
**DIALOGISM AND CULTURAL NEGOTIATION IN INDIAN
SHAKESPEAREAN ADAPTATIONS: A STUDY OF MAQBOOL AND
OMKARA**

1.Harshita Gupta

2.Dr. Vivek Kumar

Department of English

Article Received: 01/06/2026

Article Accepted:02/07/2026

Published Online:03/07/2026

DOI:10.47311/IJOES.2026.8.07.75

Abstract:

Indigenized Shakespeare firstly concerns the transplantation and transformation of Shakespeare's works and characters in the Indian socio-historical milieus, wherein the original texts are subverted, distorted and deracinated to a greater or lesser extent resulting in a dialogic engagement between the original and the adapted texts. The paper calls for a reconsideration and a new appraisal of the whole range of Indian Shakespearean plays and films using the premise of cultural dialogism. Based on the theoretical insights of Mikhail Bakhtin, the article argues that apart from other sources, Shakespeare's plays and their Indian productions have to be seen as a part of Later developed extended dialogues. Since cultural negotiation presupposes the act of communication, speaking and interacting between individuals or groups, it needs not only mutual acquaintance and understanding but also some common cultural fund and common system of symbolic means, which may be very broadly defined as culture.

Apart from launching the characters and plots of Shakespeare into the Indian cultural ambit, Bhardwaj through his films interrogates and critiques the popular as well as deeply rooted traditional socio-cultural ethos sidelined, misinterpreted and defiled by the time. He uses, besides the original Shakespeare's texts, the richly layered and historically resistant Indian socio-cultural contexts as the double-edged swords (containing both the positive and the negative side) that slay the 'head' which is the westernized Shakespeare. The two films depict the characters, situations and themes of the tragedies to the depth of 'body' through the intermediation of the new local-language poetic-text, which not only represents the indoctrination of Indian modes, call and response mimicry transformation and so on but is capable of transcending these elements to give a new meaning to the 'body' itself. The study is a part of the author's thesis project that explicates the strategy of hybridity at the two levels of literary critic and designer of modes of the performance in the three different texts: the representative Shakespeare text, the Indianised Shakespeare text and the Indian stage performance text or the film text.

The paper also makes easier the awareness of and acquaintance with the diverse system of codes, ways and means of communication and experience as well as the diverse expectations and reconstructing the system of reference of the here and now or the present time. The whole of the film is an interplay of discourse, forgotten and remembered, whispered and proclaimed, shut and broken open, that collectively serves both as a scaffold and as a rafter for the author and the play.

Keywords— Adaptation, Bakhtin, Cultural Negotiation, Dialogism, Indian Cinema, Shakespeare

I. Introduction

Turning Shakespeare's works into Indian movies is not merely a matter of retelling a well-known story in another format. It is Really a highly intricate dialogic interaction between a Western classical text and Indian socio-cultural circumstances. These adaptations act as cultural negotiation platforms where Shakespeare's plays come in contact with Indian traditions, languages, social hierarchies and ideological issues(Hutcheon 8; Sanders 18). In *Omkara*, Dolly's character is metaphorically sacrificed for a supposed fault which she didn't commit, whereas the male players who actively mislead and sow suspicion only experience their repercussions later or indirectly. The last-mentioned inversion is just an instance from a big pattern of blaming women for men's moral downfall and at the same time giving them more freedom without their men's presence. This is the way through which patriarchal authority is preserved, even when men fail. When Shakespearean tragedy in India gets into a social milieu leading to free reign to re-interpret the literary work, it is for sure used as a means of cultural commentary through the spectacle of cinema. *Maqbool* and *Omkara* reveal that, on one side, patriarchy is maintained by the domination of women, and on the other side, by very deeply-rooted ideas about gender, honour and authority.

Being dialogism, the idea from Mikhail Bakhtin, is very efficient in making sense of this event as it points out that meaning emerges from the amalgamation of diverse voices, settings, and discourses. In Indian Shakespearean film adaptations, this communication takes place between the all-original play and the adapted movie (Bakhtin 272) , between the heritage of colonial literature and the cultural assertion of postcolonial time, and between the universal themes of Shakespeare and the localized Indian experiences (Stam 27).Among Indian filmmakers, Vishal Bhardwaj Mainly has treated Shakespeare not as an infallible source to be replicated exactly but as a kind of narrative skeleton to be remodeled to convey the Indian reality (Hutcheon 16). *Maqbool* (2003) and *Omkara* (2006) are instances showing how Shakespeare's tragic plays are transformed into dialogic texts that discuss cultural meanings instead of merely imparting them (Bhardwaj, *Maqbool*; Bhardwaj, *Omkara*). These movies are constantly carrying out a conversation with *Macbeth* and *Othello* even as they

address such issues as political corruption, caste-based discrimination, male domination, and honour-related violence in India. The dialogic character of adaptation becomes clearly observable from the manner in which *Maqbool* transposes *Macbeth* into the milieu of organized crime in the city of Mumbai (Bakhtin 284). The hierarchical monarchy of Shakespeare, based on divine right and hereditary legitimacy, is substituted with a mafia underworld where power is exercised using violent acts, demonstrating loyalty, and the use of political connections. Such a cultural exchange renders the film capable of upholding the major theme of an unquenchable thirst for power.

Abbaji, the character derived from Duncan, is not a kind-hearted monarch but a gangsterbane to whose retreat there are no moral limits. The corruption of these undermines the alliances that keep power with the interplay of the police and the political elite. What results is an interaction between the Shakespearean disapprovement of power and India's present situations of institutionally ingrained corruption (Bakhtin 272). Gender roles and dynamics in the film *Maqbool* act as a metaphor for the struggles of the Indian culture overall. Nimmi, a character based on Lady Macbeth, is relegated to the fringe of society as Abbaji's kept woman rather than his legitimate wife. This change speaks volumes about the culture since it is well-known that Indian society does not confer legitimacy and respect on women who are not married. So, Nimmi's drive for power cannot be separated from Truth; she also wants to be given social recognition and a sense of security. Through her seductive tactics on *Maqbool*, she attempts to find a loophole in the patriarchal society that completely eliminates her from the power equation. In Lady Macbeth's case, the drive to power conflicts with early modern norms about gender roles, but in Nimmi's case it is a negotiation of the jitters of Indian culture about women's desires and morality. The film is faithful to Shakespeare's play in keeping the central issue of female ambition while adding a different layer of interpretation by considering Indian notions of honor, legitimacy and sexual morality.

One of the sites of cultural negotiation in *Maqbool* is its language, music and visual imagery. The film uses Hindi-Urdu as the base language but it is peppered with Islamic references in keeping with the Muslim identity of the underworld that it portrays. Lyrics set to music influenced by Sufi tradition plus poetic metaphors evoke sorrow so that is in harmony with Indian aesthetic canons yet at the same time intensify Shakespearean melancholy. This mixture of cultural elements results in a dialogic text that can be understood both as a Shakespearean tragedy and an expression of Indian cultural sensibilities. *Omkara* is a rich example of dialogism and cultural negotiation, as it is a dialogue with Shakespeare and a reinterpretation of the play *Othello* in the socio-political context of the rural areas of Uttar Pradesh. Shakespeare's question of racial difference and ostracization are changed to the investigation of caste-based marginalization. In *Othello*, race is the cause of *Omkara*'s insecurity, but it is his lower-caste background that causes him to be the weakest link in the political chain. Such a substitution is an instance of cultural negotiation, as Shakespeare

focuses on racial prejudice is changed to caste discrimination, a social reality so deeply ingrained in Indian society that it almost is a social system. Omkara's dialogic transformation of symbols is a step further in the cultural negotiation of Shakespeare's text.

The handkerchief in Othello that is emblematic of love and faithfulness is changed to a kamarbandh, a traditional Indian waist ornament that is linked to female sexuality and honour (Othello 3.3.289–320). This substitution not only strengthens the tragic consequences of jealousy and suspicion but also heightens the symbolic and cultural connotations of the kamarbandh, which is linked to modesty and chastity. Such a symbolic change enables the movie to establish a conversation between Shakespeare's images and the Indian cultural ethos and at the same time, make the tragic situation more real and socially relevant to the Indian audiences (Sanders 22). Omkara language and acting are also part of the dialogic texture. The employment of primitive Hindi and local dialects makes the story at the same time recognizable and specific to a particular culture and place. One of the major ways through which dialogics from Bakhtin can be seen in the character of Langda Tyagi, who is essentially an anti-hero like Iago in Shakespeare's play Othello, is his reinterpretation. While Iago's justification to commit his heinous acts has remained unclear and ambiguous in Shakespeare's Othello, Langda's anger is so intense and hatred so deeply seated that it can be likened to caste humiliation and political exclusion being the causes of his villainy.

II. Literature review

The field of adaptation has greatly changed over time from the emphasis on fidelity in earlier days to the present ideas focusing on reinterpretation, intertextuality, and cultural contexts (Hutcheon 7; Sanders 1). Linda Hutcheon contends that adaptations are not to be considered merely as copies with some differences, but as creative and interpretive acts. Adaptations, she says, derive their significance not only from their relation to the original texts but also from the interaction with new cultural contexts. Robert Stam, in fact, goes a step further than the fidelity criticism by offering a dialogic model of adaptation. Taking a leaf from Bakhtin, Stam explains that adaptations function as part of the intertextual network of texts and cultural discourses rather than standing in a one-way, hierarchical relation to the originals (Stam 25). This angle on adaptations can be quite insightful for an Indian Shakespearean adaptations, where Shakespeare's narratives are remolded to reflect the local issues like caste, honour, political authority and gender relations. Also, postcolonial scholars have stressed the overriding political aspect of Shakespeare adaptation in ex-colonial areas. Shakespeare in India is in a way both a colonial legacy and a locals take on a universal literary figure. So, adaptation is used as a tool for cultural identity negotiation and literary authority claiming (Viswanathan 126). Among the examples of such cultural appropriation and transformation of Shakespeare's tragedies aimed at reflecting the Indian social realities are *Maqbool* and *Omkara*.

III. Theoretical framework: dialogism and cultural negotiations

One of Mikhail Bakhtin's notions, Dialogism is a concept that refers to the presence of multiple and divergent voices, perspectives, and discourses within a text. Dialogism holds

that a meaning is not fixed, or one and only, that is the referent; on the contrary, the referents arise from the dialogic encounters among different cultural, historical, and ideological positions (Bakhtin 271). From a time-period and an adaptation point of view, dialogism allows researchers to think of remakes as dialogues with a source text and new contexts instead of mere secondary productions. Within the Indian Shakespearean adaptations, dialogism is at work on many levels. To start with, it is a conversation between Shakespeare's original play and the adapted film in which the playwright's themes, characters and etc. are retained, changed, or reinterpreted. Besides that, it is also a conversation between Western literary tradition and Indian cultures, languages, and social realities. And not least, it is a conversation between colonial history and postcolonial identity. So the Indian cinema reclaims Shakespeare as a source for indigenous storytelling, and not as a symbol of colonial authority.

Cultural negotiation or question of cultural change is the act of adaptation which is the work to make the cultural elements of the source text fit, or adequate, to the target culture. In Indian Shakespearean adaptations, this negotiation takes place mainly through changing the locations, languages, symbols, characters, and social structures. So, Shakespeare's stories get to be deeply connected with the literary originals while at the same time opening up new avenues for interpretation.

IV. Dialogism and cultural negotiation in Maqbool

Maqbool offers an extended and multi-layered conversation with Shakespeare's Macbeth by shifting the story of ambition, betrayal, and regicide to the world of the Mumbai's gang underworld (Macbeth; Bhardwaj, Maqbool). This shift of a storyline does not only signify the change of the mere environment, but it is a conscious and radical cultural projection through which the notion of political leadership is reinterpreted in the Indian setting. Since Shakespeare's time, the feudal kingship was considered as the product of God-given power and hereditary right (Sanders 18). Still, here Shakespeare's feudal monarch is exchanged for an illegal crime network upheld by violence, loyalty, and political patronage. Abbaji, who is the film's version of King Duncan, is a personification of this replacement of the source of authority. Whereas Duncan's tenure was established based on the moral and political ordering of the state, Abbaji enjoys power through corruption and criminal alliances. What is more, this turning point has made Maqbool not only a film through which Shakespeare's critic of power can be at once analyzed, but it also reveals the issue of institutional corruption in India.

Among the most impressive instances of dialogism in Maqbool is the reform of Shakespeare's three witches, who become two corrupt policemen. In Macbeth, the witches stand for the supernatural and the variable fate. In Maqbool, prophecy arises not from the supernatural but from the corrupt state institutions (Bhardwaj, Maqbool). So, fate is not a supernatural force of indifference, but is closely connected with the political manipulations and systemic corruption. Becoming aware of the policemen's observations, the reader

experiences different narrative voices which strengthen Bakhtin's theory of dialogism. The aspect of gender relations in *Maqbool* gives other examples of the cultural dialogue. Nimmi, derived from Lady Macbeth, is also a victim of the social stigma as the mistress of Abbaji and not his wife. This change corresponds to Indian social notions of legitimacy, honour, and female respectability (Macbeth 1.5; Bhardwaj, *Maqbool*). Her quest for power cannot be separated from her need for social recognition and security.

That's why, Nimmi's stepping out of patriarchal house and her making choices are a sort of resistance to the system of her subjugation rather than a mere demonstration of her character trait of roll-boundness. Besides dialogue, ambiance is created by other semiotic systems too, including music and visual symbols. The deployment of Hindi-Urdu dialogue, Islamic cultural references, and Sufi-influenced music set an inherently Indian mode of expression and at the same time keep the tragic tension of the Shakespearean original. These features convert *Macbeth* into a culturally rooted story capable of discussing the problems and situations of the audience.

V. Dialogism and cultural negotiations in *Omkara*

Omkara offers a powerful instance of dialogism and intercultural communication in the way it shifts Shakespeare's *Othello* to the socio-political milieu of a village in Uttar Pradesh (Bakhtin 271; Bhardwaj, *Omkara*). The Bard's portrayal of racial discrimination gets reworked into a commentary on the caste system, which remains one of the most intractable social issues in India (Loomba 72). When *Omkara* worries about his position in society, his concern is not with being a different race but rather with his being a person of a lower caste. In this way, the adaptation takes Shakespeare's notion of alienation and places it within a system that is meaningful to the local culture (Sanders 20). The change in focus from race to caste is an illustration of how adaptation is both a translation and a negotiation of the cultural and historical references leading to an interplay of variables in the production of meaning, yet it also retains the theme continuity. Changes in the film's symbols provide more examples of the same process at work.

For instance, Shakespeare's handkerchief, a symbol of the lovers' faith and their very trust in each other in *Othello*, is here changed into a *kamarbandh*. In the Indian context, this ornament is loaded with meanings of female beauty, virtue, and the faithfulness of a wife (Bhardwaj, *Omkara*). Such a change brings out the depth of the tragic element even more. Incidentally, the incident narrated in the play is structured in reference to God. Language is a fundamental medium in the process of localizing Shakespeare's narrative. The employment of down-to-earth Hindi and local dialects not only makes the characters appear authentic, but also keeps the emotional levels intact. In the same way, elements like folk music typical non-artificial Indian backgrounds, and the use of traditional Indian visual symbols help in anchoring the story in the rich Indian cultural heritage (Sanders 20). Langda Tyagi, a character based on Iago, is one of the most creatively altered figures in the film. While the reasons behind Iago's behavior are left unclear, Langda's hate is shown to stem

from caste-based humiliation and political exclusion. So, his deeds go beyond mere personal vendetta and become a mode of social criticism. Omkara, through this character development, illustrates the Shakespearean concept of evil as bound with notions of injustice and social separation.

VI. Comparative analysis

In a combined analysis, *Maqbool* and *Omkara* present an extremely refined and intentional dialogic approach, which is a feature of the Indian Shakespearean adaptations, more In particular, those of Vishal Bhardwaj. Both these films, while keeping intact the main tragic systems of their Shakespearean inspirations *Macbeth* and *Othello* respectively continue to remodel these through culturally localized engagements that respond to Indian socio-political realities (*Macbeth*; *Othello*). The dialogism that is manifested in the two films is not only on the level of narrative adaptation but also through multilayered interactions involving setting language symbolism, characterization, and ideological critique. As a result, Shakespeare's texts are not simply discarded or worshipfully conserved; on the contrary, they are turned into adaptable structures through which Indian cinema can challenge local modes of power, authority, and social hierarchy. The focal element of comparison would be the different settings through which dialogism takes place. *Maqbool* witnesses its story unfold in the criminal underworld of Mumbai city, a place where informal power circles, political patronage, and law institutionalized corruption are rampant (Bakhtin 276). This background enables the film to convert Shakespeare's king and ambition discourse into a commentary on the urban governance of today, where the lines between legality and criminality are blurred. But, *Omkara* transposes the story of *Othello* to the countryside and finds the political setup of a semi-feudal society in Uttar Pradesh, where power is being exercised through caste domination, electoral influence, and honour-based systems of conduct (*Othello*; Bhardwaj, *Omkara*). *Maqbool* reveals the profound moral decay at the heart of urban political systems while *Omkara* explores the far reaching existence of the traditional hierarchies and the patriarchal violence in rural India. The dialogic relationship at stake is the mode of adaptation of Shakespearean tragedies to the critique of two different but equally Indian power systems in *Maqbool* and *Omkara*, This way demonstrating that the narratives of Shakespeare are capable of bearing the weight of various cultural and political strata. The language component is leveraged here to further pull apart the dialogic contrast of the two. *Maqbool* uses poetic yet subdued Hindi-Urdu language with Islamic cultural references that harmonize with the film's reflective tone and its moral ambiguity (Bakhtin 284). Often the dialogues are an echo of Shakespearean soliloquies in that they possess a contemplative rhythm; this is In particular true in *Maqbool*'s moments of guilt and self-doubt.

In *Omkara*, the Shakespearean symbol of the handkerchief is changed by the *kamarbandh*, which is an item that is very much tied to Indian ideas of female sexuality and honour. The role of both items as triggers for tragedy remains only secondary, even different in their meanings functioning as cultural symbols, and Because of this, they reflect the astonishing intellectual ability of dialogism which, is able to play with the symbol's base of

meanings by adding and localizing elements of the changed ones. These mutually supportive symbolic changes highlight Shakespeare's themes, not only being simply translated but also culturally renegotiated to the new Indianness of the contexts is the biggest reason which decided their intensification. And, characterization gives a good display of both agreement and opposition in dialogic method.

Maqbool and Omkara come out as two completely different characters despite being the tragic protagonists sharing some common features (Macbeth; Othello). Maqbool is quite a different character psychologically, Worth noting because of his dominant and controlling nature and his emotional dependence that separate him from the other two and make the story about him quite unique and interesting. Meanwhile, Omkara's crisis result from his experiences of social marginalization due to the caste system and a sense of shame that lead him to stigmatize himself internally (Loomba 74). These contrasts be examples of how the tragic figures of Shakespeare get their new representations through the medium of forms of cultural alienation that are quite specific to the given culture. Same here, Nimmi and Dolly are two very different female figures when it comes to their negotiating power or lack thereof. The ambitious Nimmi and the desire-driven character of hers provide the very fundamentals that have to be confronted by the men who run the criminal world whereas the obliging and silent Dolly is totally submissive amidst the suffocating set of rules and regulations that make up the very fabric of honour-bound societies.

Dialogism in the two movies also happens on the level of the audiences' understanding. Viewers in India see the two movies Maqbool and Omkara mainly as stories that unfold within a familiar social structure and not as mere adaptations of Shakespeare (Stam 45). The settings, language, and other elements of culture that the viewers find familiar provide them with the means to understand the movies using their cultural familiarity rather than using In reality they are based on Shakespeare. Instead of a direct point of reference, Shakespeare's work serves as intertextual, a narrative grammar underneath, a source of ideas, and a hidden reference rather than a point of departure in the films(Stam 27). From this dialogism based on the reception, the films are in a position to make a statement simultaneously about universally recognized literary traditions and the cultural experiences of the local community.

Simultaneously, Maqbool and Omkara illustrate that dialogism in Indian Shakespearean adaptations is not stereotypical and can differ based on the context. Although both films have a shared adaptive philosophy as their basis, they resort to separate cultural tactics to interact with and to come to terms with meaning. Maqbool dialogues with urban modernity and institutional corruption, whereas Omkara deals with traditional hierarchical social orders and violence based on the concept of honour. Shakespeare's tragic plays get reworked in both instances as culturally situated indictments of Indian social orders.

VII. Conclusion

Indian Shakespearean adaptations like *Maqbool* and *Omkara* are good examples of how dialogism and cultural negotiation play the role of primary tools in postcolonial cinema. Instead of seeing Shakespeare's dramas as immutable literary monuments, these movies view them as living texts that allow endless reinterpretations (Bakhtin 271; Hutcheon 16). By dialoguing *Macbeth* and *Othello*, *Maqbool* and *Omkara* undergo a method of revising classical western stories from a perspective of current Indian situations. They also demonstrate that adaptation is a reciprocal means via which multiple voices literary cinematic cultural, and ideological converge to give birth to new signs. Dialogism is the occurrence that these adaptations express in sustaining a dialogue between the Shakespearean tragic forms and the Indian socio-political ambience (Bakhtin 284; Stam 27). *Maqbool* discusses Shakespeare's theme of ambition and moral decline with the help of urban crime-politics, corrupt institutions, and marginalization of identities in present-day India. But, *Omkara* translates Shakespeare's study of jealousy and otherness to the caste-based, honour-bound social order of rural India. Even if there are differences about the context, the two films carry forward the passionate and ethical power of Shakespearean tragic genre proving that dialogism is not just a way of abstracting a original piece but a way of interacting with culture to create a counterpoint.

Engagement with culture in these cinematographic works is clearly reflected through the issues of power gender caste, and honor that they raise. Divine legitimization of authority is the first to get stripped off in *Maqbool* and later on the film traces the final root of power as a mixture of violence, loyalty, and political agreement (Loomba 43). One could say that this film is doing a portrayal of the discussion of contemporary power structures in India. The third act begins with the discovery that power in *Omkara* is deeply linked with the caste system and the violence of men. This is the clearest demonstration of how unequal social structures and honour-based ideologies contribute to violence in general and violence against women in particular. The major characters representing women Nimmi and Dolly are dramatisations of Shakespearean issues coming into contact with Indian patriarchal structures. This leads to a revealing of the ways in which women are systemically deprived of their rights and their desires culturally policed. The films accomplish portraying larger than mere individual tragedies by analyzing and criticizing the major systems of our society through these roles.

One of the great ways of providing a counterweight to these re-interpretations of Shakespeare is through the use of language, metaphor, and form. For example by exchanging Shakespeare's symbol of the witches with corrupt policemen or the kamarbandh with the handkerchief the films manage to spiritually translate the obscure concepts into culturally understandable meanings (Sanders 20). Shakespeare's dramatization through the use of regional dialects, native music, indigenous visual imagery, for example, gives Indian audiences with a highly engaging experience with Shakespeare's stories. So Shakespeare's

role changes from being the one having the ultimate say in the matter to being a very meaningful conversational partner which leaves the films free to work their own ways yet still being able to meaningfully communicate with their literary sources.

In the end, *Maqbool* and *Omkara* elucidate that adaptation does not equate to imitation or fidelity but rather a lively mode of negotiation resulting in the emergence of meaning through intercultural communication. These productions confirm that the significance of Shakespeare in India is not contingent upon safeguarding unaltered original works but rather lies in Indian cinema's capability to reinterpret them in accordance with local life, tensions and fears. By throwing open Shakespeare as a versatile and dialogical tool, the Indian film industry not only deconstructs the colonial literary hegemony but also displays its own inventiveness and cultural dynamism.

Works cited

- Bakhtin, Mikhail M.. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981.
- Bhardwaj, Vishal, director. *Maqbool*. Kaleidoscope Entertainment, 2003.
- Bhardwaj, Vishal, director. *Omkara*. Shemaroo Entertainment, 2006.
- Cartmell, Deborah, and Whelehan, Imelda, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2010.
- Hutcheon, Linda. *A Theory of Adaptation*. 2nd ed., Routledge, 2013.
- Loomba, Ania. *Shakespeare, Race, and Colonialism*. Oxford University Press, 2002.
- Sanders, Julie. *Adaptation and Appropriation*. 2nd ed., Routledge, 2016.
- Shakespeare, William. *Macbeth*. Edited by Sandra Clark and Pamela Mason, Arden Shakespeare, Bloomsbury, 2003.
- Shakespeare, William. *Othello*. Edited by E. A. J. Honigmann, revised by Ayanna Thompson, Arden Shakespeare, Bloomsbury, 2016.
- Stam, Robert. *Literature through Film: Realism, Magic, and the Art of Adaptation*. Blackwell Publishing, 2005.
- Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press, 1989.