

Reel-Reality Representation in *Macbeth* as Drama and "Maqbool" as Movie

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INTRODUCTION

Literature and Cinema seems to me like twins- having many identical characteristics, still different and unique in their own sense. However, they vary in the ways images are produced in the two media, and how they are received. Perhaps, the Cinema has been able to flourish due to a silent and mutual agreement between literature and it – Cinema would entertain and work as a subordinate to literature.

McFarlane, Brian writes in the book *Novel to Film: An Introduction to theory of Adaptation* that “An adaptation as interpretation does not have to capture all the nuances of the book’s complexity, but it has to remain a work of art, an independent, coherent and convincing creation with its own subtleties of meanings” (59). The film has to be true to the adapted text. The reading of a film director of a text and understanding of the same text by viewer is not necessary to be true. The perception developed by a filmmaker and a film spectator varies because of individual intellectual level. Adaptation of films is basically which gives us pleasure in our core of heart, because it is modified, renovated, transform to make our satisfaction. Generation to generation film used to give pleasure and this leads to change the real thing or text or novel according to the choice of audience.

Ritu Mohan Bairagi in the book *Adaptation Studies: Literature through Cinema and Translation* explains that “Adaptation is now being analyzed as products of artistic creativity. When an adaptation is compared with the literary work it is based on, the stress is on the ways the film creator’s move with the field of inter-textual connections and how they employ the means of expression offered by the filmic art to convey meanings”(29). The directors know that their films are going to be twice removed from reality but they give scope to audience and critics for developing their view for or against the adaptation. Linda Hutcheon writes in her book *A Theory of Adaptation* as, “An adaptation double nature does not mean, however, that proximity or fidelity to the adapted text should be the criterion of judgment or the focus of analysis” (6).

Beja, Morris observes in the book *Film and Literature* that “Texts are very open ended, is has lot to be answered by the reader on their own conscious mind, thus the filmmaker use their view in checking and manufacturing from their experience and modify themes according to them” (34). Cinema helps to fill the gaps left by the writer. We become part of an interpersonal

artistic communication which is very rewarding because it allows us to get insight into the artist's creative mind and through this creative mind to literary work. The reconstruction or deconstruction of the literary text shows us the way to see the world. Pleasure lies in unity of artistic communication across media writer may miss the mark or the plot construction which is one of the important aspects according to Aristotle.

The performing artist appeals to us more forcefully than the written words. The emergence of cinematic adaptation of literary text has been extensively discussed in recent years from different perspectives. These discussions aim at understanding some of the procedures, limitations and effect of translation from literature to film. During such discussions, the most important question is of fidelity to the original work, in other words, the divergence in the structure and function of the movie adaptation. Hutcheon comments: "As openly acknowledged and extended reworking's of particular other texts, adaptations are often compared to translations" (16).

In this paper, I would try to explore the troublesome issues in general with regard to movies and their cinematic interpretation, and in particular, the *Macbeth* drama and its movie adaptation. It is a stormy, windy Mumbai night. A pandar draws an astrological chart, on a car's windowpane – the future forebodes ill.

The movie begins with a night scene where two corrupt policeman encounters a gangster. But the play opens with thunder and stroam in the night. While the witches state "Fair is foul and foul is fair" (Shakespeare II.I 26) thus establishing the atmosphere of the Shakespearean play. The future of Mumbai is foretold in the film. With a master-stroke, Bharadwaj, through the *chalk*, makes fate and blood come together at the very beginning of "*Maqbool*". And the constable's response only warns the audience of the inevitability of bloodshed.

CONFLICT BETWEEN DEVOTED AND SEXUAL LOVE

The movie "*Maqbool*" conveys the lust for power and passion. Mian Maqbool (Irfan Khan) is the best example of it. He is a Muslim mafia lieutenant. He is also right hand man of Abbaji (Pankaj Kapoor). He falls in love with the don's mistress and a saga of massacre unfolds. Nimmi (Tabu) also loves Maqbool and goads him to usurp the godfather's place in the hierarchy of the gang. Mian plots and plans to take over Abbaji's power. In the play the king of Duncan admires Macbeth as his son. Similarly, in the film Abbaji loves Maqbool and he trusts him as a family member. After the death of Abbaji's brother-in-law, he handed over the responsibility of Bollywood to Maqbool. One of the most touching scenes of the film is when, on Chhoti's wedding-day, Abbaji arrives on the scene and sees Mian lovingly making *biryani* himself and giving careful instructions to others.

The above scenes shows the bond of relationship between Abbaji and Maqbool likewise King Duncan and Macbeth. In the beginning of both the play and the film no one can predict the future of the bond. Ultimately, the over-ambitious behaviour of Lady Macbeth in the play and

Nimmi in the movie, twisted the relation and leads the plot in a different direction. In the play, Macbeth is less confident in murdering the king but the instigation of Lady Macbeth made him a murderer. The similar portrayal of action is presented in the movie by the director Vishal Bhardwaj. But the motive of the crime remained changed. Here the ambition of Nimmi is to gain love of Maqbool to satisfy her lust and sexual desire. Both the female protagonist in the play and the movie proves unaware of the consequences of their deeds. They even never think once.

This interplay between power and personal relationship, the interplay of which is one of the important subtexts of the Shakespearean play, is a timeless paradigm. And one of the most interesting aspects of Bharadwaj's *Maqbool* is that he draws upon this a timeless paradigm. Like the play, Bharadwaj's film also depicts that power and personal relationships are inextricably tied up, and a change in one inevitably, invariably entails a change in the other.

THREE FRAMES OF ENACTMENT

What can be clearly discerned from the examination of the film so far is Bharadwaj's systematic use of certain frames of enactment inspired by the Shakespearean original. She knows she will be de-throned very soon from Abbaji's favor as he was already being partial to a new starlet. Both the women degenerate and become insane. Lady Macbeth was sure that "this night's great business . . . (The murder of Duncan at Inverness) . . . shall to all our nights and days to come Give solely sovereign sway and martyrdom" (Shakespeare II.I 26). And in the film, after a night together, Nimmi had wished, "Is raatjaisa har din bite" (*Maqbool*). But that was not to be for either woman. The irony of it all – is shared by Maqbool as well and this constitutes the third frame that Vishal Bharadwaj takes over from the Shakespearean text.

CONCLUSION

Shakespearean plays have been deduced and embodied frequently across cultures in different time zones. The translators transformed the characters of the plays according to their "own" mindset. The artistry of cinema and the difficult task of taking a stage play and reinterpreting it for a different medium offer a plethora of interesting, and sometimes controversial choices to examine.

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