

REMEDICATION OF SHAKESPEARE ADAPTATIONS IN FILMS

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ABSTRACT

Shakespeare has been in a state of eternal revival, being rediscovered for centuries by artists, writers and critics all alike. It has been accommodated to the contemporary tastes with a hunger for survival through a continuous stream of adaptation. The coherent and resounding message is clear in Patricia Ferrara's voice, when she anticipated in Towards a Theory of Shakespearean Film, that 'Shakespearean film is here to stay', written by her in the year 1988 (Ferrara 167). This has been fairly true of the popularity that Shakespeare has enjoyed throughout the evolving times and how it has sustained the image of being a cultural icon. Shakespeare's body of literature boasts of being encumbered and captured in different shapes and forms, with some adaptations showcasing reverence or oedipal envy to its authoritative hold. Yet what is being said of the ever-increasing list of films made on Shakespearean canon is not free of the bounds of the fidelity debates, which have marred a free reception of these films. It is instilling the burden that the Shakespearean legacy carries.

KEYWORDS: *Adaptation, Shakespeare, Remediation, Films*