

## Bard in Bollywood: A Parade of the Film Reviews

Reviewed by  
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To watch, or not to watch—that is the question:

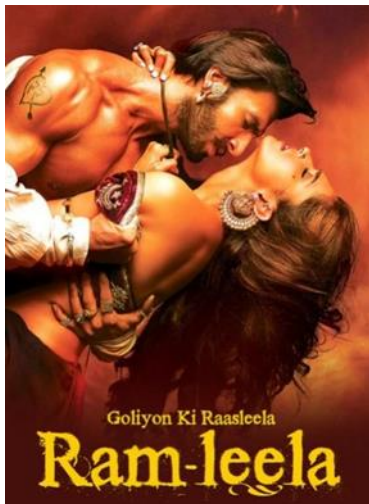
Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune

Or to take a seat and enjoy the film...

(Parody of a dialogue from Shakespeare's Hamlet Act III, Sc. I, lns.55-58.p. 886).

The bard, the Bollywood, and the name of the movies about whom and which I am going to have a little talk here, is related to the adaption of the plays of William Shakespeare, the Bard of Avon, in Hindi, in Bollywood—Bombay, now called Mumbai. Many characters, dialogues, songs, stories, episodes, serials, techniques—flashback and aside, etc., —and movies are directly or indirectly, consciously or unconsciously enthused by his time-



beating such plays as to which “Age cannot wither them, nor custom stale / Their infinite variety” (Parody of a dialogue

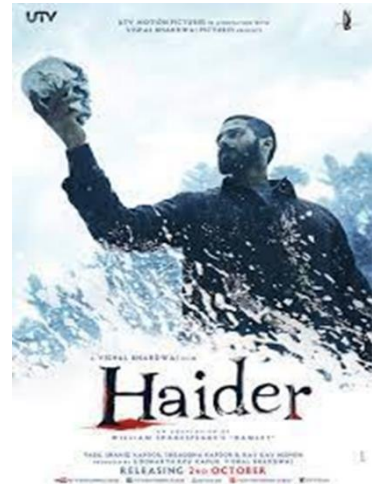
from Shakespeare's Antony and Cleopatra Act II, Sc.II, p. 986).

Bobby (1973), Ek Duuje Ke Liye (1981), Qayamat Se Qayamat Tak (1988), Ishaqzaade (2012), Issaq (2013), Goliyon Ki Rasleela Ram-Leela (2013), and Dhadak (2018) are such movies that are based on the star-crossed lovers of Bard's play the Romeo and Juliet. Among these movies, Sanjay Leela Bhansali directed, and Deepika Padukone and Ranveer Singh starrer

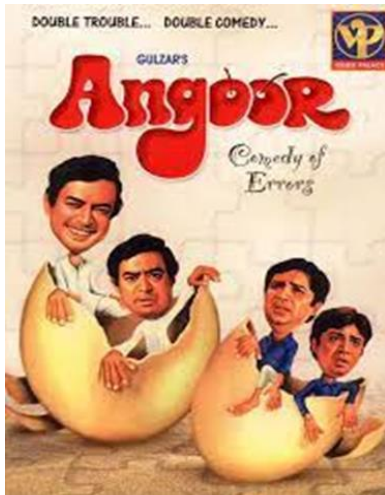
Goliyon Ki Rasleela Ram-Leela has gained the spectator's long-lasting love and adoration. It's depicted in a fictitious Gujrati hamlet filled with drugs, guns, and sexuality. Despite their deep love for each other, Ram and Leela—Ranveer Singh and Deepika—are unable to unite forever because of the persistent rivalry between their families—Rajadi and Sanera—for the past five hundred years.



Next comes, Vishal Bhardwaj’s trilogy Maqbool, Omkara, and Haider. Irrfan, Tabu, Naseeruddin, Pankaj Kapur, and Om Puri starrer movie Maqbool (2003), Ajay Devgn, Kareena Kapoor, Saif Ali Khan, Konkona Sen Sharma, Vivek Oberoi, and Bipasha Basu starrer Omkara (2006), and Shahid Kapoor, Tabu, K.K. Menon, Shraddha Kapoor, and Irrfan Khan starrer movie Haider (2014) are matchless in their ways. It is another thing that they were out of watcher’s understanding. The former transposes Macbeth’s story to the Mumbai underworld, where two rival gangs constantly battle for the monopoly of power game with bombs and bullets whereas the latter—I mean Omkara, a Bollywoodian adoption of Shakespeare’s tragedy Othello—transposes the message for a gangster not to trust anyone and the last—in Bharadwaj’s trilogy—depicts revenge as a dish best served cold, with Haider’s seeking revenge for his father’s death in the hills and valleys of Kashmir. It would be foolish to leave without mentioning Rituparno directed and Amitabh Bachchan, Preity Zinta, Arjun Rampal, Divya Dutta, Shefali Shah, Jisshu Sengupta, and Prosenjit Chatterjee starrer movie The Last Lear (2007) that is based on Shakespeare’s tragedy King Lear. And set in Liverpool.



Debu Sen directed and Kishor Kumar, Ajit Sen, Sudha Rani, Tanuja Surekha starrer movie Do



Dooni Char (1968); Gulzar directed and Sanjeev Kumar, Deven Verma, Moushumi Chatterjee, Deepti Naval, and Aruna Irani starrer movie Angoor (1982); and Rohit Shetty directed and Ranveer Singh, Varun Sharma, Pooja Hegde, and Jacqueline Fernandez starrer movie Cirkus (2022) are based on the Bard’s play the Comedy of Errors. Where there the first, leaving the spectators in mirth and merriment and causing lots of confusion in Kishor Kumarian's comedic fashion, deals with the story of a banker and his assistant who arrive in a little town

on business, but are mistaken for a local merchant and his servant; there the second—I mean Angoor—following the two sets of twins—Ashok and Bahadur—separated at birth, ensues full dose hilarity when they mix-up their identities at the time when they reunite as adults; and the third delves into such a story in which chaos reigns due to a case of mistaken identities when two sets of twins separated at birth unpredictably visit the same city.

Next comes, Sharat Katariya directed and Rajat Kapoor, Tisca Chopra, Purab Kohli, Koel Purie, Tara Sharma, and Neil Bhoopalam starrer Bollywood movie 10ml Love (2012). With a praiseworthy setting in the Indian milieu and grounded on the Bard's famous romance A Mid-Summer Night's Dream, it (10ml Love), delves into the story of the three couples—Ghalib and Roshni (Rajat Kapoor and Tisca Chopra), Shweta and Peter (Tara Sharma and Neil Bhoopalam), and Neel and Minnie (Purab Kohli and Koel Purie), presents a “love quadrilateral” uniquely. Where the effect of Josh-e-Jawani surmounts the plot, the enthralling rendition of the Ramlila that tries to allure the spectators seems to be going out of control in the same way as Ghalib's josh-e-Jawani which gives an unexpected effect pouring the mantra in the ears of the lookers that the glass is more than half empty.



Past was host, present is decent, but future will wait, as I consider, the Bard's big-hits which are yet, yet to come in Bollywood. Undoubtedly, the Bard has crossed many-many milestones set along the national highway that leads to the terminus of Bollywood, yet the real destination is yet to be achieved, otherwise—

All the world's a stage,  
And all the men and women merely players.  
They have their exits and their entrances;  
And one man in his time plays many parts...

(William Shakespeare As You Like It. Act II Sc. VII, lns. 139-142, p. 227).

Note : (A) Images are abstracted from –

- (1) <https://images.app.goo.gl/DxTyLHFz8Kep7>.
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- (4) <https://app.goo.gl/xaXs9G5rKJMmhRFL6>.
- (5) <https://images.app.goo.gl/NVMjYnj2TGBekfKp7>.

(B) Quotations are abstracted from –

Shakespeare, William. “Hamlet /Antony and Cleopatra /As You Like It” The Complete Works of William Shakespeare. The Golden Library. Edited by W.J. Craig, Magpie Books, 1992.