

where Khurram's true nature is revealed to Haider.

Though the films deal with different settings and cultures and are made in different language, still there are stark similarities between them. Whenever a ghost is evoked in the Shakespearean play, in its Bollywood counterpart, *Maqbool* and *Haider* are either hallucinates or is visibly disturbed, but never sees ghosts. Bhardwaj makes certain changes in the beginning of the story, climax and nature of some of the characters to give the story Indian touch. What Shakespeare did verbally, Bhardwaj did visually. In short, the present paper has analyzed the ways through which Shakespeare has been adopted and adapted in Bollywood films by Vishal Bhardwaj.

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CHALLENGES OF FILMING LITERATURE AND SCREENING ARTISTIC ENDEAVOUR

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Abstract:

The present paper aims at exploring the adaptations of the films as an instructional tool in the teaching of literature. It has been an extended form of literature to impart the ideas of the literary works through the world of media. The innovative and progressive texts on adaptation theory make an extreme impact in form of the attraction of the subjects to grasp the wider knowledge of the divergent academic disciplines to incorporate new methodologies and approaches. The media creates a kind of visual culture outside the classroom with the avenues available to equip with the film adaptations. The interplay of the literature through films has certain limitations but it makes the audience to be more acute observer of the artistic influences. The pedagogical purpose is influential on illuminating students' perception of literature, or to better understand cinema's artistic qualities via its association with other media such as films

Keywords:- Pedagogy, Film Adaptation, Literature, Media

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of the literary works through the world of media. The innovative and progressive texts on adaptation theory make an extreme impact in form of the attraction of the subjects to grasp the wider knowledge of the divergent academic disciplines to incorporate new methodologies and approaches. The media creates a kind of visual culture outside the classroom with the avenues available to equip with the film adaptations. The interplay of the literature through films has certain limitations but it makes the audience to be more acute observer of the artistic influences. The pedagogical purpose is influential on illuminating students' perception of literature, or to better understand cinema's artistic qualities via its association with other media such as films.

The film screening of a novel or play would rarely oblige an interest in the totality of the work, or even in its overall structural shape. The brevity of each exhibited film requires effect, to produce cinematically animated, brief, visual quotations from a literary work. Thomas Letich and Kyle Meikle point out that the studies of cinematic adaptations on material originally presented in another medium are scarcely a century old. Even so, particular studies of adaptation, the process by which texts in a wide range of media are transformed into films, cannot be properly understood without reference to the specific period they were produced in. Each generation of adaptation studies has produced its own principles and orthodoxies, typically by attacking the orthodoxies and principles of the preceding generation. DeWitt Bodeen, co-author of the screenplay for Peter Ustinov Billy Budd (1962), claims that: 'Adapting literary works to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood' (Bodeen, 'The Adapting Art', Films in Review, 1962).

The filmmakers integrate text into the

film so cleanly that a viewer could watch a film without paying much attention to the fact that the reading is involved. The text appeals the conventions and imparts more standard information than the films. The viewers and the readers may find the difference between spoken and expository titles. The narrative while reading the text imparts an artistic pleasure but one may find the dialogues in the cinematic arts with the adoption of synchronized sound. The characters from the text replacing in the film in a dialogic form seem simply make the inter titles replacing all the functions. The text 'speaks' more lively with the readers in such situations where the readers can attribute to the imaginative sights of the setting or emotional situations. The film adaptation of the text 'reels out' the narrative space and the productive emotional insights in an artificial manner. The film adaptation is a guided by the conventional wisdom to project a story in a limited span by ignoring the time and action. It is a dynamic side of the literature to keep the readers vibrant in moving images rather than screening the images moving. The absurdity in the cinema while adapting the text cannot have much impact as it will have an impact in the dialogue or narration. The film adaptation of such situations leads the monotonous impact on the viewers instead of making them to enjoy the artistic beauty of the writer. Christian Metz, discussing film narratives, writes that the 'Film tells us continuous stories; it "says" things that could be conveyed also in the language of words; yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptations.' (Metz, 1974:P.44) The film adaptation is an art that occupies the certain perspectives of screening the text in lively manner which relates the narration, dialogues and action in accordance with the emotions and artistic effects.

The basics of film adaptation is concerned with the transferring the textual