

Wooring Shakespeare, A Travesty or Success? A Case Study with Othello's Soliloquy in Indian Cinemas

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Abstract

Shakespeare's plays are unique with their popular soliloquies, where the characters open up to the audience. This is a technique used to "make the audience listen and follow the story line". (Barton, 127). Such soliloquies of Shakespeare have great power to draw audience and readers. This study wants to analyze how iterations, adaptations, translations of Othello's Soliloquy in two versions of modern English Prose, (Intra Translation) a translation in Tamil by the researcher (Inter Translation) and in four of the Indian language films: Bengali, Tamil, Malayalam and Hindi are presented (Semiotic Translation). This research presents a diachronic comparative investigation of the translations and adaptations with the Source Text, and also within themselves. All the five of them differed in their length with the source text, choice of words, reliability on their cultural context and also due to their post-colonial perspectives. The study also could find some adopted liberal and some free translations. However, they render their translations and adaptations following norms of linguistic theory or post-colonial one. The study reinstates that the longest and most widespread communion between a Western playwright and the myriad Indian Film Industries during both the colonial and the postcolonial times of India is based on a passionate bond that can neither be broken nor bent. This study has higher educational implications. Iterations, adaptations in films will enhance in teaching so as to cater to all kinds of learners especially auditory and visual learners.

Keywords: Othello's Soliloquy, Adaptations, Cinema deviation, teaching aids

Introduction

Magugu V. Njeru (2014) expounds the complexity of the words and elaborates on the loss or gain in translation in his research aims to explain the complexities of the "word" and, as a result, the different meanings derived out of these words. Also, One's culture has a strong say on the issues of translation. For instance, the religious faith of millions will make translations a travesty. Whether one follows Lord Ram, Rahim, or Jesus, they all believe in Swarg, Jannath, or

Heaven, which are all above the planet, earth, according to their religions. But what about the ATS (African Traditional Societies) who believe in the afterlife, or the Underworld? (Nozizwe & Ncube, 2014). Nevertheless, Kumar and Supriyatno (2021) and Malmkjaer (2012) effectively refutes the claim that the meaning of a phrase is the item it alludes to in the world. Rather, she supports the concept that the meaning of a sentence is the idea it embodies. As shown by this concept, the most crucial vital element while translating is the sense of the notion it expresses.

According to Das (2005), The “Indian interaction with Shakespeare” is a pivotal episode in the “history of Indian textual transition” in the twentieth century.” Since the introduction of English Education, Indians by force or due to the demands of the times got infatuated with Shakespeare. They started wooing him innumerable times in innumerable ways. There would have lived hardly any Indian literate ones, who wouldn’t have used, quoted or cited in his spoken or written communication Shakespeare’s lines, such as: Frailty Thy name is woman, Et tu Brute Then Fall Caesar, To be or not to be. Besides such interactions with Shakespeare they found and keep finding new ways of wooing him. More than the common man, the film - wallahs fell for him in never- ending ways.

Shakespeare’s *Othello* itself is a transcreation. William Shakespeare born on 26 April 1564 wrote his major tragedies until about 1608. Cinthio's short narrative *Un Capitano Moro* "A Moorish Captain" from his *Gli Hecatommithi* is thought to have been the inspiration for Shakespeare’s play, *Othello, the Moor of Venice* (1565). There is no English translation of Cinthio. Despite this, Shakespeare's *Othello* undeniably has closer linguistic echoes. It also has semblance to an occurrence in the classic narrative of *The Three Apples*, a story in the *One Thousand and One Nights*. Racism, love, jealousy and betrayal are the central themes of *Othello* that influence both Colonial and indigenous theatrical, film and literary adaptations in India. Since 1953, cinematic representations of Shakespeare's works have become a significant aspect of India's filmmaking. This study is unique in its approach only to *Othello*’s soliloquy and that too from a translation studies perspective.

Shakespeare, who is famous for his rhetorical epithets and vivid imagery used *Othello*’s Soliloquy 1. To express his intent for avenge, for being cuckolded by his wife 2. To showcase his overwhelming passionate love for the fair Desdemona. 3. His justification that he’s been on a mission of punishing the wrong doer. 4. His admiration for her by his kisses to Desdemona and shower of praises on her beauty. 5. *Othello* like a pendulum moving either side of his decision: “To put out or not to put out the light”

How these concepts are dealt in the Indian films is explored in this study. Besides the semiotic adaptations in the films, the paper also addresses how the European text is translated into Asian languages such as Tamil and Malayalam, in terms of the soliloquy translation by the film writers. Also, the research discusses English to English prose translation, and offers a Tamil version of the soliloquy. As a result, the research examines *Othello*'s soliloquy's intra, inter, and semiotic translations.

Also, this study proposes to include such media visuals as teaching aids in teaching literature. It would enhance learning as well as motivate students to read other pieces of literature.

Literature Review

Having an older roots than applied linguistics, the translation studies are vital to intercultural, inter- state relations.

The concept of translation takes on a new, broader meaning in the context of Juri Lotman's semiosphere theory, which was developed in the 1980s and is used to define a general process of cultural dynamics. This is a direct result of viewing the semiosphere as a "continuum of semiotic systems" with heterogeneity and polyglotism as inherent characteristics. Translation will play a vital part in communication not just between different cultures, but also inside them. (lotman, Juri & Boris Uspenskij.1984) A further development of translation theories is discussed in Monticelli, D's (2019) study who examines the many locations of translation within the semiosphere as a system of systems, as well as their connections to the concept of border. It contends that, according to Lotman's theory, translation may act as both a homogenizing and heterogenizing semiotic force, depending on its location at the center or peripheral of a semiotic system. The article delves deeper into Giacomo Leopardi's poem "L'Infinito," in which the conflict and conversation between the many roles of Lotmanian boundaries and the various types of cultural translation constitute methods for the emergence of future interpretations.

Additionally, the posthuman development of movie to alter both people and narratives is substantiated in Lewis. S's (2021) study, and the concrete repercussions of such an all-encompassing movie are evident throughout a wide range of Shakespearean renditions in the twenty-first century. Seth Lewis claims that post - human manipulations in Shakespeare and his contemporaries' film representations recreate textual discourses surrounding Shakespeare's life and works. The emergence of postcolonial initiatives in Shakespearean expropriation, steeped in both cinema theory and cybernetics, forces a rethinking of what it meant to relate with Shakespeare on motion pictures.

Various researchers probed Shakespeare's adaptations in specific languages. Thomas, Sanju. (2016) in his research 'The Moor for the Malayali Masses: A Study of Othello in Kathaprasangam' looks at V. Sambasivan's kathaprasangam's version of Othello so as to highlight the text's alteration to suit the cultural setting, target audience, and performance timeframe. At many levels, the text is transformed—from English to Malayalam, from poem to prose, and from high culture to popular art. The goal of the study is to figure out how a tale located in a different time and location communicates with the vital local environment through selective suppression, a technique used by filmmakers.

Khomenko Natalia (2021) explores the readings and meta-theatrical uses of Othello from the early Soviet era to the current day to ring true of the shift in the Russian heritage of producing the play. I believe that the Soviet custom of producing Othello in blackface successfully stopped the play from being used to explore ethnic animosity inside the Soviet Union, and that the protagonist's blackness became a generic symbol for tyranny over time. Othello's blackness became a device that was completely detached from race and made open for appropriation by ethnically Slavic performers and characters as post-collapse Russia recognized whiteness as a category. Even when the professed intentions are racial equality, the instance of Russia shows that playing Othello in blackface may backfire.

Following the principles and guidelines of the above mentioned researches of Juri Lotman Monticell.Di and Lewis.S, this present study like Thomas.S. and Khomenko Natalia

probes into Shakespearean adaptations into specific languages. In contrast to Thomas.S's. and Khomenko Natalia's studies this study probes not into one language or one discourse. Also, it doesn't delve into one of Shakespeare's play, but merely one scene in Othello.

Research Sample and Research Methodology

Two of modern prose translations in English, One Tamil Translation of the Soliloquy and the soliloquy scripts of the above mentioned films are studied and compared applying linguistic Theory.

Roman Jakobson (1959), whose brain child is 'equivalence in difference', divides the translated material into three types in his Semiotic Approach to Language.

1. Intra-lingual Transposition is translation within the same language, i.e. restatement, paraphrase, prose to poetry and vice versa. So, the researcher has taken two versions of Othello's Soliloquy in English.
2. Inter-lingual Transposition is between two languages: Again two more versions of Othello's soliloquy in Tamil and Malayalam languages are analyzed and compared them with the researcher's Tamil translation of Othello's Soliloquy. A few lines from the song from the film Omkara is also compared to the soliloquy lines.
3. Inter-semiotic Transposition signifies transferring from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting.

The present study took the cinematic rendering of Othello's soliloquy in the following eight of Othello's adaptations of Indian films.

S.No	Name of the Film	Language of the Film	Year
1	Anbu	Tamil	1953
2	Ratha Thilagam	Tamil	1963
3	Saptapadi	Bengali	1961
4	Izzat	Hindi	1968
4	Kaliyattam	Malayalam	1997
6	OmKara	Hindi	2006
7	Hrid Majharey	Bengali	2014
8	Othello (We too have our Othellos)	Assamese	2014

Table.1 Inter &Semiotic Renderings of Othello's Soliloquy in Indian Cinema

Results and Discussion

Plot of the Play

One of the four tragedies of by William Shakespeare Othello (The Tragedy of the Moor of Venice) revolves around Othello, a Moorish general in the Venetian army and Iago, a Venetian soldier and ensign, who is passed over for Othello's promotion, which raises him to the pinnacle of his career To avenge for the slight- Othello a black African covertly wedded to the daughter of a powerful senator in Venice, and partially due to " his flawed character, Iago uses his nefarious plot to ruin Othello's bliss.

Othello, a dark Moor secretly marrying the daughter of an important statesman in Venice and partly because of his dark nature, Iago destroys Othello's happiness with his evil plan.

Context of the Soliloquy

The soliloquy of Othello before killing his beautiful wife is very much poetic. He is torn between the complexities of his mind. The soliloquy that portrays his oscillation between whether to kill and thus punish her for infidelity or not, is the master piece of Shakespeare's Othello. Act 5 Sc 3 of Othello is a confluence of the play's varied and enduring themes of racism, love, jealousy, betrayal, revenge and repentance. The bed chamber scene opens up with Othello stepping into the bed chamber, where his innocent wife is asleep with a candle. His oscillation to kill his wife or to not is the synopsis of the soliloquy. The best way to exhibit one's oscillation towards love or revenge for cuckolding is a monologue in a film., especially the soliloquy, which would have been acted on stages innumerable times on stages and silver screens around the world.

Iterations

The outstanding climax scene from Othello dubbed by Utpal Dutt and Jennifer Kendal without any reduction gave life by Shivaji and Savitri in *Ratha Thilagam* and by Uttam Kumar and Suchitra Sen in Saptapadi are iconic moments of Indian Cinema History.

Translation-Indeterminacy 1. The inter translation

The translation of Othello's soliloquy as uttered by Suresh Gobi in Kaliyattam and Shivaji Ganesan in Anbu and the researcher's translation are studied.

Shakespearean lines	Malayalam Adaptation	Tamil Version	Researcher's Attempt
It is the cause, it is the cause, my soul.	atāṅ kāraṇam kāraṇam atāṅ enikk bēādhyamuṅṅ That's because I'm convinced why	Athuthāṅ kāraṇam athuvēthāṅ kāraṇam. Athuthāṅ kāraṇam eṅ maṇamē That's the reason. That is the reason my soul.	Ātalāltāṅ avaḷai kolvēṅ . Itayamē! Ātalāltāṅ eṅ āruyirai kolvēṅ That's why I will kill her My Heart! That is why I will kill my love.
Let me not name it to you, you chaste stars.	ākāśattile nakṣatraṅṅaḷ at niṅṅalēāṅ paṅayān kaḷiyilla The stars in the sky I can not tell you that	Ē naṅcattiraṅkaḷē! Antha kāraṇathai nāṅ veḷiyē sollap pōvathillai; solvathu thavaru. Hey stars! For that reason I am not going to say it out; It is wrong to say	Karpiṅ sigaramāṅa aruntathiyē! Uṅṅidam eppadi uraippēṅ uṅṅamaiyai Arundhati, the pinnacle of chastity! How will I be able to tell you the truth?
It is the cause. Yet I'll not shed her blood,	avaḷuṅṅe raktattekkuricc nān cintikkilla it śarīrattil oru pēāraluṅṅ avaśēṅṅikkunnilla I do not think so It leaves no scratches	Athu thāṅ kāraṇam athu thāṅ kāraṇam athu thāṅ kāraṇam. Vēṅṅām avaḷ azhḷakai avaḷaṅṅaṅ paduttavēṅṅām aṅṅbīrkuriya avaḷ eṅ avamāṅṅathin kāraṅamāga oru choṅṅṅu ratham kūda chinta vēṅṅām. Athai eṅṅāḷ sagikka mudiyātu; sakikka mudiyātu.	Āthalāltāṅ avaḷai kolvēṅ. Āyiṅṅum, veṅṅaṅṅiyiṅṅum veṅṅamaiyāṅa, ilavam paṅṅciṅṅaip pōla, alabāṅṅar paḷiṅṅu kalpōla meṅṅmaiyaṅa avaḷudal oru tuḷi iratham sinthavō, oru siṅṅu kīṅṅal padavō vidamāṅṅṅēṅ

	on the body		
Nor scar that whiter skin of hers than snow	himattēkkāl śud'dhamāyat Purer than Snow	That's the reason it's the reason it's the reason. Do not disgrace her beauty Dear She does not shed even a drop of blood because of my shame .I can not stand it; Can not be tolerated	That's why I will kill her. However, I will not let drop of her blood or make a small scratch on her body, which is as white as snow and soft as alabaster.
And smooth as monumental alabaster--			
Yet she must die, else she'll betray more men	avaḷ marikkaṇam . She must die.	Āṇāl avaḷ irakkathāṇ vēṇḍum avaḷ irakkathāṇ vēṇḍum illāviṭṭāl eṇṇai keduttatu pōl iṇṇum ettaṇai pērai keduppālō? Eṇ kāthalai koṇrathu pōl iṇṇum ettaṇai pērudaiya kāthalai kolvāḷō But she must die she must die otherwise how many more people will she hurt like she did to me? How many more people will she kill as she killed my love?	Ithayamē irakkap padāthē; irakkathāṇ vēṇḍum ivaḷ; illaiyēḷ, vaṅjippāl. Iṇṇum palarai. Do not pity the heart; She has to die; Otherwise, she'll cheat many more.
Put out the light, and then put out the light--	ñān ī lairṇ ṓph ceyyaṭṭe pinne viḷakk puṇattu pēākaṭṭe Let me turn off this light Then let the lamp go out	Athaṇku muthalil inta viḷakkai aṇaikka vēṇḍum; piṇaku antha viḷakkai aṇaikka vēṇḍum For that, first turn off this light; Then turn off that light.	Intha viḷakkai aṇaikka vēṇḍum; piṇ, eṇ oḷiviḷakkai aṇaikka vēṇḍum. Turn off this light. Then, I had to turn off my light.
If I quench thee, thou flaming minister,	ī lairṇ ṓph ceyyuka enikk viṇṭum hukk app ceyyān kaḷiyum Turn off this light I can hook up again	. Ē tīpamē! Uṇṇai aṇaitta piṇagu nāṇ seythathu thavaṇu eṇṇu therinthāl miṇḍum uṇṇai eṇṇāl ēṇri vaittuvida mudiyum O light! After I turn you off, If I realize that I did wrong, I can keep you lighted again.	Koḷuntu viṭṭu eriyum thīpamē, ikkaṇam uṇṇai nāṇ thaṇithālum The lamp that burns away, even if I quench you at this moment,
I can again thy former light restore			Uṇṇoḷiyai miṇḍum koṇara iyalum eṇṇāl, I can bring your light back,
Should I repent me. But once put out thy light,	pakṣe ā manēāharamāya viḷakke		Orukkāl athu thavaṇu eṇṇu nāṇ varunthiṇāl. Incuse I regret that it was wrong.
Thou cunning'st pattern of excelling nature,	But that beautiful lamp	Āṇāl, iyaṇkaiyiṇ aruḷ viḷakkāṇa anhta viḷakkai aṇaithāl aṇaitha piṇaku tavaṇu eṇṇu therintāl eṇṇāl ēṇri vaikka mudiyumā? Mudiyātu; mudiyavē mudiyātu.	Āṇāl, iyaṇkaiyiṇ! Arṇputamē! Poykkātal koṇṭavaḷē But, of course! Awesome! The one with the fake love

I know not where is that Promethean heat	orikkal keṭutti ini orikkalum hukka app ceyyān kaḷiyilla ī niśabda rēās	But, if you turn off that lamp which is the lamp of the grace of nature Can I put the load on if I know it is wrong after turning it off? Can not; It can never be.	Uṇṇuyirai eṭuttap piṇ, orukkāl nāṇ maṇam māriṇāl, eppaṭi uṇṇai uyirttela seyvēṇ? Uṇṇai mīṇḍum uyirppikkum antha prōmitiyaṇ veppam eṅḡ uḷḷathu eṇṇu eṇakku teriyātu: Arumarunthām saṅcivini mūlikaiyai aṇbē, eṅgiruntu koṇarvēṇ? Aṇṇalaranta malarāy miṇṇum uṇ āruyirām rōjāvai nāṇ parihtu viṭṭāl
That can thy light relume. When I have plucked thy rose,	Extinguished once Never again Can't hook up This Silent Rose	sediyil pūttuk kuluṅkum rōjā māthiri irukkum uṇṇai iṇṇum ciṇṇithu nērathil kiḷḷiyerintuviṭap pōkirēṇ. I'm going to pluck you in a little while you look like a freshly bloomed rose.	If I change my mind after taking your life, how can I resurrect you? I do not know where that Prometheus heat that revives you is: Dear! Rare Sanjeevini Herb, from where shall I bring it, if I pluck your aruyiram rose that glistens with the everlasting flower?
I cannot give it vital growth again;	enikk jīvan nalkān kaḷiyilla I can not give it life		Mīṇṭum atai tuḷirkka vaikka iyalātu; It is impossible to keep it from sprouted again;
It needs must wither. I'll smell thee on the tree.	Kolyum munbu e sowrambiyam Nanoonu nugarnuette I I'll smell thy perfume before killing you.	Nī vāṭi viṭap pōkirāy. Atarkuḷ oru taram orē oru taram mukarntu pārttu viṭukirēṇ. You are going to fade. Within that time I will smell you once.	Atu karukattāṇ vēṇḍum. Atarkuḷ kodiyl paṇarntirukkaiyilēyē pū muttamaiṭavā pūvē? It must wither. Shall I kiss the flower while it is still on the tree?
[He kisses her.]			
O balmy breath, that dost almost persuade			Āhā! Uṇ sukantamāṇa suvācakkāṭṇu eṇṇai nīthiyai nilaināṭṭa vidāmal tadukkiṇṇatē! Aṇbē! Iṭaṭṭum'mā mīṇḍum oru mutham iṇṇonṇum iṭaṭṭum'mā?
Justice to break her sword--one more, one more.			Wow! Your fragrant breath prevents me from establishing justice! Dear! Shall I kiss you again?

			Another one?
<i>[He kisses her.]</i>			
Be thus when thou art dead, and I will kill thee			<p>Iranta piṇṇum aḷagu thēvataiyāy nī irukka vēṇḍum uṇṇai kolla pōgirēṇ</p> <p>After your deathu also, you should look like a beautiful angel. I am going to kill you.</p>
And love thee after--one more, and that's the last.	<p>cozhyu mumpuḷḷa ī sugandham nān iṣṭappēṭunnu namukk nēākkām phin</p> <p>Let me smell the chickem too before it's killed.</p>		<p>Piṇṇē ēḷēzhḷu jeṇmaṅgaḷum uṇṇai nēsippēṇ, nēsittuk koṇḍē iruppēṇ.</p> <p>I will love you and will continue to love you for the next seven generations.</p>
<i>[He kisses her.]</i>			<p>Miṇṭum oru muttam iṭaṭṭum'mā? Ituvē kaṭaici muttam</p> <p>Want to kiss you again. This is the last kiss</p>
So sweet was ne'er so fatal. I must weep,		<p>Āhā! Inikkum ivaḷ mukattil kasakkum viṣameppaṭi kalantatu? Eṇṇa seyvēṇ? Eppaṭi uṇṇai pirintu uyir vālvēṇ? Alas! How did she mix the poison that rubbed on her sweet face? What will I do? How can I live a life without you?</p>	<p>Ittuṇai aṇṇuṭaṇ iṭappaṭṭa kāthal muttam eṇṇum uyir pariṅkum naṅjaāy amainthathillai. Nāṇ azhḷa vēṇḍum.</p> <p>Never a loving kiss became The poison that kills Not set. I have to cry.</p>
But they are cruel tears. This sorrow's heavenly;		<p>Kaṇṇīr enta kaṇṇīr uṇṇai aṇṇuṭaṇ nēcikkirātō antak kaṇṇīrē uṇṇai kollavum eṇṇait tūṇtukirathe Avaḷ tūkkam kalaintuviṭṭatu</p> <p>Tears those tears that love you dearly Those tears make me want to kill you! She's woken up.</p>	<p>Itu koṭūraṇiṇ kaṇṇīr. Intateyva nīti: Āruyirai kollum āvikku taṇṇai! Tuyileluntu viṭṭāḷ avaḷ.</p> <p>These are the tears of a cruel man. This is divine justice: Punishment for the soul to kill one's own love! She woke up.</p>
It strikes where it doth love. She wakes.			
200 words	72 words	175 words	197 words

Table 2. Shakespeare's Soliloquy vs Malayalam and Tamil Translations 1 and 2

Malayalam Translation of the soliloquy is too brief with just 72 words whereas Tamil version has 175 words. The translator's ability to translate into Malayalam the ever-green love of the green-eyed Othello is reaching at its zenith when he tries to translate, "I'll smell thee on the tree." Kolyum munbu e sowrambiyam Nanoonu nugarnuette

He repeats the line again.No English words can imply the sense as beautifully as the Malayalam translator has one.(consuming pollen)

Adherence to Sense

"I will not shed her blood nor scar her skin".(*Othello*, Shakespeare)

Vendaam aval azhagai avalatchanap padutha vendaam. Anbirkuriya aval en avamanathin kaaranamaga oru sottu rathamkuda sintha vendaam.

The sense is taken in the Tamil translation. He is such a fanatic of her elegance. As a result, we may deduce from the Tamil phrases that "I shall not ruin her beauty." He continues, "I can't stomach it," since he is an admirer. The phrase is also repeated.

Athai ennaal sagika mudyathu; sagikamudyathu.

I can't bear it, can't bear it.

Kiran Nagarkar, hails translators as "the world's first globalizers. He continues, "no treasury on the face of the planet can match the wealth that translations possess." Especially, the literary translation requires in-depth knowledge of both the languages and clamours for the translator himself to be a poet. Literary translations are the means of communication contact with the other worlds. That's the reason it's argued that the translators should keep aside their originality and bring to the target language the literary work of the source text as such. On the other hand, in an effort to "bid adieu" to the foreign culture is the part and parcel of post-colonialism the literary text can be approached as Albir submits a plea. "Elision," which "involves deleting snippets of knowledge from the source language text such that they do not occur in the translation process," is a method. (2001). The inter-translations of Kaliyattam and Anbu follow this technique. Both the translations cover all the necessary arguments of Othello's soliloquy: Admiring the beauty of his wife, talking about the reason, passionate love for the wife and determination to kill her for her infidelity. For the same reason we can call these two intra-translations as sense to sense translation and since they omit the repetition of sentiments further down in the soliloquy, they can be also called as partial translations.On the contrary the researcher's inter translation followed sense to sense and also adaptation technique-as defined by Albir It's a "tactic where one cultural piece is swapped by others that are representative of the importing society,"

Karpin sigaramana arunthathye! Unnidam eppadi uraipen unmayai!A personification of chastity! How will I tell the truth to you?

He feels embarrassed to relate the Truth to the star Arundathi is a star renowned for its chastity in Hindu Mythology.

Arumarunthaam sanjeevini muligayai anbe, engirunthu konarven?From where can I bring the rare medicine ?

Again an incident from Hindu Mythology-in the epic Ramayana, Maruthi with his great potence lifts up the whole mountain that contains "Sanjeevini" the medicinal herb that rejuvenates Lakshman.

The Intra translation attempted by the researcher is also a typical example of Aesthetic Communication Theory propounded by As-Safi. The literary translation is to be dynamic rather than being static: it needs to be an original rather than the original work of art. An aesthetically brilliant, communicative, dynamic and effective translation should not be static. It should be original, visually enlightening, and engaging, as well as conform to the L2's language standards,

be contextually relevant, natural, and free of translations. Be appealing to the potential customers or literary community, and strive to assume the same place in the target literature as other unique masterpieces.

The translation also has a big role of information sharing. That too, in this era, when and where there is knowledge bombardment everywhere around us; translation along with providing entertainment with the literary text should also give the information.

Alabaster palingu kalpola menmayana

Soft as Alabaster (Information about a marble named alabaster is given.)

Antha Promethean veppam enge enru enakku theryathu

Idon't know where that promethean heat is! (Promethean heat is included from the ST to TT.)

In Omkara in the song Shakespearean similies take similar forms in adoring Dolly and attributing all loveliness to her.

Shakespearean Othello	Omkara	English Translation of the lyrics
snow,	Aus ke moti	Dewdrops like pearls
monumental alabaster	gudiya	my little doll
Rose, Balmy breath	Motiyon sa mogra Gulmohar ka tokra	The pearly jasmine a basket of gulmohar flowers
So <i>sweet</i> was ne'er so fatal	Misri ki pudiya Meethe lage do naina	my sweet little sugar packet Your eyes are so sweet

Table 3: Comparison between Omkara Song and Shakespearean Soliloquy

A good translator should be aware of the grammatical, phonological, morphological and cultural variants of L₁ and L₂ (Kumar et al., 2021). Shahvali (1997) insists upon one's upgrading of one's own mental, communicative, and planning skills besides theoretical knowledge and practical skills. The Indian filmmakers have Shakespeare's passion in their arteries, and "everything from Stratford that gets processed in India definitely emerges out the whole."

Semiotic Translation

The manner in which both the medium express their meaning is where the similarities and the differences lie. When on one hand words are the only medium for a book to convey its meaning, cinema on the other hand has other techniques apart from verbal we can see that dialogues like action, scenic views, lighting, non-verbal cues, and music that could help the audience interpret the meaning of the film in a better way. It is not difficult to understand the fact that audio-visual experience has a more powerful and long lasting effect on a person than that of the written words.

Inter-semiotic studies helped for a gigantic evolution to take place in transmutation of a literary text to a film as this studies uses different sign systems such as cultural symbols, religious symbols, behavioral symbols, visual Codes as an alternative to literary pieces of monologues, linguistic codes, backdrop codes, ancient and related Symbols, systems, and time codes. Yadav (2014) reasons out the popularity of Shakespeare in Indian Film Industry. According to him colonial domination has extended to cultural domination is the first and

foremost one. Shakespeare's works were translated and modified in numerous Indian languages in different ways, such as topic, characterization, genre, and structure, thanks to the colonial education system and due to the ever-growing popularity of Western literature. The Parsi Theatre relied extensively on Shakespeare's works, with a little effort to Indianize them, with the sole aim of a box-office hit.

According to Deborah Cartmell the semiotic adaptations can be classified into three categories: transposition, commentary and analogy. The first category is a direct translation between medias with minimal interference. Othello's Soliloquy in Ratha Thilagam and Saptapadi are of the first category. The second type of adaptations are comments on the politics of the original, or sometimes sets the new cultural context like Kaliyattam and Omkara, which is a typical example for Leo Hickey's opinion that translation can relate to "ideology, power, value systems and perceptions of reality" (1998) with its present day political background. Analogy, the third, diverge even more from the initiation of a project, to the stage that the film may be deemed a stand-alone piece of creation, to which Hrid Majhare and We too have Our Othellos are typical examples.

Semiotic Representation of Desdemona's infidelity is semiotized differently as per the age and culture. Othello is angry with Desdemona over the loss of the Handkerchief as per Shakespeare is somaticized as cumarbandh in Omkara and a silk saree in Kaliyattam.

Hemanta Kr Das in his We too have our Othellos has portrayed some Assamese characters for the 'Otherness' and thus localized and culturally contextualized the racial otherness of Shakespeare's Othello.

Use of the Bard of Avon's flower imagery in the soliloquy is inserted in the The other parts of the soliloquy uttered before killing Desdemona is turned to the song "Jag Ja" meaning Wake up, which is repeated after Dolly's murder - a typical inter semiotic adaptation. In the song Omi requests Dolly to wake up again as answer to the Shakespearean Othello, "If I pluck thy rose, I cannot give it vital growth." Shakespearean Othello in the soliloquy says that 'he knows not where that promethean heat is that can relume her light', whereas as it is uttered by almost 90% of the survived loved ones: "Jag ja, ari jag ja, mari jag ja" Omi also asks his innocent dead wife to come back to life by herself, (though he doesn't know where the promethean heat is). Source text says "She must die or she will betray more men." Omi asks his lovable innocent Dolly whether she has any child born of her lover Kesu and showers abuses on her. But after her death in the song Omi has found out: "Naino mein tere hum hi base the" (I'm the only one who resides in your eyes)..

But alas! It's not just crying over spilt milk, who would listen to a murderer's lamentation and feel sympathetic towards him? The lyrics are uttered slowly by him as the non-diegetic lullaby in the background gives all pathos. (2:24:20 - 2:26:28).

All the semiotic adaptations show that they are full-fledged auteur of realistic Shakespeare film, one who has full command of the trio: cinematic medium, Shakespearean text and translating art. Semiotic Representation differs as per Time and Cultural Frame. Gone are the days the ladies used handkerchiefs. It's such a trivial thing to make a possessive spouse turn into a murderer. So wisely the Director of Omkara changes the handkerchief concept to a waist-band. That too, with a cultural connotation! The first line of the soliloquy: "It's the cause. It's the cause, my soul." is aptly adapted in Omkara. He literally throws the cumur bandh on her face. The cumurbandh, waist -band functions as handkerchief. It's a precious jewel which

Omkara gave Dolly to treasure it for-ever. Ajay, the Othello retrieves it from Kesu's lover and decides Dolly cheated him and gave it to Kesu. So, that's the cause and he throws it to her. In Kaliyattam it's the Silk Cloth that replaces the handkerchief. In Hrid Majharey, where there is no Iago to devise evil plans to steal, it's a CD player which the Othello of Hrid Majharey discovers after the murder to atone for his sin.

The soliloquy and the kisses

During the soliloquy Othello kisses Desdemona five times. So, how Indian Cinemawallahs dealt with this challenge? As woosers of Shakespeare, they can neither forego the kisses nor relish the forbidden one in homeland. So the kiss is placed on the forehead in Kaliyattam of 21st C and in Saptapadi of those bygone days it's just a pretension and in Tamil films Anbu and Ratha Thilagam the hero's dress serves a screen to censor the "undone kiss." Semiotic Representation of kisses (illusionary ones) coupled with cultural awareness can be placed only by Indian Cinemawallahs! In Omkara the love is lost, only violence prevails. The hero isn't ready neither for an emotional nor sexual kiss.

In the literary adaptations of Shakespearean text to films there is an exchange or transference of signs, ideas or concepts which pave for the emergence of the cross-fertilization which gives birth to different sign systems or signifiers pertaining to Indian culture, class, race, language etc. These signifiers are unified into a single whole where the plot, the theme, the understanding of any medium gets expressed and valued and whereby new possibilities and probabilities are posited. Thus, translation as an inter-semiotic process rather than an adaptation in the case of Shakespearean plays getting adapted into Indian movies promotes and develops culture and values and thereby contributes to the inter-semiotic systems of translation.

"An translation is not vampirism in the sense that this would not drain the soul from its original and end up leaving it languishing or lifeless, nor does it seem dimmer than the original work. It could, on the other hand, preserve that previous effort fresh and grant it a higher life expectancy than it would have had otherwise" says Hutcheon. To cut the meat shorter Indian cinemawallahs' wooing has amplified the resurrection of Shakespeare.

The Intra Translations

Analyze Internet Shakespeare Editions, University of Victoria and Spark Notes translation with the original lines from Shakespeare, proves that translation destroys the beauty of a literary piece as said by Cook Guy (2003).

Willard Quine (1960, Baker, 2005: 11) ascertains the possibility of rendering more than one translation which propounds the theory of the indeterminacy of translation. The fact that in many different ways a sentence can be divided into words and in many different ways there can be distribution of functions among words proves that there is never any unique meaning that is assigned to a word or a sentence. This crux of the Quinean indeterminacy can only be applied to religious texts or the most widely translated Shakespearean works only. Besides the inherent subjectivity the aestheticity coupled with the relativist construal in translation is the cause for the plethora of translations of Shakespeare. The same is the case of the introductory line of Othello's Soliloquy in the above given intra - translations found in many sources.

It's the Cause. It's the Cause. My soul.

I have to do it, I have to do it. I have to keep my reason in mind. (Prose Version 1)

That's the reason for this, that's the reason, my soul. (Prose Version 2)

Likewise, both the two prose versions relate differently the soliloquy and vary from the original.

Conclusion

Indian cinemawallahs' love for Shakespeare makes them use his words, phrases and plot in their films and they in turn inspire future generations to woo Shakespeare. Ranjan Ghosh reasons out why he included Othello's soliloquy in his film "Hrid Majharey." He says that Utpal Dutt and Jennifer Kendall's rendition of Othello still reverberates in his imagination. Thus Indian cinemawallah's wooing Shakespeare is a Grand Success and it has and will have a great run for years to come. Whether it's just inter translation or intra translation or semiotic translation the very thought that they adopted and adapted the soliloquy shows how much they got influenced by the Shakespearean Soliloquy. Moreover, no one can deny the benefits of cinematic renderings: Iterations and translations and adaptations the recreated versions bring home Shakespeare's plot even to the common man who can't decipher 16th century English. To the students it's "manna droppeth from heaven" as visual clips coupled with usual classroom teaching methods will enhance learning process. Thus the wooing of Shakespeare by Cinemawallahs is not only an entertainment to the layman but, also serves literature and Education fields. Translators are not after all, traitors, on the other hand, they give rebirth to many literary pieces. As Young (2014) asserts rather than extinction, there is metamorphosis when philosophy is translated into another language. There is Conception instead of elimination. Their efforts are, nevertheless, a triumph that will never devolve into a travesty. The inclusion of literature in movies will be a great resource in L2 classrooms. Also, Culture is one of the five C's in the National Standards in Foreign Language Education, according to the American Council on the Teaching of Foreign Languages (ACTFL, 2008). Through examples, the Common European Framework of Reference for Languages (Council of Europe, 2001) emphasizes the importance of culture in foreign language teaching. Culture teaching in the classroom is more than just imparting facts or behavioral knowledge about a particular linguistic community; it may also play a more active role in language instruction. The majority of culture learning research is actually a discussion of how to incorporate culture into various contexts in language learning through curricular materials and instructional techniques, field excursions to communities, and immersion programs, among other things.

Recommendations

Future research should focus on the interpretations, adaptations, and intertextualities of Shakespeare's other 37 plays in a multitude of other films produced in India and other colonized countries.

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Recommmendations*Future studies can focus on the adaptations of other Shakespearean plays in Indian movies, T.V Series.*

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