of violence and toxic masculinity through deep analysis of various texts as well as movies.

I. 'A THEORY OF ADAPTATION' BY LINDA HUTCHEON

Cinema is one of the most effective facets of media, which plays an essential role in the socio-cultural affair. There are written pretexts that, when spread, draw a sizable readership and become best sellers. Such effects on readers result in a demand for successful works to be adapted for the big screen. The techniques to theorise the process of adaptation are covered in Linda Hutcheon's book "A Theory of Adaptation". Hutcheon goes on to state that all media have a fundamental similarity with regard to the roles they play in the adaptation process and that all genres provide information about how adaptation works. She makes it clear in the introduction that the book is not a collection of critique but rather a contingent of adaptation.

Hutcheon divides involvement into three categories: "telling," "showing," and "interactive," which make up the bulk of her analysis. Hutcheon talks about adaptability both as a process and as a product. As a product, adaptation cannot be wholly accurate to its original text because that would amount to plagiarism. Rather, adaptation must deviate from the original text while retaining the core ideas of the source. As a process, adaptation transforms into an act of appropriation and salvaging while attempting to reinterpret a text. So novelty is what gives adaptation its worth.

Hutcheon also examines the role of adaptation in cultural and historical contexts. She argues that adaptation is a form of cultural memory, as it allows stories to be retold and reimagined over time. Adaptation can also be a means of political resistance, as it can be used to challenge dominant cultural narratives and offer alternative perspectives. Throughout the book, Hutcheon draws on a range of examples from literature, film, theater, and other media to illustrate her points. She analyzes adaptations of classic works such as Shakespeare's plays and Jane Austen's novels, as well as contemporary adaptations such as the film adaptation of J.M. Coetzee's novel "Disgrace" and the television series "Game of Thrones".

Hutcheon's theory also explores the concept of adaptation in various forms of media, including literature, film, and theater. One of the key themes in the book is the idea of cross-cultural imagination, which refers to the way that adaptations can be used to bridge cultural divides and bring different groups of people together. She suggests that adaptations can be particularly effective at this because they allow us to engage with stories and characters in ways that are familiar to us, even if the



original source material comes from a very different cultural context. For example, Hutcheon discusses the various adaptations of Shakespeare's plays that have been created in different parts of the world. While these adaptations may vary widely in terms of their cultural and historical contexts, they all share a common foundation in the stories and characters created by Shakespeare.

Linda Hutcheon's "A Theory of Adaptation" discusses several factors that should be kept in mind when adapting a book into a movie. Here are some of the key points:

1. The medium of the adaptation: Film is a different medium than literature, and adaptations need to take advantage of the visual and aural elements of cinema. The adaptation should find ways to convey the same ideas, emotions, and themes as the source material, but through the unique tools of filmmaking.
2. The audience: The intended audience of the adaptation may differ from the original book's audience. The adaptation should consider the tastes and expectations of the movie-going audience, while still remaining true to the source material.
3. The cultural context: Adaptations can reflect the cultural context in which they are produced, and filmmakers need to be aware of how their choices may reflect contemporary values and attitudes.
4. The role of the adaptor: The adaptor should not simply copy the source material but should bring their own creative vision and interpretation to the adaptation. This can involve making changes to the story or characters, but these changes should be made thoughtfully and with a clear purpose.

5. The fidelity debate: The issue of fidelity, or how closely the adaptation should adhere to the source material, is a complex one. While some audiences may want a faithful adaptation, others may be more interested in seeing a fresh take on the material. The adaptor should consider these factors and make choices that will create a compelling and effective film.

Overall, Hutcheon's work teaches the reader the basics of adaptation theory. To properly understand how this phenomenon operates in their particular creative forms and how emerging genres function as adaptations themselves, it would be beneficial for academic areas in the arts, such as music, dance, theatre, and film, to include adaptation studies as a subgenre of their own fields. The present study is focused on analyzing the aforementioned thesis, & understanding the ways in which these adaptive transformations can be accomplished.

II. OTHELLO BY WILLIAM SHAKESPEARE

Othello is a tragedy by William Shakespeare that tells the story of Othello, a Moorish general in the Venetian army, and his downfall due to jealousy and manipulation. The play begins with Roderigo, a Venetian gentleman, and Iago, a deceitful and bitter ensign, discussing their mutual hatred for Othello, who has recently promoted Cassio as his lieutenant over Iago. Iago reveals his plan to manipulate Othello into believing that Cassio and Othello's wife, Desdemona, are having an affair.

Roderigo gripes to Iago in Venice that Desdemona has eloped with the Moorish general Othello despite the money he gave Iago to help him win her over. Iago replies that he shares the same hatred for Othello and that Othello picked Cassio, not Iago, to be his lieutenant. The two men wake up the senator Brabantio, Desdemona's father, by describing in graphic detail how his daughter had sex with the Moor. As Othello receives an urgent communication from the Duke of Venice, Brabantio, furious, interrupts and goes with him to see the Duke. Brabantio accuses Othello of using magic to entice Desdemona in front of the Duke. The answer given by Othello is that Desdemona was won over by tales of his fascinating life story and valour in battle. Brabantio reluctantly gives the couple his blessing. Iago assures Roderigo that he will ultimately get Desdemona, but later confesses in private that he is only using Roderigo as a means of payment while he plans his own revenge.

Iago makes Othello believe that Desdemona is having an extramarital affair with Cassio by using her appeals for him to show Cassio mercy. Othello gives in and keeps complimenting Iago on his sincerity. Emilia sends Iago a handkerchief that Desdemona had long requested her to take for him when Desdemona unintentionally drops one that Othello had given her as a love gesture. Then Iago hides it in Cassio's bedroom. Infuriated, Othello requests that Iago provide him with evidence of Desdemona's adultery. In response, Iago claims that he overheard Cassio having obscene dreams about Desdemona and that he saw Cassio wiping his lips with Desdemona's handkerchief. Iago is elevated to the rank of lieutenant by Othello, who also gives him three days to assassinate Cassio. Then Othello enters Desdemona's apartment and requests the handkerchief from her. Desdemona, who had been looking for the handkerchief, acknowledges that she is unable to locate it. Othello leaves in a rage. The prostitute Bianca, Cassio's mistress, visits him in his chambers in the meantime. Cassio requests that she make a duplicate of a handkerchief that he recently discovered in his room because he likes it so much.



Othello's jealousy is still stoked by Iago. When he informs Othello that Cassio has acknowledged having an affair with Desdemona, the actor has an epileptic seizure. Othello is advised by Iago to conceal while he interrogates Cassio about Desdemona. In fact, he inquires about Bianca, which makes Cassio chuckle. Othello is outraged as he watches from a distance. When Bianca arrives, she accuses Cassio of stealing Desdemona's handkerchief from another whore and throws it at him. Iago convinces Othello to kill Desdemona with ease when Cassio and Bianca leave. Iago pledges to look after Cassio personally. Then he persuades Roderigo that if Cassio were to pass away, Othello would have to stay in Cyprus and leave Roderigo to take care of Desdemona in Venice. Iago gives Roderigo the order to wait outside Bianca's home that evening and murder Cassio when he leaves.

Iago prepares Roderigo that evening for Cassio's intended murder. Roderigo strikes Cassio as he leaves Bianca's home, leaving both of them hurt. When Othello hears Roderigo pleading for assistance, he assumes Cassio has passed away and is moved by Iago's fidelity. Iago, meanwhile, visits Bianca and discovers Cassio injured. He then stabs Roderigo to death, killing him and ensuring that his secret will remain a secret. Iago then accuses the other people, including Bianca, of conspiring with Roderigo and arrests her. Othello arrives at Desdemona's chamber as this is happening. Despite being entranced by her beauty, he ignores her cries for him to save her life and smothers her with a pillow. When she hears Desdemona's voice, Emilia arrives to inform Othello that Roderigo is dead and Cassio is still alive.

Othello describes how Iago convinced him that Desdemona had slept with Cassio when Emilia questions why he killed Desdemona. Emilia accuses Iago of lying and reveals that she stole this from Desdemona at her husband's request as Montana, Iago, and Gratiano, a relative of Brabantio, all arrive. Attack by Othello on Iago. Iago stabs Emilia to death in the commotion and then runs away. After disarming Othello, Montano and Gratiano pursue Iago. Othello wounds him when they drag him back into custody before disarming him once more. Iago's schemes are fully revealed by letters discovered on Roderigo's body, despite his own refusal to admit guilt. After giving a speech, Othello pulls a concealed dagger, then murders himself.

III.OMKARA BY VISHAL BHARDWAJ

Omkara is a 2006 Indian crime drama film directed by Vishal Bhardwaj and based on William Shakespeare's play Othello. The movie is set in the rustic town of Meerut, and features an ensemble cast that includes Ajay Devgn, Saif Ali Khan, Vivek Oberoi, Kareena Kapoor Khan, Bipasha Basu and Konkona Sen Sharma. The plot of the movie revolves around the life of Omkara Shukla (Ajay Devgn), the leader of a gang who works for a local politician named Bhaisaab (Naseeruddin Shah). Omkara is betrayed by his trusted lieutenant, Kesu (Vivek Oberoi), who has his own aspirations to become the leader of the gang. The situation is further complicated by the fact that Omkara's wife, Dolly (Kareena Kapoor), is having an affair with Kesu.

The film is a gritty and intense portrayal of power struggles and betrayals. Vishal Bhardwaj has skillfully adapted Shakespeare's play to an Indian context, seamlessly weaving in elements of caste, politics, and the criminal underworld. The movie is shot in a realistic and raw style, which lends it an authenticity and immediacy.

The majority of the primary characters are identified as being Brahmins by their last names (Mishra, Shukla, Tiwari, and Tyagi), as well as by the politician Bhaisaab ("elder brother")'s appearance and mannerisms. However, the conventional understanding of the "caste system," by which traditional priest-scholars are routinely labelled as the "highest" social group, does not account for the wide range of occupations and socioeconomic levels of people who claim this designation, nor for their internecine and frequently violent behaviour. "Brahmins" make up a relatively high percentage of the population of UP (12% of the population in the 1931 census, the last to make such distinctions),

The fact that Omkara's Brahmin father fathered him by a lower-caste woman is made clear early on in Bhardwaj's movie; this is a flaw in the son's character that his opponents frequently bring up by labelling him a "half-Brahman" (adha-Baaman) and, literally, a "half-breed" (adha-jaat). Kareena Kapoor's ethereal appearance and European-like fairness, which is the single most significant indicator of good breeding and (especially feminine) "beauty" in the north Indian context (cf. the thriving cosmetic industry in "skin lighteners" such as "Fair & Lovely"), contrast sharply with actor Devgn's swarthy complexion and "unrefined" features. There is also a social divide; Omkara is a lumpen hero from a rural extended family who rose to prominence by his brawn, swagger, and devotion to Bhaisaab.

Dolly is the college-educated daughter of a successful urban lawyer; in fact, Langda/Iago will use the fact that she went to the same college as student leader Kesu, whom Omkara's gang members refer to as "Firangi" or "outsider/foreigner" due to his



urban background, to foster Omkara's suspicion that she secretly loves Kesu, who is more her equal in education and social position.

The suffering caused by patriarchal dogma that relentlessly asserts that male authorities must "control" female sexuality—a concept that is implied in "Othello"—becomes more openly addressed here and is developed through the subsequent encounters of Dolly, her confidante Indu, and Omkara.

Shakespeare's evil Iago is frequently regarded as the most interesting and complicated character in "Othello"; in contrast, the play's titular hero is represented as being both less verbose and more simple and instinctive in his reactions, which makes him easier to manipulate by Iago. In Saif Ali Khan's *Ishwar/Langda*, Bhardwaj gives us a truly worthy Iago: an ambitious man marred by a physical disability (langda means "lame, crippled," and he walks with a pronounced limp), he is married to Omkara's younger sister, Indu, and is plotting his own ascent to the position of mahabali ("general"), the second-in-command of Bhaishahab's considerable forces.

His animosity towards Omkara grows after the latter, in a shocking move (and in a spectacular scene staged in a temple on a bluff overlooking the Ganga), passes over him to promote Kesu to the mahabali post. Beginning at this point, Langda carefully manipulates Rajju, Kesu, and Omkara in order to kill the latter two. He is assisted by his wife's careless "borrowing" of a priceless waist-chain made of jewels, an auspicious and erotic family heritage that Omkara had given to Dolly prior to their official wedding ceremony. In response, Langda takes it from his wife and gives it to Kesu, purportedly to aid in the latter's on-again, off-again romance with the voluptuous showgirl Billo, but with the obvious ulterior motive of persuading Omkara that Dolly has spent this present on her alleged paramour.

This intricate transfer of Shakespeare's embroidered handkerchief succeeds in accomplishing its goal with the aid of a deceitful phone call between Kesu and Langda that Omkara is forced to listen. The rest is largely theatrical history, but the way Othello's terrible fate unfolds—on the night of his and Dolly's wedding, with a shocking turn in the fate of supporting players that adds to the carnage—achieves great tragic and cinematic power.

IV.OMKARA: A PLAY ABOUT RACE THAT TRANSFORMS INTO A CRITIQUE OF TOXIC MASCULINITY

Shakespeare's Othello, a drama about racism and misogyny, served as the inspiration for Vishal Bhardwaj's magnificent Omkara, which was released thirteen years ago. The drama is specifically written for Indian sensibilities, where caste replaces race and misogyny is amplified. This tragic tale of love and resentment, Othello, is infused with the fears of its title character. Othello was a "Moor," a derogatory epithet for Muslim individuals of dark skin or from Africa in mediaeval Europe. Othello's complexion is mentioned several times throughout the play, and it is this inherent inferiority complex that makes Othello a target of manipulation by his ensign, Iago.

Othello is the kind of figure that was made specifically with Indian sensitivities in mind. When Bhardwaj transformed Othello to Omkara in 2006, he caste became the dominant factor. Omkara, a half-Dalit, half-Brahmin character in the movie, lived in the desolate countryside of Uttar Pradesh. Omkara, in contrast to Othello, didn't feel anxious about his caste. He chose to wear it as a badge of honour instead. Omkara perfectly captures Othello's jealousy and fears despite this difference due of his life as an Indian guy. Omkara lives in a nation where arranged marriage is one of the many several patriarchal practises; A nation where women are both an inconvenience, as well as a source of desire. Millions of Omkaras are produced by this widespread mentality: men who have relationships with women who deserve much, much more but nevertheless think they are their property. Despite their exaggerated sense of self-worth, they are unable to overcome the persistent sense that they are inadequate. They know in their hearts that the ladies they are with should have handled themselves better, but they hardly have a choice.

The first seeds of mistrust Omkara has in the movie are planted by his fugitive lover Dolly's father. He informs him that a woman who can betray her father may betray anyone (nearly precisely repeating the most important line from Othello). By reminding Omkara of "a woman's two-faced nature," he establishes the tone for the movie and reflects India's ingrained misogyny. Later, when Dolly visits Omkara for the first time, Indu, the wife of Omkara's right-hand man Langda Tyagi (Iago), makes fun of the couple's different skin tones. The metaphor Omkara employs to characterise their union, "*Kaare Krishna kehonthonpebaansuri*" (a flute on the lips of the dark-skinned Krishna), is what grabs Omkara's attention. The fact that Omkara finds this observation amusing shows how incapable he and many other men are of treating the women they care



about as equals. Because of his sense of superiority, Omkara decides to punish Dolly without even considering her perspective.

In the movie, Omkara chooses Kesu over Langda as the party baahubali only due to the latter's college education (Vivek Oberoi portraying Cassio in a great turn). It is what prompts Langda to accuse Omkara of having an affair with Kesu in order to inflict revenge on him. Due to their similarities—they both studied at the same college and are fluent in English—Dolly and Kesu make for simple targets. Omkara, in contrast, speaks in the traditional Hindi dialect without any evidence of formal education. Langda understands he can make Omkara into a sum of his flaws by deceiving him into thinking Dolly is having an affair with Kesu. Dolly might have easily picked Kesu for a grander life, a life unattainable to Omkara due to his illiteracy, by positioning Omkara as the outsider in this equation.

After misogyny and caste, Bhardwaj skillfully incorporates Macaulayism, India's third most ubiquitous and entrenched ill, into the story of the movie. Omkara does, after all, provide a window into the thoughts of less educated men all throughout the nation who allow their inferiority complex to emerge in unhealthy ways. In the movie, Omkara only regards Dolly as a prize he is entitled to, therefore his perceived betrayal of her is an insult to his machismo. It's also the cause of her father's repeated verbal torture. By doing this, Bhardwaj exposes the hypocrisy of Indian males in Omkara. It doesn't matter to them that ladies like Dolly chose to leave everything behind them in order to truly adore them. Men like Omkara are entirely unable to trust them due to their own shortcomings. Indu captures it perfectly in a line that reads, "*Jab granthon ne kalankkohumaaremaathekibindibanadiyahai, to aapkikyagalatihai?*" Who can blame you when even the scriptures have labelled us as tainted and unreliable?

Omkara provides us a lot in its two hours, including a competent adaptation of Othello, Saif Ali Khan in good form, and a compelling story. It also provides a biting critique on how reluctant Indian men are to confront their inner problems. The price in the end, is always paid by unsuspecting women.

V.OTHELLO V/S OMKARA: SIMILARITIES AND DISPARITIES

Haider's precursor, Omkara, was the second of the Shakespearean trilogy that Bhardwaj was tasked with translating to the Indian setting. Omkara is an Indianized version of Othello. When it comes to Shakespeare, the issue is more about how to make it accessible to the general public, and Bhardwaj is a master at doing just that. He combined the upscale Venice and Cyprus and reassembled them into a metropolis ruled by politicians and gangsters, a typical topic in Indian movies. Shakespeare alienated Othello because of the colour of his skin; Bhardwaj did it because caste is a problem that still exists in Indian culture today.

Omkara is a direct translation of Shakespeare's play, whereas Haider and Maqbool preserved the play's essential structure. Othello and Desdemona's elopement is modified to a kidnapping, which fits the environment and is similar to the play. Langda's deft manipulation of Omkara's ideas results in a tragedy that is just as gory and miserable as the original. Some of the speeches, such as the father's admonition to Othello/Omkara that if she can fool her father, she can fool him too, have also been preserved.

"Bahubali, auratketariyacharitrako mat bhulna. Jo ladkiapnebaapkothagsaktihai, who kisiaurkisagikyahogi." [Look to her Moor, if thou hast eyes to see. She "has deceived her father and may thee."](Act 1, Scene 3)

The cast was carefully chosen, and each actor gave a flawless performance, because the physical look of the character mattered a lot. Dolly symbolised the fair skinned Brahmins, which was in stark contrast to Omkara, played masterfully by Ajay Devgan, who had the darkest skin tone, signifying his half-caste status or, more precisely, his descent from a lower caste. Even though it is an exact translation, Bollywood norms have been used to dramatise it. The handkerchief changes into a glamorous waistband, and the fact that it was discovered was what ultimately established Dolly's innocence. It would be impossible to discuss Omkara without mentioning its unusual dialect and the way the language is used in the movie. In contrast to the symbolic and poetic one implemented in Othello, it is vulgar, harsh, and banal, but it is precisely this that makes Omkara, Indian in its purest form.

Indu, who serves as the family's focal point, is able to challenge the stereotype of manliness by acting as a strong individual who can stand up for the people she cares about. She is Omkara's sister, but her loyalty to Dolly, a stranger with only her brother as a connection, is incredible. This was an unmatched joy where women are not pitted against each other but rather act as each other's pillars. This is furthered when she murders her own husband, her mijazikhuda, in retaliation for Dolly's

death, which is a bold move that no one saw coming but that everyone admired. Courtesans are frequently seen in Indian movies, including many critically acclaimed productions like *Pakeezah* and *Umrao Jaan*. However, unlike Nargis in *Pakeezah*, Bhardwaj's Billo is a working woman who is shown to be content with her job. As a result, as time passes, we see how the courtesan who lamented the loss of her innocence at the hands of the very society who had predetermined it as her fate transforms into a woman, Billo, with agency, grand and ethereal in her contentment with herself and her life. But in contrast to Billo, who was wary of marriage, Dolly, the main character, is a woman totally opposite to her, who carries a strong desire to marry Omkara. Dolly appears to be a figure whose life revolves around Omkara's identity, but her ferocious love for him saved her from being a one-dimensional, shallow character. She is a woman whose unwavering faith in not Om but her love for him, was nothing short of extraordinary. She was so steadfast in her love that she left everything behind for the sole purpose of being with the man she loved.

Omkara seemed to be a weak man in his core, in contrast to Dolly, who displayed her strength through her love. His outward might was obvious, and he was a revered and feared figure alike, but his inner vigour was lacking. He was the type of man who put more faith in the words of Dolly's father, a man he hardly knew, than he did in his beloved. Omkara revealed himself to be a changeable individual who was readily influenced by the words of others. In contrast to Dolly's steadfast love for Omkara, Omkara lacked the same fervour in both his decision to live and in his choice to die. When he shot himself in the heart, he once more gave the impression of being a weak man because he lacked the guts to face the fact that he had killed the person he loved most and would have been the force he believes himself to be if he had admitted his folly in trusting others. Omkara chose the simple route; his self-imposed punishment was at best child's play for a man who insisted he was nothing less than a tiger.

In contrast, Langda was more of a man than Omkara could ever be since, even in his death moments, he maintained his stance that "Think what you must." In contrast to Iago, who has been plotting against Othello from the beginning, Langda is a complex character whose agenda is motivated by wrongs that have been done to him. Iago's resentment over Cassio's promotion to lieutenant and his animosity towards Othello served as the seeds for the growth of his scheme. Langda experiences relativity as a result, and one may sympathise with him. In Omkara, the audience witnesses things unfold in real time as Kesu is chosen over Othello, in contrast to Othello, where it is only quickly explained why Iago hates Othello. Langda had already set himself up for success, so when Omkara appointed Kesu as the general while Langda was still holding the ceremonial plate, it shocked both the audience and Langda, who hid his disappointment and rage behind fake grins. Iago was a man who was fundamentally deceitful and logical, whereas Langda was more of a person who exploited the course of events rather than initiating them. For example, Langda immediately recognised the waistband's utility because Indu had taken it against her will.

Omkara, like Bhardwaj's other adaption, was masterfully executed and had a strong foundation in Indian realism without ever coming off as phoney. It is relatable and engaging while still being cloaked in the gloom that Shakespeare's tragedies are renowned for.

VI. CONCLUSION

The adaptation of text into movies is a complex process that involves a range of creative and practical challenges. Filmmakers must balance the integrity of the source material with the need to create a compelling visual narrative that engages audiences. Adaptations can take many forms, from faithful translations of the original text to radical departures that reimagine the source material entirely. Successful adaptations balance the creative freedom of the filmmaker with the expectations of the audience, resulting in a work that is both true to the spirit of the original and innovative in its own right. The adaptation of Shakespeare's *Othello* into the Bollywood film *Omkara* was a daring and successful transformation of the classic play. Bhardwaj's script preserved the essence of Shakespeare's story while infusing it with contemporary relevance, exploring themes of loyalty, betrayal, love, and power in a setting that resonated with Indian audiences. *Omkara*'s musical score, composed by Bhardwaj himself, added another layer of depth to the film, blending traditional Indian melodies with Western orchestration to create a unique and memorable sound. Overall, *Omkara* stands as a testament to the power of adaptation, showcasing how a classic text can be transformed into a work of art that speaks to a new generation of viewers. The film's success demonstrated the importance of cultural context in the adaptation process and the potential for adaptations to introduce timeless stories to new audiences while remaining true to the spirit of the original work.

This study, in conclusion through the Indianized version of *Othello*, i.e. *Omkara*, offers a powerful critique of the Indian society, urging to take a critical look at some of its most pressing issues. It also calls on the readers to examine the role of



political power and corruption, the impact of caste and religion, and the consequences of violence and toxic masculinity. The research, with regard to the movie, urges the society to demand better from its leaders, to hold them accountable for their actions, and to work towards a more just and equitable society. While raising the questions about the nature of masculinity and the impact of toxic behaviours on individual and society, this paper urges men to reject narrow and violent views of masculinity, to value empathy, and to recognize the importance of healthy relationships and emotional expression. Lastly, the study illustrates the devastating consequences of violence and the significance of finding peaceful solutions to conflicts, thereby recommending the society to reject violence as a means of achieving goals, to prioritize dialogue and understanding, and to work towards a more peaceful and harmonious world.

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