



RESEARCH PAPER

Shakespeare around the Globe: A Comparative Study of Selected Plays and Adaptations

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ABSTRACT

William Shakespeare, a genius allures the enthusiasm of the public towards him and his works due to his inevitable witty statements, remarkable use of rhetoric, knotted syntax, deep insight into men's and women's world, understanding of human psychology, the vision of the surroundings to give multiplicity to his views and his use of allusions from past and present. It seems all the world issues are profoundly collected in his writings to consider him a universal iconic figure. Moreover, his works also reflect his self-assurance in art, and he exploits readers' senses of the artifice of the theatre presentations and of stage acting where the role of imagination is recognized as sublime. His works have also been appropriated and adapted according to the moral and cultural concerns of the people of Pakistan and other regions. This work through the comparative method probes Shakespeare in Pakistan and other regions through his works' adaptations and translations in different times to highlight how adaptations from time to time retain or manipulate written material/reality, and how Shakespeare has been made relevant in the context of diverse regions.

Keywords: Cinematic Version, Globalization, King Lear, Othello, Performance, Rhizomatic Figure, Stage

Introduction

Good theatre caters to all and the same goes for Shakespeare's works. The film is twentieth-century art that ventured to capture the validity of the works of what Anthony Davies calls the bard, "the world's greatest dramatist" (187). Samuel Johnson's preface to *The Plays of Shakespeare* (1765), streamlines the praise in favor of characters as he wrote, "His characters are the sincere posterity of common humanity, human passion, such as the world will always supply, and observation will always find." (Michelle 1988). Ben Johnson again praised him as the "apogee of Renaissance theatre" (Stanley, 2015). Shakespeare, the bard wrote in English when French and Latin were supposed superior languages, and this indigenusness makes his like a mystery.

Cinematic conversation among plays' directors highlights the elements of intertextuality, cultural connotation, a distinctive dimension of understanding, and the applicability of his tragedies to each time of performance. It also revisits the importance of his plays in cinematic canon by keeping in view the accomplishment of his works in terms of socio-political, cultural, or on-film means. There was not much advancement before the 1960s, as the technological boom came just in the 1950s almost when filmmaking got common and popular. There was a drastic change in the film industry due to the advent of television, color, picture, and sound system (Maurice, 2007). His plays were a regular part of staging until Puritans banned the performances. Texts were reframed to make them

suitable for performances. In the Victorian period, the focus was on the pictorial effect which was maintained by the use of authentic Elizabethan costumes and stage settings. Plays were shortened, actors stayed behind the proscenium arch, and an orchestra was there to separate the audience and stage. In the 20th century, visual interpretations of bard's works increased. Modern dresses were introduced to the cast. It was the period that brought deconstructive versions of most of his plays like *Taming of the Shrew*. Moreover, Shakespeare has gained to his credit the most filmed author ever of any language (Bulman, 1996).

Recently, irrespective of the various political and cultural histories of the two regions, East and West, Shakespeare's plays have been accepted by the people of the new zone with totally new moral and cultural concerns, therefore, they are far removed from Shakespeare's region, culture, and time. Plays are presented to the Pakistani audience in various guises- adaptations, performances, translations, etc. and, hence, Shakespeare has become a frequently quoted author in Pakistan as well. That is why present research takes into consideration Shakespeare's adapted work in Pakistan with various other regions on comparative grounds.

Literature Review

No substantial works are available considering the comparative approaches to Shakespearean adaptations and filmization since such works compare the traits used in the process being carried out in diverse localities. Yet vast data on Shakespeare's works under various cultural and critical scholarship analyses his writings to evaluate the characteristics and subject matter used by the bard. Moreover, historical underpinnings of the performances are also part of the availability of literature but they do not provide a comparison among various performances.

Material and Methods

This study uses comparative methodology starting from surveying and scrutinizing prominent but selected Shakespeare's plays performed globally. In so doing, this research takes its comparison across time and space. The work while taking qualitative nature jots down all the variables present in diverse presentations of Shakespeare's works. For the convenience of data collection, those plays were selected which have been made part of the adaptations in Pakistan and they are easily accessible in others regions particularly in the UK as well. This comparative method helps us understand and explain the different approaches to the characterization and presentation of bard's works across these selected adaptations.

Analysis and Discussion

Othello (1965)

Still performed in community or professional theatres alike, Othello has become a source of frequently on-screen literary and film adaptations due to its engaging theatrical experiences, multiple points of view, and themes of race, ethnicity, gender, and social hierarchy. National Company's or "Royal National Theatre" staging of Othello, as Crowther (Stuart Burg, 1965), (also known as Olivier's Shakespeare Films) retains the original elements of the play; scenes setting and sequence are the same as it is in the play, yet utilizes the advancement in the film industry like the use of newly emerged technologies and colors. The film was released in a selected number of theaters, what is known as Reserved Seat Arrangement or Roadshow Theatrical Release. Olivier performed the role of Othello with a black face and used his invented accent and spoke in a deeper voice to retain the originality of a Moore. Olivier, due to his dynamic performance as Othello was a critically acclaimed actor and the company was ashamed for paying him too meager wages for such an excellent

performance. In this way, a black character's role was performed by a white character in an immense exalted way that was a willful joy to behold. It keeps aside whites' prejudices and they play the role of black characters without animosity, feelings of hatred, or interiorization. One reason was that filmmakers are artistic people, they prefer human beings over color, race, and ethnicity, while another noted reason was the economic benefit, as it was considered that white characters attract more audience, so it brings more economic gain. BBC also reported that the practice of casting white actors as non-whites is still prevalent in the Hollywood industry, despite much protest and criticism by the white community.

Evidence from the law also supports choosing actors without any distinction of color or race, as color or race is not the criteria to qualify for a job. The same John Tehranian, a law professor puts in his own words, "there is nothing inherently wrong with color-blind casting but if it does work in both ways". But we never see a Latino, Asian, or African playing the role of a white character. It was the first film on Shakespeare's plays where all the characters were nominated for Oscars and Iago was also nominated for Best Supporting Actor (Stanley, 2015).

Othello (2000)

The twenty-first century celebrated its performances several times with a mention of three here. One which is directed by Michael Grander (2007) production where Ejiofor played the role of Iago and the whole of the cast was nominated for Laurence Olivier Awards, and Ejiofor received the award for his best performance, and for bringing engagement and effect among the audience. The same era just in 2008 follows Globe Theatre's performance which was recorded for television with the strong effects of cinematography, like camera and colors, just like, Othello's 2008, Zaib Sheikh's Canadian production followed the tradition of modern technology and used color video and sound as a medium. What is different here is the equal importance, which is given to the main character and Iago, first black and the latter being white does not bring any discrimination or biases on the stage. Secondly, the addition of unexpected comedy was another remarkable addition that enlightened the mood of the viewers and they enjoyed the performance in this modern time. For example, unruly laughter came when Othello was murdering Desdemona taking his last kiss by stopping the act of murder. Characters within the cast like Brabantio and others show disrespect to Othello while not showing any mercy towards him. While on the grounds of deviance from the written world of Shakespeare, Othello with humble-natured Desdemona enjoys sensitivity and love. Iago's wife shows an impression of a good woman instead of plotting and helping his husband in his evil plans. The fight between Roderigo and Cassio does not serve any purpose except comic relief or bring a laugh to the audience, an additional element of this adaptation. If we talk about language and costumes, it was the same as in Shakespeare's time (Cooper 1989).

Instead, the 2001 adaptation by Tim Blake Nelson introduced major unconventionality so that the adaptation appeals to the young generation. Costumes were modern, similarly, modern patterns of speech and fashions were introduced. With a twenty-something cast of young people, his concerns were to hit the violence, drugs, racism among youth, and on-campus sexual abuse. This adaptation with major departures was considered a generic transformation and a modern teen thriller as well (Slights webpage). The discussion led towards the multi-genre of the play, as Othello seems a work by the bard where the genre of the drama takes a twist. Sometimes, it is taken as domestic tragedy, comedy, or a tragedy simply but in modern times it is blended in such a superb manner that it brings an innovative and wonderful complex (Norton Shakespeare, Cohen 2011). Coming to the concept of domestic tragedy the status is unclear and controversial still though, as Benson mentions the handkerchief to move the plot toward the spouse's murder with the help of a pillow; the details materialize the concept of domestic tragedy (Benson, 2011). But,

hidden in the details of the play goes the concept of nobility's tangled concern which does not fulfill the indicators of domestic tragedy.

Othello (2009)

Zia Mohyeddin, a Pakistani actor, director, and vibrant mentor, in his article 'Why is Shakespeare, Shakespeare' (2017) explains Shakespeare's relatedness in the present world due to his global vision and universal themes ("Why is Shakespeare Shakespeare? With Legendary Pakistani Broadcaster Zia Mohyeddin at the Aga Khan Museum, Toronto"). Shakespeare's popularity today is far more than in his own times. His plays are relatable to the present issues of Pakistan, as Zia has done in his translated versions of many of Shakespeare's plays, for which he has received a civil award from the government of Pakistan. The only institution for theatre and music education in Pakistan, the National Academy of Performing Arts (NAPA), Karachi, Pakistan also goes to Zia's credit. He has employed veteran mentors to unveil the hidden talent of artistic performances of the students. Othello's translated version was presented at NAPA in 2009.

Shakespeare's play, *Othello* was translated into Urdu by Sajjad Zaheer. Zia supervised himself with the formal directions of Ali Abbas. Like King Lear, (2017) it was called a quality production with the cast of final-year students of NAPA- National Academy of Performing Arts. Villain, Iago, the most challenging character's role was performed by Nazrul Hasan, also a final-year student of NAPA. His sinister performance mesmerized the audience. Mahvish Siddique acts as Desdemona, and Shan Shaikh as Othello; though both carry the characters brilliantly, yet Shan fails to bring Othello's rage and angst. Viewing Othello was a wonderful experience with the simplicity of the language used in translation while retaining the classic metaphors. Zaheer plays with the use of the language while maintaining originality but it seems that he intentionally does not use the bawdy language that Desdemona's father used for Othello, and in so doing, he brings the element of politeness. But the play captures the image of jealousy as the truth woven in human nature. It was more like the original with some trimmings (like Desdemona's insatiable sexuality as depicted by Iago) to meet the time schedule and demands of the audience, especially culture. There were some other flaws noted in this translated performance as the expression, or what we can call the lack of engagement of the characters, attending the stage when one character speaks words of rage or passion. This lack of naturalness made the performance sluggish.

Othello (2020)

In this time's production (2018, Claire van Kampen), Rylance's wife gives the idea of concept-driven Shakespeare and is all about acting, which shows a beautiful life torn apart due to status quo and prejudices. Oscar-winner Rylance acts as Iago and becomes a fascinating character on stage. His costume shows him flunky, animated, and twirling around the Globe stage. The already adapted version focused on race and racism in the play, but this version highlighted status and masculinity. On the other hand, Othello beautifully caresses the language when he says; I wooed Desdemona with the world of sighs. One thing striking about the character of Iago is his endurance and indomitable will to throw poison in Othello's ears that Desdemona is disloyal to him and lying naked in bed with Cassio, and he gets successful in doing so. Othello is maddened by the jealousy and orders Cassio's murder through Iago, who undertakes the command. It can be said meanwhile, Iago accomplishes his mission by ruining the loyalty, beauty, and innocence of Desdemona, whereas his wife comes as an independent lady in this performance, not helping her husband in his plotting, which gives a modern aspect of independence of woman to take decisions and not to follow anyone blindly (Billington, 2018).

While, the 2019 performance directed by Nigel Shawn Williams, a Canadian production gives a bleak picture of this devastating tragedy due to the lack of polite

Desdemona and a bastard Iago. Iago is depicted as a misogynistic character in this performance which is dealt with here as a problematic play. There are black and white sketches used most of the time, and a huge cloth is serving as a proscenium arch. There is no clear arrangement to see the images. Subjective ideas are tried to convey in an objective or abstract way like clouds are coming to show that something is working in the mind of Iago. These characters show the performance quite away from Shakespeare's words. Soldiers are camouflaged and no one is shown in his uniform. In this way, in the matter of costuming soldiers and even Desdemona, the director fails. In the whole staging act, she does not seem like a lady, but a low-class teenager. The setting is contemporary with the dominant aspect of racism as it was shown in earlier performances except for 2018. Other aspects which he highlights are: Othello, being moor has crossed his line, the military serves as sexual harassment institute, Othello is also a misogynistic figure who believes in Iago instead of Desdemona, and that in the modern period even, Iago treats his wife in an abusive way (Susan, 1995).

King Lear (in diverse versions)

Like Shakespeare's other tragedies, *King Lear* has proved acquiescent to conversion into theatrical realities. "Nothing will come of nothing" was articulated by King Lear at the commencement of the play, and what comes in front of Lear after this is nothing. Similarly, one version of the adaptation gave the same existential view as a point of focus and attention for the audience, which was a new dimension in King Lear's theatrical world. Otherwise, its 2008 edition directed by (Trevor Nunn) is notable and the most accepted version among the audience filmed for British television. Astronomy, just like in the Renaissance era is still dominant and Lear, in the same way, is taken as ill starved father. Ian McKellen's performance, playing a mad king, was praised by most critics, and it is the version that uses the whole text virtually to show the faithfulness to Shakespearean studies. Ian McKellen, just thirty acts as a mature king. Moreover, it shows all characters as dead as ambition and madness follow (Charles, 2007).

Director does a perfect job while providing a grand background, through the play's setting and cinematography which gives it an epic proportion. It is taken as a compact account of the play with perfect staging. Nunn also takes some modern steps to aware the contemporary audience by announcing some details about Lear in the beginning, like Lear's speech regarding the kingdom's division; unlike text, he starts the play as a dumb show of the king with his courtiers. McKellen is a great actor but William Gaunt, acting as Gloucester also goes as a compelling actor. Nunn also adds some sensational scenes like the fool getting hung in the staging. Further, the scene of Cordelia's reunion at the French court is also creative giving a sense of pain and happiness as well. There is hope and experience that allows the modern reader to respond to Lear.

King Lear (2017)

Zia Mohyeddin, this time, presented Shakespeare's *King Lear*, for which the play was translated first into Urdu. Khalid Ahmed, an actor, director, producer, and faculty member at NAPA (National Academy of Performing Arts) has translated Shakespeare's four plays including King Lear into Urdu maintaining their original spirit and vitality. King Lear was presented in NAPA Repertory Theatre in 2019.

Watching the film was an unforgettable theatrical experience helmed by Zia himself keeping the spirit of the tragedy intact. Khalid Ahmed, the translator of the play, plays the role of Lear. Like 'King Lear' original, the play begins when Khalid Ahmed agrees to divide his assets among his daughters Mira Sethi, Shabana Hassan, and Natalia playing the role of Goneril, Regan, and Cordelia respectively. He starts by asking them about the extent of love with him, for which the elder two have hyperbolic accounts just like Goneril and Regan coming towards the turn of Natalia, the youngest who says nothing. She invites the wrath of

the king and a heated debate between both, which Fawad Khan, acting as the Earl of Kent, tries to mollify but fails. He is banished and Cordelia gets the affection of the King of France who wishes to marry Cordelia. Gloucester with his sons also plots against the king and his daughters to harm them.

King hands over the wealth to his two daughters no later the masks of love and affection get off with an actual contempt for the father. Kent comes back to serve his master but much of the loss has occurred. There was madness and bloodshed. Zia has shown like Shakespeare the lack of sense, power, or weakness to differentiate right from wrong which ultimately brings Lear's madness. He has brought to the audience the fall or frailty of men and women of once high height. Khalid plays the role perfectly as has been played by John Gielgud, Anthony Hopkins, and Laurence Olivier.

King Lear (2018)

King Lear's (2018) production by the Royal Shakespeare Company presents it as a tragedy of deceit and ignorance, as Lear has been presented not able to see beyond the lies of his eldest daughters and to recognize the purity of his youngest daughter. So, she is banished to France, as the French king is ready to marry Cordelia without having any share of the inheritance even and the kingdom is divided among the two remaining daughters and their husbands. Lear is banished as a result and is forced to live with his faithful servant, a jester (a fool) who challenges his decision and Lear banishes him also; who then returns to serve him with an alternative name. Lear and Gloucester, later on, come to know the nature of their children and their hopelessness with the youngest daughter Cordelia, who has returned to Britain now. Most of the members of the family are united here. Edmund imprisons Cordelia and Lear plans to kill Cordelia. He sends a messenger to save Cordelia's life, but the messenger gets too late and she is dead, Goneril also kills herself after Edmund's death. Lear mourns Cordelia's death and learns that Gloucester is also dead, and the fool has also been hanged. In this way, downfall comes and tragedy gets its end with moving lines spoken by Edgar (RSC).

The other production is Cort Theater New York (2019) production with the help of Glenda Jackson, winner of the first Tony Award. This production brings avant garde techniques to the stage. She plays the role of Lear- outstanding, impressive. In the intermission, it is a metal curtain that falls and the kingdom is divided between two daughters, while Cordelia is deprived of it. Jackson, an experienced director let her attack Lear with the role of precision, accuracy, and ferocity. This Lear is active, corrupted by his power, and authority. Her staging directions, presence of sex, blood, the mess are far better than the 2011's production given by James Macdonald. The New York Theatre Company is invited to visit this great stage of players, with a crowning performance by Tony and two-time Academy Award winner Glenda Jackson as performances come to an end at the Cort Theatre in 2019 (Alex, 2017). It is said that King Lear's no performance can be called the best, perhaps, it is unstageable, too bleak, and too tragic.

Film Adaptation of Shakespeare's *Measure for Measure*

The film *Mercy* (2016) based on Shakespeare's *Measure for Measure*, was written and produced by an iconic and trailblazer figure Mahmood Jamal, who was a translator, a film producer, a published poet, and an owner of a production company in the UK. Along with his brother Ahmad Jamal, they were innovative in their own kind to feature programs and concerns of British Asian Muslim Minorities, and later on, they formed, the 'All-Asian Retake Film and Video Collective'. Retake Film and Video Collective was the first black workshop set up to televise British Asian stories- the invisible Asian in contemporary film, television, and culture in the 1980s through their cultural-political productions. Their films as an ideological weapon brought Asians from the margin to the mainstream. Jamal's approach was truthful and honest which helped assimilate Asian communities into Britain.

It is pretty fine to say that his graduation from London University's School of African and Asian Studies in South Asian Studies collaborated with his groundbreaking work toward Asian communities. The film, *Mercy* was directed by Jamal's brother, Ahmad, and won the Tongues of Fire British-Indian film festival's annual award in 2018. Before this, The London Asian Film Festival awarded the Best Adapted Screenplay Award to the film in 2017.

Jamal was well learned and deeply stimulated by the Sufi mystical tradition of poetry, which reflects through his film *Mercy* as well. Watching *Mercy* was no less than a treat- both for eyes and heart. Jamal did just like Shakespeare did during the Puritan movement to imprecate extreme views in the name of religion and, instead, guided how people should behave. Jamal attempts to articulate essential thematic engagements embedded in the play's verses, and consequently, the film explores the unpleasant realities of corruption and sexual harassment. Contrary to these societal flaws, Jamal uplifts the values of justice and mercy as core Islamic ideals. The categorical message which was implicit during watching this film was that justice must be tempered by mercy. While living in the same society, his message accurately resonates with the dilemma of a society perpetually on wrong track with extremist views regarding women and the weak section of society. Jamal's entry of Qazi Ahad (Sunil Shankar) as an old governor of the city who later ensnares pious Sameena (nun in the original play) sexually harasses her, and asks her to marry; and Sameena's portrayal of agreeing to marry this old man reverberates Jane Austen's ridiculous fantasy about marriage that 'it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife', and it is also generally acknowledged that every young woman marries to a wealthy man no matter how old he is. Jamal has done the same by creating the scene of Qazi Ahad and Sameena's marriage, especially when Sameena gets agreed. The watching film *Mercy* also made me clearer that Jamal has done this consciously and purposefully because he showcased the common ills of society and it is a pretty common belief in Pakistani society that women do agree to sacrifice themselves for wealth. The common myth behind women's this decision is that they want to live a lavish life, where they are free of any obligation and independent of a man's control, and for this reason, they do not care about age. In this way, to me, it seemed that Jamal's approach designated society's beliefs rather than his own. Here, though film departs from the Shakespearean norms as he upheld a balance of ages while creating characters, yet, Jamal proved himself a master of mixing art with culture and exhibited what was the rampant culture and norms. Adding more, Lahore is a vibrant cultural city but faces difficulties in delivering justice to multi-ethnic and people of diverse gender. Sameena (Sanam Saeed) depicted herself with dramatic talent, and the governor's acting was also marvelous despite of showing him as an aged figure.

Jamal delves deep into the thematic concerns of hypocrisy, corruption, and promiscuity manifested in *Measure for Measure* in the context of Vienna. Jamal sets the scene in Lahore to portray the same thematic engagements through the lead character Sanam Saeed (Sameena/ Isabella) and others. Claudio's role has been played by Rohail Pirzada who is Qasim in the film and acts as Sameena's brother. He is married, and Sameena lives with him at his house, which again, to me, was a portrayal of changing norms in society, which usually have a well-built family structure but in the case of working, outstations, they manage to live like this. Sajid Hassan presents himself as governor (Duke), a brilliant man, who has a heart attack and Qazi Ahad assumes the charge, who is portrayed as manipulative and corrupt, whose arrival wreaks injustices and cruelties in Lahore. This temporary appointed Duke decrees stringent punishments for depravity and proclaims death to Qasim (Claudio) for adultery; which can only be spared if Sameena submits to this old man sexually. Jamal's portrayal of Sameena is influential, who raises questions about Duke's this desire. She asks that my brother also desired a woman, but he is being hanged. While questioning the difference between 'unlawful forgiveness' and 'legitimate mercy' she highlights the writer's approach to explicating mercy through Sufi philosophy; which indicates mercy as God's attribute and that human beings should practice this trait. Further, through this scene, Jamal wanted to show the similarity between Puritan times England society with their

hypocritical beliefs and present-day Pakistani society with the same hypocritical and double standards of justice.

During watching the film, it was observed its plot as gripping. There are changes in the original as couples, rather than being engaged are getting married as it happens in Pakistani culture. Jamal maintains humor which is usually lost in translations. Moreover, Nayyar Ejaz (Lucio), a veteran TV actor and a transexual Gulzar offer dissident comic relief. It seems that the director, Ahmad Jamal, has taken the place of an educator. He is truthful to the original source. Although the film was adapted in Urdu but retains the Western cinematic language. It is not an exaggeration to say that the film is a captivating human drama and has given a global height to the cinema.

Romeo and Juliet (2022)

Zia Mohyeddin, this time brings the most awaited timeless tragedy, Romeo and Juliet to the stage at NAPA (National Academy of Performing Arts). Watching this play at NAPA where it started with the clanging sound of swords gave an impression that only one side would survive. A smart and charming boy, Ali Sher acts as Romeo who is not taking part in the family quarrels of the Montagues and Capulets, but he does not know that their love affair is destined for tragedy. Noureen Gulwani acts as Juliet. Ali Sher has been shown as a lighthearted, peaceful, and loving boy like the original Romeo, who with his friends attends a party at the enemy's house. He falls for Juliet and promises to marry her. Shakespeare is known for his poetic imagery and turning it into prose is not a child's play. This time too the play was translated by the instructor, director, and actor, Khalid Ahmed who did justice to maintaining humor in the play. Though Zia directed himself, it became tough for his lead characters Sher Ali and Noureen Gulwani to preserve humorous puns. Both the characters could not show their true chemistry which was significant to make the play sparkling, and once again, due to lack of engagement among characters play became slothful. The reason which I noticed is that Ali Sher along with his above-mentioned qualities is a little quiet and shy as well. However, Juliet's cry for love was amazing to balance the scene.

Taking a pace the play becomes more relevant to the original, as their love is noticed by Tybalt. Fawad Khan acts as Mercutio, who is killed by Tybalt, and in revenge Romeo kills Tybalt. For his wrong act, he is banished. When Juliet begs her dad not to marry her to Count Paris but in return listens to be abandoned was amusing due to its affinity with the local culture of Pakistan, where children's priorities are not preferred over parents' decisions most often. The actors, overall could not bring out emotions intended to make the play original. However, the performance captured a big audience (Shakespeare's popularity) who were ready to romanticize the tale but not for change.

Conclusion

This comparative approach has shown that Shakespeare's intellect and genius allowed him to develop remarkable rhetoric for his writings and to set the themes which have universal appeal, but modern-day settings, conventions, and versions/ interpretations make Shakespeare a contemporary or available in all times which was not possible without direct inclusion of the work of theatre practitioners and audiences; rather than the echoes encoded just in his writings. It is through knowing and keeping in view the likings and demands of modern-day audiences, traditions, and ongoing culture, which make stage directors capable to apply modern cinematic techniques, using color images, and choreographic techniques, molding or editing the themes, or giving them a modern touch, stage settings, use of props and costumes, sometimes old to keep intact the tradition and sometimes by giving it a new touch which attracts and appeals modern audiences on a high scale and therefore giving Shakespeare a living status in all times. It is also accurate to say, that different times of performances have taken alternative roles which shows the importance and respect for characters without any discrimination; similarly, elder roles by

the young cast most of the time showing maturity and phenomenal talent as Khalid Ahmed in Pakistan has shown.

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