

THE INFLUENCE OF CINEMA ON WRITTEN ENGLISH DRAMATIC LITERATURE

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Abstract

This study contends that the emergence of cinema in the twentieth century served as a principal catalyst for the formal and aesthetic transformation in English dramatic literature, transitioning it from a logocentric heritage to a fundamentally visual and imagistic art form. This study transcends basic analogies between film and theatre, investigating how the grammar of cinema—its editing techniques, framing, & visual narration—was assimilated by playwrights, so substantially transforming the structure and focus of written plays. The article illustrates this theory through a dual analysis of two ostensibly unrelated case studies: the late modernist oeuvre of Samuel Beckett with the postmodern, cross-cultural interpretations by Vishal Bhardwaj. The initial section analyses Samuel Beckett as a crucial actor in this transformation, whose oeuvre represents a "visual revolution" in direct reaction to the cinematic era. Beckett's theatrical techniques methodically undermine the dominance of conversation and linear narrative, substituting them with frameworks derived from cinema. His employment of fragmented narrative parallels cinematic montage, generating meaning through the juxtaposition of

disjointed sequences, exemplified by the cyclical repetition in *Waiting for Godot* with the interrogative spotlight cuts in *Play*. Moreover, Beckett enhances visual symbolism to convey the play's metaphysical significance, with emblematic stage images—the interred Winnie in *Happy Days*, a disembodied Mouth in *Not I*—operating as independent, cinematic close-ups. In Beckett's theatre, stage directions are as vital as the conversation, creating a visual landscape where the "picture" frequently eclipses the word. The second segment transitions to the postmodern global setting, examining Vishal Bhardwaj's *Maqbool* (2003) as a nuanced instance of cinematic adaptation that subsequently impacts the interpretation and possibilities of the source text, Shakespeare's *Macbeth*. *Maqbool* is not only a translation; it is a cultural transplanting that employs the cinematic genre of the Mumbai gangster film to reinterpret the ancient drama. The film substitutes Shakespeare's supernatural components with the all-seeing perspective of two corrupt police officers, transforming the witches' metaphysical prophecy into a context of contemporary realism and political corruption. This reinterpretation illustrates how cinematic adaptation can reveal underlying themes in the original book, especially on power, surveillance, and the banality of evil, thus enhancing the critical discourse surrounding the classic.

This research ultimately finds that cinema's influence on dramatic literature is not uniform but exists along a continuum. In the modernist tradition, akin to Beckett, the effect is both formal and philosophical, resulting in a reduction of the stage as well as an introspective emphasis on imagery. In the postmodern, globalised context, similar to Bhardwaj, the influence includes narrative and cultural, facilitating the adaptation of classical forms into new environments that resonate with contemporary audiences. Collectively, these case studies demonstrate that the twentieth-century stage did not only contend with cinema but was significantly redefined by it, leading to a hybrid dramatic literature that conceptualises cinematically, prioritising the visual imagination as a fundamental means of theatrical expression.

Keywords: Cinema, Dramatic Literature, Samuel Beckett, Vishal Bhardwaj, Intermediality

1. Introduction

A significant issue for contemporary humanities is the challenge of intermediality. The historical progression of dramatic literature is intricately linked to the exploration of new expressive possibilities in associated arts. Through the "translation" of stylistic techniques from various disciplines into the lexicon of dramatic literature, which is emblematic of contemporary dramatic literature. Which engages in a profound relationship with theatre and film (Gooneratne, 1979:368).

M. V. Nemtsev accurately observes that when juxtaposing dramatic literature and film. It is important to note that the latter is likewise a text from the 20th century. The texts in the most expansive sense that transcends Philology. Culturologists see the text as a semiotic entity, whereby the dichotomy of literature vs non-literature is not a distinguishing characteristic (McDougall, 1985:152).

The text may appeal to any of the senses; yet, its primary criterion as an object of scientific and artistic significance is its intrinsic worth. Consequently, film emphasises audio-visual perception. By documenting the sites of convergence between two texts - intertextuality in film and dramatic literature (Marshall, 2001:127).

The 20th century was replete with dramatic literature that alluded to other texts and many cultural dimensions. The components of creative poetics permeate the realm of the literary creator. In reality, it is either entirely distinct from the literature or, conversely, heavily derives from it—particularly in terms of story foundation—rendering it often subordinate to the latter. Organically integrating with the fundamental literary concepts of pictorialism. The relationships between writers as well as film directors can be unexpectedly paradoxical: some arise from direct thematic overlaps and shared motifs, while others are comparable in their creative methodologies and vision characteristics (Lotman, (1973.:346).

The relationship with other art forms is often concealed inside the profundity of the creative concept, although thematic resemblance or narrative are not of primary significance. The attitudinal and subjective commonalities emerge as vital, alongside the articulation of perspectives

on reality and the embodiment of the zeitgeist via the personalities and preferences of authors, which are essential (Adams, 1989:43).

2. Research Question

In this research there are three questions raised which as following

1. In what manner were particular cinematic techniques (montage, close-ups, flashbacks, cross-cutting) adapted into the traditions of stage directions and dramatic structure?
2. How did the "grammar of film" emancipate writers from the limitations of the "well-made play" and realist conventions?
3. To what degree did the emergence of cinema as a preeminent narrative medium compel writers to reevaluate the distinct significance and function of live theatre?

3. Literature Review

During the latter period of the 20th century, scholars exhibited a heightened interest in the examination of individual films. Robert Ray, a professor at the University of Florida asserts that a cursory examination of the bibliography concerning "Literature and Cinema" reveals a predominant approach in the analysis of their relationship: either a singular work is scrutinised in relation to its adaptation, or the cinematic adaptations of multiple works by a single author are evaluated (Ray, 2000: 45).

Simultaneously, scholars of literature and cinema are unable to evade the futile inquiry posed by an amateur: "Which is superior - a film or a book?" They obtain an equally unproductive response: "The book is superior." Theoretical generalisations regarding the characteristics of film adaptations in relation to original fiction rely on intuitive perceptions, with researchers utilising terms such as "integrity," "integrality," "relevance," "unity," "maturation," "subtlety," and "adequacy." (Meyers, 1990:186).

Robert Stam, a renowned American scholar of film adaptations, asserts that "the language of criticism regarding cinematic interpretations of literary works is frequently moralistic, employing terms such as 'deformation,' 'violation,' and 'simplification,' each of which contributes negatively to the perception of the film adaptation" (Stam, 2000: 54).

W. Buckland's monograph (2000) examines the inception of the language analysis tradition within cinematographic theory. The researcher

juxtaposes the importance of instituting this practice with a revolution. Notably, the author references a quip on the contemporary historian in the introduction, who responds to enquiries about the repercussions of the French Revolution with, “It is still too early to discuss it.” It is premature to assess the impact of the linguistic method on cinema analysis, which is more prevalent; yet, the definitive authority in the study of screen reproductions of literary works resides with a philologist.

In this context, F. Vanoye's work (2011) is noteworthy, as the researcher examines the motivations behind the extensive cinematic references to literary texts and analyses the processes through which a literary text transforms into a filmmaker's material for the construction and composition of their own ideological frameworks. The scientist examines the impactful intersections of film and literature, where different but productive processes generate significant cultural phenomena (Gooneratne, 1979:368).

In his study, Jean Cléder (2012) examines the interaction between literature and cinematography, broadening the conventional framework that typically results in cinematic adaptations or literary novelisations. He emphasises alternative areas and processes of interaction and interference, elucidating fundamental concepts and delineating the shared code of these two art forms (McDougall, 1985:151).

3.1 The influence of cinema on Eastern literary science

Currently, the connection between film and literature is a prominent focus in both Western and Eastern literary studies. In Russia, the research conducted by I. Martyanova (2011) examines the impact of films on the stylistic and narrative frameworks of Russian prose. The researcher meticulously examines the fundamental nature of the textual phenomenon that emerged at the intersection of literary and cinematic codes: the script (Marshall, 2001:128).

T. Mikhailova's (2015) compilation of essays examines the principles of movie adaptation and the criteria for the permissible transference of literary text components into the cinematic realm, whereby the cinematic text becomes equivalent to the literary text. N. Fedoseyenko, in her 2016

monograph, discusses the phenomenon of cinematic adaptation and the interplay between literature and cinema in the creation of film texts, asserting that the notion of "screen adaptation" is not uniform and encompasses diverse manifestations of the transformation of the original literary work (Nakano, 2002:86).

Furthermore, it is pertinent to highlight thematic conferences that confront researchers with the issues of interaction between the two arts, as well as the challenges of interpreting as well as transformation (Literatura – teatr – Russkaya klassicheskaya literatura na stsene i v kino, 2010, 2012). To yet, neither film theory nor literary studies have established scientific analytical tools to objectively assess literary works and their cinematic adaptations. Simultaneously, there is a need for the establishment of scientific standards to evaluate the cinematic adaptation of literary works (Casper, 1974:253).

3.2 The influence of cinema on Western literary science

English and American literature serves as a significant conduit for the history and cultural diversity of the United Kingdom as well as the United States. It has significant cultural implications, national heritage, and the trajectory of national growth. The analysis of the interaction between film and literary concepts in Western literature reveals that both "faithfulness" and "creativity" in this interaction inevitably diverge from conventional paths, resulting in extreme adaptations that influence the practice of film and literature (Zhong et al., 2025:202).

Consequently, the interaction between cinema and literature necessitates a more reasonable, objective, and scientific application of the idea. Unlike the first two adaptation notions, the notion of cinema adaptation informed by inter-textual theory necessitates a balanced interaction and exchange across texts. It not only dismantles the authority, sanctity, and provenance of the original literary works but also bypasses the later adaptations of the films, distorting or even parodying the original texts (Peyton, 2021:85).

The notion of "inter-textuality" highlights the parity, originality, and constructive nature of the interaction between cinematic and literary

activity. Equality denotes the equivalent standing across texts and other themes, with no differentiation between superior and inferior. Primarily, equality necessitates that cinema be seen as an autonomous visual art form, governed by its own distinct aesthetic and ontological norms about imagery. The interaction between cinema and literature must prioritise fidelity to their own mediums rather than strict adherence to the source literary works, reproducing them in their entirety (Al-Sultani, 2025:105).

The concept of equality parallels Genette's notion of "hypertext," which refers to a text originating from an existing text. This kind of derivation represents a derivative and extension connection at the same level, rather than a hierarchical relationship between the original and the replica. Secondly, equality underscores that the interaction between cinema and literature should engage writers, readers, and viewers in a mature and equitable manner to foster a tolerant, understanding, and peaceful collaborative adaptation. Only in this manner can they achieve productive adaptation outcomes (Zhang, 2016:175).

4. Cinema Influence on Dramatic Literature

María José Fresnadillo Martínez asserts that “Cinema is ... a genuine ‘empire of senses;’ it amalgamates space and time, picture and word, truth and fiction, knowledge and emotions.” The cinematographic script exemplifies the relationship between cinema and literature, serving as a tangible representation of pictures. Film need language for expression, but literature necessitates actual space or at least a reference to it. "In film, narratives are seen with wide eyes, but in writing, they are experienced with closed ones." (Akhmedova, 2025:158).

In the nineteenth and twentieth centuries, literature was regarded as the primary form of artistic expression; however, film is now considered the global art form, as posited by Linda Catarina Gualda, who asserts that cinema engages the largest audience. Literature, once a source of inspiration for films, now often draws inspiration from cinema. Stam addressed the issue of literature's impact by film. He drew inspiration from American authors and novelists of the so-called "Lost Generation." The phrase, popularised by Ernest Hemingway in his book “The Sun Also

Rises,” denotes the generation that matured during World War I, seen as lost and bewildered (Kelly, 2021:33).

Notable American writers of this generation include Ernest Hemingway, Scott Fitzgerald, John Dos Passos, and Alan Seeger, among others. Don Passos is hardly the only novelist impacted by film. This was similarly true for Faulkner, Hemingway, and Steinbeck. That marked the start of an age in which film is regarded as a distinct art form, apart from literature. The camera supplants the pen, articulating profound abstract concepts and emotions with the same brilliance as literature. We may then discuss cinematographic writing, which has equal significance to literary writing. Stam Robert asserts that film has literary aspects, making it as stimulating and distinctive as literature. The connections between the two media were evident after World War II (Navarrete-Cardero & Vargas-Iglesias, 2019:183).

“Hiroshima Mon Amour,” 1958, is seen by critics as a revitalisation of the connection between filmmakers and authors. Cinema offered authors a framework that challenges the concept of linearity and the progressive progression of time, along with innovative cinematographic methods. Dos Passos acknowledged his indebtedness to film for his work "Manhattan Transfer". He has dubbed some chapters of his book "USA": "the Camera Eye." Claude Edmonde Magny asserts that Dos Passos innovated within American literary history by developing the "impersonal novel," using Eisenstein's montage methods to depict American life under capitalism (Bickis, 2006:95).

4.1 The Liberation from Realism and Naturalism

Prior to cinema, theatre served as the principal medium for conveying a visual, realistic narrative. Playwrights such as Ibsen and Chekhov excelled at the illusion of the "fourth wall." Film could achieve reality more effectively and expeditiously. It could depict precise locations, nuanced face expressions, and uninterrupted continuity. Theatrical Response: Playwrights, liberated from the constraints of mere imitation, commenced an exploration of the intrinsic, non-realistic attributes of the stage (Bushnell, 2023:35).

- The Symbolism with Expressionism Plays such as Elmer Rice's *The Adding Machine* (1923) and Sophie Treadwell's *Machinal* (1928) employed distorted settings, repeated dialogue, and episodic forms to represent internal feelings, reflecting the influence of German Expressionist cinema.
- Epic Theatre: Bertolt Brecht, motivated by cinematic editing (montage), formulated his "Verfremdungseffekt" (Alienation Effect). He employed titles, fractured sceneries, and direct speech to dismantle the illusion and stimulate critical reflection, much to a film editor juxtaposing footage. The Integration of Cinematic Techniques in Playwriting Playwrights starting composing plays that emulated cinematic ideas, integrating the lexicon of editing and cinematography into their screenplays.
- Montage and Cross-Cutting: Arthur Miller's *Death of a Salesman* (1949) serves as a quintessential illustration. The drama seamlessly transitions between present reality and Willy Loman's memory-induced dreams, much to a cinematic flashback or dissolve. The scenes are non-linear, edited cohesively for emotional and thematic resonance.
- Fragmented Narrative and Jump-Cuts: Playwrights such as Sam Shepard (*Buried Child*, *True West*) employ abrupt scene transitions, non-sequiturs, and a collage-like structure that appears more influenced by cinematic editing than conventional theatrical acts.
- Close-Ups and Focus: Although a playwright cannot manipulate the audience's gaze as a camera does, they can employ language and staging directions to create a comparable impact. A lengthy monologue illuminated by a spotlight serves as the theatrical counterpart to a close-up, compelling the audience to concentrate on an individual character's internal conflict (Belliveau, 2006:86).

4.2 The exploration of "Liveness" and Theatre

The Investigation of "Liveness" and Theatricality As cinema emerged as the preeminent storytelling medium, theatre's distinctive advantage became its liveness—the direct, communal experience between performer

and audience within the same physical environment. Performance Reaction: Playwrights began composing works that were unsuitable for cinema, highlighting the distinct attributes that render theatre exceptional (Araoz et al., 2021:169).

In the realm of Direct Address and Metatheatre, plays such as Thornton Wilder's *Our Town* (1938) employ a Stage Manager who directly engages with the audience, providing commentary on the action—a technique that effectively dismantles the film "fourth wall" in a manner intrinsic to the stage. Caryl Churchill's *Cloud 9* (1979) employs cross-gender and cross-racial casting to examine themes of identity and colonialism, presenting them in an intellectually coherent manner that would appear perplexingly literal if adapted for film (Valentini, 2017:79).

While cinema manages visual narrative, playwrights such as Tennessee Williams employed intricate, lyrical stage directions and speech to establish an atmosphere and psychological complexity that transcends the literal set. Structural Pacing and the "Cinematic" Play. The rapid, episodic format of contemporary film and television has impacted the cadence of new theatrical works. Concise Scenes, Accelerated Rhythm: Numerous modern plays (e.g., compositions by David Mamet, Stephen Adly Guirgis, or Lynn Nottage) exhibit brief, incisive scenes that transition swiftly between settings and temporalities, reflecting the audience's media literacy cultivated via extensive exposure to film and television (Mulvey, 1989:25).

The "Hyperdrama": Certain playwrights, like as Richard Foreman and The Wooster Group, produce works characterised by a sensory inundation of text, imagery, and sound, contending with the high-stimulation milieu of the internet and video games, which are the progeny of cinematic influence (Araoz et al., 2021:172).

5. Methodology

In this research we will carry out a Comparative Textual Analysis of the principal methodology, this entails a meticulous examination of the theatrical texts, concentrating on examining their evolution from basic blocking annotations to intricate, descriptive, and "cinematic" writing that conveys mood, attention, and even envisioned camera angles. In addition

to analysis contrasting the linear, causal frameworks of pre-cinema dramas (Ibsen, Shaw) with the fragmented, episodic, and non-linear frameworks of post-cinema dramas.

We will consider the Narrative Technique and Recognising the employment of voice-over, split stages, and direct address as dramatic counterparts to cinematic voice-over and cross-cutting. The case study Methodology contain Identify two pivotal playwrights or plays that effectively illustrate the progression and diversity of cinematic impact. In this chapter we are going to apply the framework and methodology.

5.1. Analyze Macbeth Vishal Bhardwaj's "Maqbool" film

"Maqbool" is presented as a case study in cross-cultural film adaptation. Examines the translation of place, people, and themes from mediaeval Scotland to contemporary Mumbai. Analyses visual storytelling methods that recontextualise the theatrical script. Vishal Bhardwaj's 2003 film "Maqbool" exemplifies a significant accomplishment in cross-cultural cinematic adaptation, effectively relocating William Shakespeare's "Macbeth" from mediaeval Scotland to the modern Mumbai underworld while preserving the fundamental psychological and moral intricacies of the original tragedy (Sen, 2023:42).

This adaptation transcends mere translation of story points, engaging in what adaptation specialists term "cultural recalibration" - the systematic modification of narrative components from a source book to conform to the values, expectations, and cultural environment of the target audience. "Maqbool" exemplifies how cinematic reinterpretation can revitalise classic drama through its intricate reimagining of characters, concepts, and visual aesthetics, resulting in a work that possesses its own artistic value while highlighting the timeless relevance of William Shakespeare's psychological views across different eras and cultures (Ray, 2023:254).

The film constitutes the inaugural segment in Bhardwaj's esteemed "Shakespeare Trilogy," which additionally features "Omkaara" (adapted from "Othello") and "Haider" (derived from "Hamlet"). Bhardwaj deliberately preserved the initial letters of the original Shakespearean plays in his Hindi titles—M, O, and H—as an homage to the original source.

This considerate act illustrates the director's methodology in "Maqbool": showcasing profound respect for Shakespeare's work while liberally reinterpreting it via a uniquely Indian cultural perspective (Mondal, 2017:123).

The adaptation of "Macbeth" into "Maqbool" exemplifies a masterful cultural transplantation, as Bhardwaj methodically reconstructs the fundamental structure of Shakespeare's tragedy within a distinct context while maintaining its psychological and thematic essence. This process transcends superficial localisation to generate what cultural theorist Homi Bhabha refers to as "cultural hybridity" - novel forms that surpass simplistic binary distinctions between global and local ingredients. As an example of how adaptations that are effective "actively reshape rather than merely reproduce global narratives" via complex cultural negotiation, check out this video. The Character Transposition and Cultural Equivalents Correspondences between "Macbeth" and "Maqbool" in table below.

"Macbeth" Character	"Maqbool" Character	Cultural Transformation
Macbeth	"Miyan Maqbool (Irrfan Khan)"	Deputy of a criminal overlord, conflicted between allegiance and aspiration
King Duncan	"Jahangir Khan/Abbaji (Pankaj Kapur)"	Mumbai underworld leader perceived as a paternal figure
Lady Macbeth	"Nimmi (Tabu)"	The mistress of Don Jahangir Khan merges ambition with carnal longing.
Three Witches	"Inspectors Purohit & Pandit (Naseeruddin Shah, Om Puri)"	Corrupt law enforcement officials who distort circumstances while offering comedic humour
Banquo	Kaka (Piyush Mishra)	Maqbool's associate in the criminal organization

Macduff	Riyaz Boti (Ankur Vikal)	Adversarial gang member who ultimately vanquishes Maqbool
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Table (1): Character Parallels between "Macbeth" play and "Maqbool" Film.

• From Theatrical Text to Visual Language

Bhardwaj's most innovative change is in his reinterpretation of Shakespeare's supernatural components inside the film's authentic criminal context. The three witches, pivotal to the original play's ambiance of cosmic terror, transform into two ruthless law enforcement inspectors who orchestrate events while offering philosophical insights and dark comedic relief. This substitution illustrates Bhardwaj's comprehension that the supernatural components appealing to Elizabethan audiences necessitated distinct cultural signifiers in modern Indian cinema (Javed, 2020:112).

The inspectors, upholding the prophetic role of the witches, function amid a context of political corruption & surveillance that underpins their omniscience within the film's realistic crime genre. 2 The metamorphosis of Lady Macbeth into Nimmi, Abbaji's youthful paramour, signifies a further intricate cultural adjustment. Bhardwaj preserves the character's ambition and manipulative traits while incorporating elements of sexual desire and intricate loyalty, illustrating the complex gender dynamics present in both the underworld and the wider Indian culture. Nimmi's motivations intertwine selfish ambition with authentic enthusiasm for Maqbool, resulting in a character of greater psychological complexity than Shakespeare's original. This transition illustrates how effective adaptations "navigate cultural significances and power relations while reshaping global narratives for local audiences."

The shift from stage drama to film requires a fundamental reevaluation of narrative approaches, and "Maqbool" illustrates how cinematic language may reinterpret theatrical text while maintaining its core essence. Bhardwaj, the film's composer, infuses a musician's sensitivity into its rhythm and pacing, employing visual storytelling to substitute Shakespeare's poetic language while preserving comparable emotional and thematic depth. This transition illustrates the essential distinction between

media: whereas "Shakespeare relied more on his poetic syntax than on spectacle and other theatrical devices to evoke the requisite emotional response," mainstream cinema "primarily relies on visual elements rather than dialogue for its impact." (Maitra & Mukherjee, 2020:586).

• **Artistic Considerations and Thematic Filmmaking**

Filmmakers in Asia have been increasingly gravitating towards "more contemplative visual styles that integrate traditional aesthetic principles" in recent years, and this trend is evident in the film's visual approach. The cinematographer, Hemant Chaturvedi, uses the drenched streets of Mumbai, the cramped interiors, and the contrast between the criminal affluence and the protagonist's mental collapse to create a visual palette that reflects the moral decay central to the plot. As the story progresses, the film's colour palette shifts from warmer tones to cooler and less saturated ones, reflecting Maqbool's moral compass's gradual collapse and setting the stage for the film's gloomy concluding acts. Bhardwaj imbues the picture with symbolic visual symbols that reverberate with both Indian cultural traditions and Shakespearean themes, in addition to its realistic portrayal of Mumbai's criminal underworld.

"Maqbool" makes frequent metaphorical and literal references to blood, a key image in "Macbeth," via the use of red lighting, clothing, and set details that imply intense emotions and violence. Subtly charting Nimmi's evolution from restricted mistress to ambitious conspirator to guilt-ridden collaborator, the film uses aspects of Indian cultural traditions, especially in her attire and jewellery. Because of Bhardwaj's training as a composer, the film makes expert use of sound and music to tell its story. Famous poet Gulzar's lyrics serve as musical interludes that are more akin to psychological commentary, adding depth to the story's emotional and thematic aspects than your average Bollywood score. Songs like "Ru-Ba-Ru" and "Rone Do" create quiet moments in the story that let listeners understand the characters' thoughts and feelings more fully than they could through words alone. This method shows how the poetic language that characterises theatrical origins can find expressive instruments that are comparable in movie adaptations (García-Periago, 2021:109).

5.1.2 Change, Interactions between Cultures, and Psychoanalytic Views

Various theoretical frameworks shed light on the significance of "Maqbool" as an adaptation across cultures, allowing for useful analysis. Academics have characterised the film as navigating the "complex interplay between cultural specificity and global cinematic influence"; the film provides an interesting case study for this investigation. This negotiating process necessitates a constant rebalancing of several aspects, such as story structure, character dynamics, aesthetics, and thematic focus. Cultural power dynamics and the possibility of sustaining or dismantling cultural hierarchies have long been concerns surrounding the process of translating Western literary masterpieces into non-Western settings (Suganya, 2023:38).

As it interacts with Shakespeare's text, "Maqbool" subverts any oversimplified idea of cultural imperialism by claiming the life and significance of Indian cinematic traditions. "Complex tactics of cultural recalibration" that "produce culturally resonant storylines that balance broad appeal with local cultural norms" are what the picture represents, according to modern adaptation theory. The way the film explores gender roles, societal stratification, and spiritual beliefs via uniquely Indian cultural lenses is illustrative of this.

In what cultural theorists call "critical intertextuality," Bhardwaj's adaptation negotiates and transforms meaning to simultaneously perpetuate and question dominant narratives. This method elevates "Maqbool" beyond that of a literal translation of "Macbeth" and makes it a reflection on the source material as well as its modern setting. Researchers find that the movie challenges ideas of cultural homogenisation by serving as a platform for "cultural borrowing and engagement." (Holderness, 1992:98)

Psychological aspects of "Maqbool," including the protagonist's unconscious motives and the expression of remorse, have been the subject of academic examination that has utilised Sigmund Freud's psychoanalytic theory. Carefully staged close-ups, changing visual textures, and

purposeful use of sound design externalise internal feelings, allowing the film to depict psychological decay using cinematic means inaccessible to theatrical production (Araoz et al., 2021:175).

Rather than Shakespeare's "daggers of the mind," the cinematic intensity of *Maqbool* and Nimmi's eerie visions and psychological unravelling reveal the guilt that engulfs them after they murder Abbaji. By seeing Shakespeare's tragedy through a psychoanalytic lens, we can see how Bhardwaj adapts the text to reflect culturally unique moral dilemmas while retaining its essential psychological framework. The video shows that even if different cultures may show different sides of human experience, the core psychological and emotional truths like desire, shame, moral dilemmas, and existential fear are universal and impactful (Belliveau, 2006:86).

5.1.3 Influence on the Study of Shakespeare and Literary Criticism

By highlighting the continued relevance of classical concepts and shedding light on new interpretive possibilities, the success of "*Maqbool*" has far-reaching consequences for the perception and study of Shakespeare's original text. The movie shows how films can be "effective and attractive tools to keep the value and to grasp the original material" when adapted for the big screen. Bhardwaj makes the complicated themes of ambition, morality, and power in "*Macbeth*" more approachable by placing it in a framework that is recognisable to modern audiences.

"*Maqbool*" provides a cultural recontextualization that highlights the applicability of Shakespeare's psychological insights across many cultures. The popularity of the film disproves the idea that "*Macbeth*" is just relevant to Elizabethan England or Western culture; rather, it shows how the play's primary themes of jealousy, ambition, and moral decay are universal. Genre Shift: Bhardwaj's decision to turn "*Macbeth*" into a criminal thriller shows how popular genres can give new life to classical subjects. This straightforward translation broadens the play's appeal by bringing Shakespeare's intricate examination of power to readers who may never see a classic stage version. By focussing on police corruption, political relationships, and the meeting point of criminal and governmental power

systems, the film gives Shakespeare's drama a decidedly modern political twist. Through the addition of nuanced meanings that mirror particular cultural and political realities, these components deepen our comprehension of the ways power functions in various social settings (Moulton, 2024:66).

5.2 Modernist & Post-WWII Drama- Samuel Beckett's Visual Revolution

To completely grasp Samuel Beckett's game-changing impact on 20th-century drama, one must acknowledge the immense impact of cinema on his creative sensibilities. Although Beckett is deeply rooted in Western literary history, his dramatic works display a cinematic awareness that essentially questioned the language supremacy of written English drama. Beckett transformed traditional theatrical expectations into what Martin Esslin called "a theatre of images" that prioritised visual composition over verbal exposition by appropriating fragmented narratives, using visual symbolism, and placing a revolutionary emphasis on the "image" rather than dialogue (Carville, 2012:73).

The change from plays as spoken texts to plays as created visual fields where interpretation emerges through what the audience sees rather than what they hear reflects not only an evolution of theatrical form but also a fundamental reconsideration of dramatic possibility according to the influence of cinematic language. Although Beckett only dabbled with film theory for a short period, his experimental films, such as "Film" with Buster Keaton, show that he was aware of and interested in the medium's special qualities (Rapcsak, 2020:65).

His dramatic works drew from his experiences in the field, which allowed him to absorb cinematic methods and repurpose them for the stage. The resultant dramatic literature stands at a crossroads of media, where "the visual and the verbal merge into a dialectical connection that transforms both," according to critic Katherine Weiss, rather than being "purely literary" or "purely cinematic." Through this combination, Beckett created a fresh vocabulary for drama that would forever broaden the scope of English theatre (Kiryushina, 2021:133).

5.2.1 The Dramatic Structure of Cinematic Montage

Beckett's narrative technique is significantly shaped by film, as seen by his dismissal of linear, causally-driven narratives in favour of fragmented frameworks that resemble cinematic montage rather than conventional dramatic arcs. Similar to Sergei Eisenstein's theory of intellectual montage, which posits that the juxtaposition of disparate images fosters new conceptual insights, Beckett's plays create meaning through the deliberate organisation of distinct visual and auditory elements rather than through linear character development or plot resolution.

This fragmentation illustrates the modernist crisis of meaning and a distinct cinematic narrative technique that, by Beckett's latter time, had been ingrained in Western cultural awareness. In "Waiting for Godot" (1953), Beckett creates a dramatic universe where time functions not as a linear continuum but as a sequence of repeated events and circular motifs that reflect the repetitious frameworks of early cinematic gags and the cyclical tales of experimental cinema. The renowned stage direction "Nothing occurs, nobody comes, nobody goes, everything is dreadful" serves not only as a description but also as a conceptual framework that repudiates Aristotelian principles of dramatic action (Bickis, 2006:533).

The two acts of the play reflect one another with subtle variations, like to film takes that recur with minor discrepancies, embodying what cinema theorist Gilles Deleuze subsequently termed "the time-image"—a direct representation of time, unbound from the constraints of movement or action. This innovative temporal structure in play had previously been examined in avant-garde film, which Beckett assimilated and transformed for theatrical performance. The fragmentation escalates in Beckett's later works, notably in "Play" (1963), when three characters confined in urns present disjointed monologues beneath an interrogative spotlight that alternates among them (Carville, 2012:75).

The format clearly emulates cinematic editing, with the light serving as a symbolic camera eye that "cuts" between speakers, compelling the audience to construct meaning from disjointed verbal and visual pieces. The screenplay necessitates a swift, mechanical presentation with "no pause" between dialogues, producing a rhythmic montage effect that

obfuscates any effort at logical narrative reconstruction. In this instance, Beckett employs fragmentation not only as a thematic element but also as a structural component derived from cinematic techniques, resulting in what Ruby Cohn characterises as "a drama that thinks in images rather than storylines." (Bushnell, 2023:31).

5.2.2 The Role of Visual Symbolism in Projected Images on Stage

By transforming visual aspects from mere backdrop into principal carriers of meaning, Beckett revolutionises dramatic writing in a way that goes beyond structure and into the semantics of the stage. By viewing the stage image not as a depiction of text but as an autonomous symbolic language, Beckett reveals an almost cinematic fixation with visual composition in his detailed stage directions and directorial comments. The need on evocative imagery to express psychological and philosophical states in silent film era is seen in this reorientation towards visuals, which signifies a fundamental change from theatre as a verbal art form to drama as an integrated visual-verbal system.

Like cinematic close-ups that magnify specific elements to metaphysical significance, the profound visual icons that define Beckett's drama—the lone figure listening to his recorded memories in "Krapp's Last Tape"; the isolated tree against empty landscape in "Godot"; and the floating mouth in "Not I"—function less like traditional theatrical symbols and more like this. A sequence of visually limited compositions depicting Winnie's slow submersion into the earth mound in "Happy Days" (1961) conveys the story of confinement more effectively than any spoken word could. Like a film director storyboarding visual evolution, Beckett's careful stage directions ("Mound, progressively encroaching on playing area, threatens to occupy entire stage") reveal his concern with the expanding visual field as major narrative device. (Eichberger, 2014:699).

Late plays by Beckett, such as "Quad" (1981), a wordless composition with four masked characters moving in exact rhythms to percussion, are the finest manifestation of this visual symbolism. "Quad" is a "ballet of surfaces" that harkens back to the choreographic structures of Busby Berkeley musicals and early abstract cinema; it strips theatre of narrative,

characters, and traditional drama. The visual composition builds a symbolic environment that functions independently of the language, often in contrast to it, even in more verbally significant plays like "Endgame" (1957). This landscape includes characters like Clov, who is unable to sit, the blind Hamm on his chair, and the ashbins that contain Nagg and Nell. One of Beckett's most notable cinematic contributions to dramatic fiction is this dual track of meaning.

5.2.3 Image Priority: Beyond Verbal Tradition

The most extreme element of cinema's impact on Beckett is his intentional prioritisation of picture above language, thereby questioning the fundamental basis of Western play as an art form predominantly reliant on verbal expression. For Beckett, language had been progressively insufficient for articulating the ineffable, which he referred to as "the noise of what we are not." In reaction, he created a theatrical style in which visual imagery often eclipses, contradicts, or renders the spoken material redundant, resulting in what critic Herbert Blau describes as "a famine of words and a feast of images." (Brater, 2008:173).

This reconfiguration of drama's key components signifies the most significant alteration Beckett imposed on English dramatic writing, significantly broadening its expressive potential beyond the verbal realm. In "Not I" (1972), Beckett presents his most radical expression of the image-text dialectic. As a disembodied mouth articulates a barrage of disjointed verbiage, the audience's focus is concurrently captivated by the mute, attentive figure of the Auditor, whose four succinct gestures of "helpless compassion" serve as a visual counterbalance to the verbal barrage. The genuine drama resides in the tension between both of these visual focal points and the intervening space, with the image of the fervently speaking mouth finally eclipsing the actual words articulated (Siess, 1997:47).

According to Beckett, the play becomes into "a simply optical and auditory scenario" rather than a verbal one, with the theatre resembling a cinema screen where the audience observes a manifest psychological state. This emphasis on the visual culminates in Beckett's mime plays, such as

"Act Without Words I" and "II" (1956), which fully forgo language in favour of unadulterated physical activity. These works exemplify the pinnacle of cinematic influence—reviving silent physical theatre, yet enriched by decades of filmic discourse (Herren, 1996:163).

The meticulous arrangement of actions, the symbolic objects, and the focus on gesture and movement all embody the grammar of silent cinema reinterpreted for the stage. In Beckett's radio plays, devoid of visual elements, his stage directions evoke such vivid mental imagery that the published texts resemble film scripts, with the dialogue functioning as a soundtrack to the envisioned visual landscape. This persistent enhancement of the visual imagination signifies Beckett's most lasting cinematic contribution to dramatic text (Siess, 1997:52).

Conclusion

In the initial example of our research, we identified "Maqbool" as a form of Transformative Adaptation. Vishal Bhardwaj's "Maqbool" represents a significant accomplishment in cinematic adaptation, illustrating how deep cultural transfer may revitalise classical literature for contemporary audiences while enhancing our comprehension of the originals. The film transcends mere translation to achieve what scholars refer to as "cultural hybridisation" — a distinctive artistic expression that neither wholly accepts nor utterly repudiates its Shakespearean roots, but rather generates a novel creation from their amalgamation. "Maqbool" shows how cinematic interpretation can expose timeless human difficulties through culturally particular lenses by its expert rethinking of character, place, and thematic concerns. In the second example, we observed that Samuel Beckett's incorporation of cinematic techniques into dramatic literature fundamentally transformed the potential of English theatre, freeing it from its linguistic limitations and legitimising the autonomous image as a valid conveyer of dramatic significance. By employing fragmented narratives derived from montage theory, cultivating visual symbolism that functions autonomously from text, and prioritising the image, Beckett established a hybrid dramatic form that amalgamates theatrical and cinematic languages. This synthesis not only introduced new

tools to the dramatist's repertoire but also fundamentally redefined the essence of dramatic experience, transforming the audience's involvement from interpretative listening to comprehensive viewing. This cinematic transformation significantly influences beyond Beckett's oeuvre, facilitating the emergence of image-centric theatres in subsequent playwrights such as Harold Pinter, Caryl Churchill, along with Sarah Kane, all of whom embraced Beckett's belief that the visual representation on stage could possess philosophical significance equal to or surpassing that of dialogue. In a groundbreaking departure from traditional language, Beckett illustrated how theatrical art might integrate contemporary visual languages while preserving its own immediacy and presence. The resultant oeuvre exemplifies the generative capacity of cross-media influence—a dramatic literature that contemplates cinematically while retaining a deep theatrical essence, engendering what Beckett may have termed "a thinking eye" within the audience's consciousness.

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