



From Verona to Almore: Locating Cultural Hybridity in Habib Faisal's Film *Ishaqzaade*

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Abstract— *The presence of William Shakespeare in India is older and maybe more multifaceted than in any other country outside the Western world. Over the past few decades, Shakespeare's reputation has been established in India through various film adaptations of his works in different languages. Although both adaptation and appropriation involve reimagining Shakespeare's works, adaptation seeks to maintain a connection to the original material while creating something new, whereas appropriation entails repurposing Shakespearean elements to convey completely different meanings or serve alternative artistic visions. This article will examine Habib Faisal's Hindi film Ishaqzaade (2012) to unveil cultural hybridity. When adapting Shakespeare to the silver screen, Bollywood or Hindi film industry plays a dominant role, although Shakespeare has been adapted to other regional languages like Bengali, Kannada, Malayalam, and so on. The regional language adaptations of Shakespeare try to capture the local colour through Shakespeare, as does the Bollywood film industry. This paper explores how Shakespeare's Romeo and Juliet has been converted into a prolific site for the cinematic survey of the cultural hybridity of the Hindi-speaking people of India.*



Keywords— *Culture, Hybridity, Marriage, Sexuality, Shakespeare*

Introduction

Unlike any other non-western country, William Shakespeare's presence in India is more ubiquitous and older. Shakespeare's massive appeal has also been expanded beyond literal adaptations and appropriations and has been reworked in media and movies. A canon of the Indian Shakespeare film is established with 115 titles of feature films from 1923 to 2016. It is interesting to note that Shakespeare on film and media is one of the most dynamic and difficult subfields of Shakespeare studies. Throughout the colonial era, he rose to the status of being the embodiment of rich cultural taste. Shakespeare's works were reproduced by Indian film directors using the local cultural registers and ideas. This process of localization is not a very abrupt one; rather, Shakespeare's plays have been reinvented through cultural appropriation. In essence, when putting Shakespeare's works on screen, Indian filmmakers used components of their own culture, customs, and socioeconomic setting. This made it possible for them to

connect the universal themes of Shakespeare's works with Indian sensibilities and experiences and to connect more strongly with the local audience. Shakespeare's timeless stories were given new life and significance in an Indian setting through this process of cultural appropriation, adding to a rich and varied fabric of artistic expressions. Although both adaptation and appropriation involve reimagining Shakespeare's works, adaptation seeks to maintain a connection to the original material while creating something new, whereas appropriation entails repurposing Shakespearean elements to convey completely different meanings or serve alternative artistic visions. In *A Theory of Adaptation*, Linda Hutcheon and Siobhan O'Flynn opined that Shakespeare adaptations in particular could be seen as a form of homage or a challenge to established cultural authority.¹ Shakespeare adaptations can be seen in one of two ways: as a sort of tribute or as a challenge to preexisting cultural authority, especially when they are reinterpreted in different artistic mediums like films, plays, or novels. Shakespeare's works can be adapted as a sincere

tribute to his creative brilliance and an acknowledgement of his ongoing effect on world culture, on the one hand.

Romeo and Juliet in Bollywood Cinema

Shakespeare's *Romeo and Juliet* has a long history of popularity as evidenced by the play's several film adaptations in different Indian languages as well as in several successful theatrical performances. One of the main reasons that made *Romeo and Juliet* popular in Hindi cinema is its plot that has been used in several Hindi films - *Ek Duuje Ke Liye* (1981), *Qayamat Se Qayamat Tak* (1988), *Saudagar* (1991), *Ishaqzaade* (2012), *Issaq* (2013), *Goliyon ki Raas Leela: Raam-Leela* (2013), to name a few. It is to be noted that romance is a staple of Hindi cinema – “the genre of romance has been timeless in Bollywood. The evolution of cinema and storytelling ran parallel to the presentation of love on the silver screen”ⁱⁱ. Hindi Filmmakers have always found it very easy to attract the audience with the story of *Romeo and Juliet*. Subsequently, more or less in every Bollywood film that has romance as an important part of its story will have several references to the *Romeo and Juliet* story, either in whole or in parts.

In the Nehruvian period, the theme of romance was often presented as a narrative subplot and was employed together with other strategies to discover the mapping of social tensions – films like *Do Bigha Zameen* (1953) by Bimal Roy focused on the condition of rural India trapped in agrarian debt, as well as the state's disregard for rural distress, while Raj Kapoor's *Shree 420* (1955) was a social commentary of urban India, *Mother India* (1957), and *Ganga Jamuna* (1961) explored the themes of feudal tyranny and rural poverty. The 70s saw the emergence of the ‘angry young man’ and gangster-action film; in which women characters had restricted screen presence - *Zanjeer* (1973), *Deewar* (1975), *Don* (1978). Films in the 80s were a mix of romance with action *Karz* (1980), *Namak Halaal* (1982) *Tezaab* (1988); although, there were a few exceptions in Hindi films where the primary storyline was surrounded by a romantic love tale, and *Prem Rog* (1982) is one of them. However, in the late 1980s romance was established as a dominant element in films thanks to economic liberalization.ⁱⁱⁱ The economic reforms had a wide-ranging impact on the Indian film and music industry. By reducing red tape and promoting incentives for global corporations to establish operations in India, economic liberalisation prepared the ground for the introduction of satellite television.^{iv} Satellite television networks provided filmmakers with a new platform for promoting and selling their films. An increment in the budget too helped in the growth of the Indian film industry. As Tejaswini Ganti points out, “[T]he dramatic increase in budgets since the 1990s generates the potential for greater profits as well as

the risk of greater losses, leading to the near disappearance of the average-earning film.”^v The reduction of taxes and the arrival of new technology and multinational companies like Sony and Universal paved the way for more investment and avenues in the Indian film and music industry.

Bollywood's obsession with Shakespeare's *Romeo and Juliet* can be traced back in 1973 when Raj Kapoor's *Bobby* hit the silver screen. Although Akhtar Hussain's Hindi language film *Romeo and Juliet* (1948) is considered one of the earliest attempts to present the *Romeo and Juliet* story in Indian cinema. Critics have found that the story of *Romeo and Juliet* is also depicted in the Hindi film *Heer Ranjha* (1970) by Chetan Anand although, the story was based on the Punjabi legend of Heer and Ranjha which resonate with Shakespeare's play of the ‘star crossed lovers.’ Films like *Love Story* (1981), *Ek Duuje Ke Liye* (1981), *Sanam Teri Kasam* (1982), *Qayamat Se Qayamat Tak* (1988), *Saudagar* (1991), *Ishaqzaade* (2012), *Issaq* (2013), *Raam-Leela* (2013) referred to above continued the trend.

Relocating Shakespeare: From Verona to Almore

Shakespeare's works have been translated and adapted into different contexts, cultures, languages and mediums. Boika Sokolova and Katy Stavreva (2020), Ania Loomba (1998), Jyotsna Singh (2019), Poonam Trivedi (2000) and Dennis Bartholomeusz (2005) all add to the continuing discussion of the potential and limitations of cross-cultural Shakespeare performances as well as the influence of so-called ‘glocal’^{vi} productions. At the turn of the century, the ‘glocal’ was said to have the great promise of combining the strength of global brands with local empowerment to produce novel hybrid forms. However, Poonam Trivedi notes that under the framework known as Asian or pan-Asian Shakespeare, intercultural works are likely to be restricted to ‘metropolitan areas’ and highlight the concerns of a globalised elite.^{vii} Jyotsna Singh, on the other hand, offers a more optimistic explanation, arguing that via the use of “travelling Shakespeares” in local, “non-metropolitan” centres of knowledge, postcolonial artists and makers may ‘decolonize’ or subvert Shakespeare^{viii}. As a result, these Shakespeare adaptations dissociate themselves from the language and methodology of the classic Western Shakespeare tradition and reinvent themselves for a new time and place. Sujata Iyengar defined the ‘travelling theory’ as a sequence of beginning events spanning a distance travelled through time and space as such notions come into fresh attention and come across circumstances involving embracing or protesting the encounter of the concept and its alterity; this acceptance and resistance result in the culmination of the process, where the concept

becomes integrated and reshaped by its fresh uses, and finds itself in a new time and place.^{ix}

The popular Hindi film has received a lot of criticism recently, specifically for exemplifying a public sphere overwhelmingly reflective of people's accomplishments and feelings. Additionally, it clearly reflects "a national and increasingly international cinematic idiom."^x However, Poonam Trivedi observes that- "little attention has been paid to the hybrid genealogy, the diverse seeding sources, or the inspirational resources that have provided the ground for the growth of something that has become as recognizably indigenous as the Hindi film."^{xi} While speaking of the Hindi film, the Bombay film industry popularly known as the Bollywood industry has acquired a brand value and achieved some taglines like Indian, and national to dominate both the national and international market. Additionally, Hindi is the most widely spoken language and a recognised national language (together with English) is perhaps one of the factors that led to the title of Bollywood films as national cinema. Interestingly, as Jonathan Gil Harris suggests the "[S]o-called 'Hindi' films are not purely Hindi: they are more accurately a khichdi of Hindi and Urdu (occasionally seasoned by Punjabi, Bhojpuri and English)."^{xii} The situation is changing, however, as blockbuster successes from regional film industries like Telugu, Malayalam, Kannada, and Tamil continue to rule the worldwide market. Still, Bollywood movies possess an idiosyncratic characteristic feature. According to Mira Reym Binford a typical Bollywood film has a

distinctive aesthetic of its own. Its narrative structure does not depend on psychologically consistent characters, plausible plots, coherence, or unity of composition. Realism, in the sense of visual or psychological authenticity, has not been valued. The mandatory song-and-dance sequences, like operatic arias, tend to serve as both narrative and emotional points of culmination and punctuation.^{xiii}

Shakespeare has been relocated to Bollywood films via Parsi theatre that evolved into bay talkies. Naseeruddin Shah, the actor, stated in an interview that "the roots may look lost, but every big story in the Hindi film industry is from Shakespeare."^{xiv}

***Ishaqzaade*: An Overview**

Unlike sentimental love stories, where lovers exchange their emotive and tender feelings, Habib Faisal's film *Ishaqzaade* offers a fierce antagonism to romantic love that transcends the communal line. *Ishaqzaade* is set in the fictional town of Almore and tells the story of a pair of loggerheads, Zoya and Parma, who belong to two opposing

political houses, the Qureshis, and the Chauhans. Parma is far from the stereotypical lover boy. He is the nasty, unrefined person with a rifle who wants his dada (grandfather) to win the election by any means necessary. Zoya, on the other hand, is a topper in her college. She takes responsibility for guaranteeing her father's success and demands that his waistcoats be adjusted to fit her since she hopes to become an MLA herself in the future. Despite their strong religious and political convictions, this unusual pair finds themselves drawn to one another. Their relationship falls into the domain of sexual and social politics rather than being the innocent and ideal romance of youth and are sexually attracted towards one another after their initial antagonism. The relationship between the two is distinguished by its involvement in the intricate web of sexual and social politics, deviating from the commonly associated purity and idealism of youthful amorous affairs. Notwithstanding their initial hostility, they eventually discover a mutual attraction on a physical plane.

When Parma and his gang break into a 'jashn' (party) at Zoya's house and abduct the dancing girl, Zoya retaliates this humiliation by chasing Parma and his gang. She slaps Parma in front of the college when he urinates on her father's campaign poster. Following this the movie brings in several such violent events. After being humiliated by Zoya, Parma plans a whole wedding ritual to take revenge on her. Moreover, Parma's retaliation against Zoya goes beyond just satisfying his grudge. It is also used for political benefit, to discredit the election campaign of the Qureshis and further degrade Zoya and her family. It is intriguing to see how the concept of romantic, emotional love has been transformed into a sexual and political trap to defame the Qureshis in the public eye.

This defamation not only harms Zoya's family reputation but also butchers her ambition of becoming an MLA. Zoya separates herself from her family and society as a result of this incident. Following that, she enters the Chauhan family to take revenge on Parma but is stopped by his widowed mother. Parma and Zoya's reckless behaviour is admonished by Parma's widowed mother, who endeavours to shield them when her father-in-law makes threats towards Zoya. Regrettably, while defending the couple, Parma's widowed mother is slain by the eldest Chauhan. She appeared to be a crucial link between the two individuals. The pair are now on the run. Parma had vowed to her mother that he would safeguard Zoya at all times. They soon find themselves in a brothel, sharing a room there before getting back together and getting married once more. In the hopes that her father will accept them, Zoya seeks her family's blessings on Eid after being reunited with them. However, things begin to deteriorate. Zoya is faced with a profound internal conflict as she grapples with the choice

between her affection for the man from the opposing kin and her unwavering devotion to her own family. The decision to either pursue her amorous inclinations or remain true to her familial obligations becomes increasingly distressing, ultimately presenting a formidable challenge to her sense of self as both a daughter and an individual in love. Furthermore, The Chauhan and Qureshi clans who are searching for them arrive at the brothel to kill them and begin to pursue them. Realizing that they have been rejected by their families and that there is no escape from their family, Zoya and Parma commit suicide by embracing and shooting each other.

Adaptation

According to the Cambridge English Dictionary, 'adaptation' refers to 'the process of changing to suit different conditions.' Building on Homi Bhabha's observation that "ideas and things are 'repeated, relocated and translated in the name of tradition'", Julie Sanders opines that the process of repositioning can kindle new utterances and creativity.^{xv} Linda Hutcheon in her book *A Theory of Adaptation* considers an adaptation as a "deliberate, announced, and extended revisitation of prior works"^{xvi}, which implies that a film version of a literary work is a retelling with changes rather than a facsimile.

Quoting Julie Sanders, Mark Thornton Burnett claims that 'adaptation' is fundamentally helpful since it indicates an "attempt to make texts 'relevant'...via proximation and uploading and a transposition that takes a text from one genre and delivers it to new audiences...in cultural, geographic and temporal terms"^{xvii}. Burnett suggests "when a film is generated from a play, a new text is fashioned out of an old one, and we are sensitized to how both interrelate."^{xviii} (5). Thus, such interpretations assist us in disengaging the literary comprehension of those moments, which have become embedded in our collective memory as a result of being presented from a predetermined angle and being continuously conveyed to successive generations in classrooms.

However, I propose a *mise-en-scène* analysis of the film *Ishaqzaade* to highlight how the film explores the theme of cultural hybridity and how *mise-en-scène* elements construct the cultural and ideological politics in this film and also offers a social criticism of this adapted film. *Mise-en-scène* is a French term that suggests everything that is arranged in front of the camera, including the composition, sets, characters, costumes, and lighting.

Locating Cultural Hybridity

My essay here imports the conceptual frames of cultural hybridity as a mode to understand the

contextualization of Shakespeare's *Romeo and Juliet* in Habib Faisal's movie *Ishaqzaade*. The frame of cultural hybridity presents not just an incidental value to analyze Shakespeare's contextualization in *Ishaqzaade* alone, but it also functions as an analytic one with considerable scope to negotiate the present cultural design to reconstruct our social and psychological gaps that connect culturally shared indications with newly emerging signs of difference. In fact, Homi K. Bhabha states, "Hybridity, in our global moment, has become a ubiquitous form of cultural universalism, the proper name of a homogenising pluralism."^{xix}

The term 'hybrid' has emerged from biological and botanical sciences. According to *Oxford Learner's Dictionary*, the term refers to 'an animal or plant has parents of different species or varieties.' Robert J. C. Young opined that only since the second part of the nineteenth century the word hybridity has been used to describe racial mixing. By this time the term had received a negative connotation. In the 1980s, the concept of hybridity underwent a deliberate repositioning in the context of post-colonial studies. Scholars like Edward W. Said (1935–2003), Gayatri Chakravorty Spivak (b. 1942) and Homi K. Bhabha (b. 1949) contend that because every culture has been impacted by the global exchange of people, artefacts, signs, and information, today's culture is essentially hybrid, creating a space where representations of identity and difference can clash. But hybridity or hybridization is not a simple outcome of economic, social and technological alteration. Hybridity can be seen as an explicit manifestation of a fundamental outline in world history. As a result, the term has two connotations in the humanities discipline: one is cultural-political, while the other is counter-cultural. Despite having such connotations, hybridity comes under a large world pattern. In fact, Bhabha opines,

...hybridity has been recruited into the service of global homogeneity. The large-scale global frame pluralises the conflicting rights and interests of demographic, democratic and global differences. The specifics of site, locality, history and territory are seen as nothing more than the moving parts of a larger pattern that only becomes meaningful when it is subsumed into a synchronic global design. Hybridity provides a new narrative twist to the same old story of the inexorable rise and rise of the global hypothesis.^{xx}

In postcolonial and cultural studies, the idea of cultural hybridity is examined from a variety of theoretical and disciplinary perspectives. In the age of globalisation, it

is also seen in the framework of cultural interactions, interventions, and exchanges. These negotiating processes provide cultural hybridization to its historical transformation and authority. Additionally, Bhabha's idea of cultural hybridity is a crucial analytical tool for understanding the complex phenomena of cross-cultural interaction and the emergence of new cultures and identities throughout the postcolonial period. Interestingly, Bhabha broadens the meaning of the term hybridity by applying it to culture and hierarchy. In fact, he suggests that "Cultural hybridity as an ethical and political force is an artifice of subaltern agency; it emerges in the interstices of power blocs, at the margins of political society, in the liminal times and spaces between what Gramsci calls the 'dialectical nexus' between social contradictions that are organic and those that are conjunctural"^{xxi}. Based on Gramsci's observation of 'relations of force', Bhabha opined that the idea of cultural hybridity lies on the boundary between the organic and the conjunctive.

However, building on Burke's observation that hybridity is responsible for cultural transformation, Andreas Ackermann, in his essay "Cultural Hybridity: Between Metaphor and Empiricism", opines that the term roughly has three metaphors: borrowing, mixing, and translating. Frequently used as a critical term, cultural borrowing suggests that the borrower's culture is not sufficiently unique. Edward Said, in his book, *Culture and Imperialism*, suggests that "The history of all cultures is the history of cultural borrowing."^{xxii} On the other hand, a more technical term identified as acculturation denotes a subordinate culture absorbing characteristics from the dominant culture. Hence, it is akin to assimilation, a term widely used in negotiations of the cultural change that occurs during migration. Secondly, while framing 'cultural mixing', it can be measured that, for a very long time, the idea of hybridity, combination, 'hotchpotch,' or 'mishmash' was primarily seen as a type of disorder. Similarly, the term 'mestizaje,' a type of Spanish-American interpretation of hybridity, is used to refer to both physical 'interbreeding' and a metaphorical combination of cultures at the same time. Finally, 'cultural translation' can be associated with 'linguistic turn' and to cultural anthropologist Clifford Geertz's (1926–2006) idea of 'culture as text.' While defining translating culture, terms such as, 'appropriation', for instance, seek to discover the reason behind a decision to choose some pieces from a catalogue while rejecting others. In other words, we need to investigate who appropriates what and why. Similarly, the notion of 'syncretism' advocates for inquiry into how much the various components of culture have merged. Yet, while using the metaphor of translation, one must also be aware of the cultural elements that are tough to interpret as well

as, the cultural elements that can be lost when translating across different cultures.

Ishaqzaade: A Contextual Reimagining of Romeo and Juliet

The transposing of *Romeo and Juliet* as *Ishaqzaade* is a spatial alteration marked by the liminality of the suburban space where the story unfolds. Set in an imaginary town in northern India, *Ishaqzaade* reflects a clear indication of the regional transformation in post-liberalization India. While describing the changing scenario of the film industry in an interview, Habib Faisal said, "When I set it in Janakpuri or Lajpat Nagar it becomes more relatable".^{xxiii} The small-town-based films, which primarily target the Indian audience, emphasise the contrast between urbanisation and provincialism.

From the very onset, the movie explores the theme of cultural hybridity. Set in the imaginary town of Almore, the movie narrates different cultural tropes as a manifestation of cultural hybridity. Peter Burke in his book *Cultural Hybridity* opines that "A common response to an encounter with another culture, or items from another culture, is an adaptation, or borrowing piecemeal to incorporate the pieces into a traditional structure."^{xxiv} As a result of cross-cultural interactions, traditional structures change by borrowing from and incorporating alien features. Continuity is ensured by adaptation, which entails absorbing foreign customs only when they are suitable and modifying them to match preexisting standards. When civilizations are enriched while retaining their core characteristics, borrowing piecemeal means accepting certain components without alteration. By encouraging tolerance, creativity, and connection on a global scale, these interactions help to create a diversified cultural environment. Further, Burke also suggests that "The process of 'tropicalization' so often discussed and so tirelessly advocated by the Brazilian intellectual Gilberto Freyre in so many domains, from architecture to cooking, makes a good example of the process, although it is necessary to distinguish different kinds of adaptation."^{xxv} In *Ishaqzaade* Parma, the protagonist, appears to pay tribute to Salman Khan's *Dabangg* by wearing trousers of the same name. He appears with the word 'Dabangg' printed on the back of his pants. As Sinha suggests, 'Habib Faisal's film unfolds with Parma's repetitive negotiation with his own masculinity.'^{xxvi}

The movie opens with a few school-going students and a pair including a boy and a girl passing vulgar comments to each other. Unlike Shakespeare's Juliet who is pretty much sensible and a well-behaved lady, *Ishaqzaade*'s little Zoya is like a firecracker, who is bullying her fellow boy mate by calling him and his father a 'fool' and later on

'dog'; on the other hand, young Parma responded by saying her 'chipkali' (lizard), followed by 'sour' (swine). It's noteworthy to observe that the school van carrying students carried the words 'ALMORE CANVENT, ENGLISH MEDIUM' on its side. The word 'canvent' could have been written as 'convent'. It's possible to see this shift in word usage to fit pronunciation as an example of hybridity, in which speakers from various locations rearrange words to make them easier to pronounce.

Being a member of a 'mardon ki haveli' (a 'household of men'), and being aware of 'mardon ki zubaan' (a 'parlance of men'), Parma acts in a stereotypically deferential and obedient manner in the presence of his mother. However, he is motivated to prove his 'mardangi' in front of the family elder because the father's absence, who might have validated his position within the familial lineage, prevented him from doing so. On the other hand, his cousins Dharma and Karma are given priority by his grandfather. Parma's ongoing struggle to overcome this sense of belonging leads to moral transgression and brutal masochism. At the slightest provocation, he destroys a local fuel vendor's storage area. He also kidnaps a dancer when she is performing at the home of one of his enemies. Finally, he deceives to get Zoya to pretend to be his wife using sexuality as his weapon.

In Shakespeare's *Romeo and Juliet*, Romeo is a love-sick adolescent boy with raging hormones who is rambling around in intoxication. He fell in love with Rosaline after seeing her. She doesn't know that Romeo is there. He then struggles to clear her thoughts from his head. His friends, a group of young men that spend time out together make laughs of him for it. It's a fantastic, organic, lifelike start to a play and a perfect introduction to this innocent youth who must deal with the harsh reality of a hostile environment. "Love" for Romeo "is a smoke made with the fume of sighs, / Being purged, a fire sparkling in lovers' eyes, / Being vexed, a sea nourished with loving tears." (I, i, ll. 181-183) Interestingly, Romeo, a virgin in Shakespeare's play (III.ii.13), feels entirely powerless when tragedy strikes due to his immaturity and loneliness. But in *Ishaqzaade*, Parma, the prototype of Romeo is not lovesick like him; rather he goes beyond sensible affection towards the woman and is overtly sexual. When the adult Parma first appears, he praised Chand, a local prostitute, by saying, "Chand ki body atom bomb/ Chand ki figure kar de dang" (Chand's body is an atom bomb/ Chand's figure is killing!). Romeo adores Juliet's beauty from the beginning to the end. He declares, "I ne'er saw true beauty till this night" (I.v. 1.54) at the Capulet feast and, "Death hath had no power yet upon thy beauty" (at the grave). (V.iii. 1. 92). But he approaches her with reverence. However, Romeo's version of 'pilgrimage' is referred to in a derogatory way. At his

grandfather's birthday party, Parma was told to call Chand for a dance performance; but unfortunately, he forgot. After asking, his friend said 'Hum kya Udhar tirath kar rahe the' (it is not like we were on a pilgrimage). Parma displays his macho attitude right away, not because he wants to rule over others but rather because he is vulnerable on the inside. As a result, he is always trying to validate his masculinity in front of his family clan. After betraying Zoya, Parma celebrates his manhood explicitly in the song, 'Chokra Jawan' (the boy's become a man), which highlights his acceptance into the Chauhan family's political heritage. While Parma is validating his 'mardaani', Zoya, on the other hand, seems to exploit her so-called 'feminine' persona. In contrast to Shakespeare's Juliet, Zoya entered the scene by purchasing a pistol from a nearby gun dealer and selling her new earrings. After then, Zoya's father and other family members were talking about her wedding when she is not at home; nonetheless, Zoya's late appearance and sarcastic comments about her future husband demonstrate her aggressive and direct mindset. She slapped Parma in front of everyone, reflecting her personality once more. The element of cultural hybridity can be located in Zoya's slapping, Parma's betrayal of Zoya, the background of political rivalry, and a fiery love relationship between these two, showcasing 'our modernity.'

In *Ishaqzaade*, I suggest, that there are examples of a hybrid adaptation in which the intricacies of the hybrid structure show a complex reading of the nature of intercultural exchange. The ease with which pieces of Shakespeare's text and sub-urban-based Hindi film fit together to demonstrates the mechanics of such interchange.

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- ⁱ Linda Hutcheon and Siobhan O'Flynn, *A Theory of Adaptation* (Routledge, 2013) p. 93
- ⁱⁱ Yashika Mathur, 'Valentine's Day 2022: The Changing Face of Romance in Bollywood', <https://www.outlookindia.com/art-entertainment/love-through-the-lens-the-changing-face-of-romance-in-bollywood-news-32112>"
- ⁱⁱⁱ Jyotika Virdi, *The Cinematic Imagination* Chapter 6
- ^{iv} Tejaswini Ganti, *Bollywood: A Guidebook to Popular Hindi Cinema* (Routledge, 2004) p.35.
- ^v Ibid, p. 37.
- ^{vi} Glocal – a mixture of global and local. The word described by Ana María Fraile Marcos as a 'hybrid oxymoron' (2014: 5). In her introduction to *Literature and the Global City: Reshaping the English Canadian Imagery*, Fraile Marcos suggests that the British Sociologist Roland Robertson was responsible for popularizing the term in the English-speaking world.
- ^{vii} Sujata Iyengar, *Shakespeare and Adaptation Theory* (Great Britain: Bloomsbury, 2023) p. 134.
- ^{viii} Jyotsna G. Singh, *Shakespeare and Postcolonial Theory* (Bloomsbury, 2023) p.4.
- ^{ix} Ibid, p. 135.
- ^x Craig Dionne & Paramita Kapadia, *Bollywood Shakespeares* (Palgrave Macmillan, 2014) p. 8.
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- ^{xiii} Binford, 'Innovation and Imitation,' 81.
- ^{xiv} Mandvi Sharma, 'Bard in Bollywood'. <https://timesofindia.indiatimes.com/delhi-times/Bard-in-Bollywood/articleshow/1869205.cms>
- ^{xv} Quoted in Julie Sanders, *Adaptation and Appropriation* (Routledge, 2006), p. 17.
- ^{xvi} Linda Hutcheon and Siobhan O'Flynn, *A Theory of Adaptation* (Routledge, 2013) p. 170
- ^{xvii} Mark Thornton Burnett, *Shakespeare and World Cinema*, (CUP, 2013) p. 4
- ^{xviii} Ibid, p. 5.
- ^{xix} Homi K Bhabha, "Foreword" *Debating Cultural Hybridity Multicultural Identities and the Politics of Anti-Racism*, edited by Pnina Werbner and Tariq Modood. London: Zed Books, 2015, p. x.
- ^{xx} Ibid, p. xi.
- ^{xxi} Ibid, p xi.
- ^{xxii} Edward Said, *Culture and Imperialism* (Vintage, 1994), p.217
- ^{xxiii} Vanita Singh 'Meet the real star of Ishaqzaade: Habib Faisal' <https://www.firstpost.com/entertainment/meet-the-real-star-of-ishaqzaade-habib-faisal-305507.html>
- ^{xxiv} Peter Burke, *Cultural Hybridity* (Polity, 2009). P 93
- ²³ Ibid, p 94.
- ²⁴ Suvadip Sinha, 'Vernacular masculinity and politics of space in contemporary Bollywood Cinema' *Studies in South Asian Film & Media*, pp.131-145, doi: 10.1386/safm.5.2.131_1.