**MACBETH IN WORLD CINEMA: SELECTED FILM AND TV ADAPTATIONS**

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**ABSTRACT**

In the rich history of Shakespearean translation/transcreation/appropriation in world, Macbeth occupies an important place. *Macbeth* has found a long and productive life on Celluloid. The themes of this Bard’s play work in almost any genre, in any decade of any generation, and will continue to find their home on stage, in film, literature, and beyond. Macbeth can well be said to be one of Shakespeare’s most performed play and has enchanted theatre personalities and film makers.

Much like other Shakespearean works, it holds within itself the most valuable quality of timelessness and volatility because of which the play can be reproduced in any regional background and also in any period of time. More than the localization of plot and character, it is in the cinematic visualization of Shakespeare’s imagery that a creative coalescence of the Shakespearean, along with the ‘local’ occurs. The present paper seeks to offer some notable (it is too difficult to document and discuss all) adaptations of *Macbeth*. The focus would be to provide introductory information-name of the film, country, language, year of release, the director, star-cast and the critical reception of the adaptation among audiences. The films to be mentioned are not set in any chronological order but according to their critical acclaim.

**KEYWORDS:** Shakespearean Translation, Transcreation, *Macbeth*.

**INTRODUCTION**

Shakespeare forms a kind of a benchmark in popular culture. One of his most beloved and superstitiously guarded works is *Macbeth*, the classic tale of bloodletting and madness in the Scottish Highlands. The tale is one of the shortest, and most produced of Shakespeare's tragedies. *Macbeth* displays how the ‘over- psychological’ needs of a person drive him or her to act the way they do. Macbeth's relationships with Lady Macbeth, the three witches, and Banquo reveal the changes in Macbeth's psychological mind as he strived increasingly and more recklessly to attain power. A study of the symbolism and diction that takes place within each of these relationships bears this out. As such, it stands as a starkly humanistic morality play as revealed in the translation of these plays to film, the impressions and ideas intended for transmittance by the director are generally clear, inspiring a great degree of consensus. It is deeply read both in playing conventions and in the textual debates of Shakespeare's work. The canon of Shakespeare on film is in his filmic recreation of Shakespeare's play. In *Macbeth*, the contradiction between the fixed and the moving aspects of time is some degree reconciled by the use of the word in the dictionary’s first meaning and supplementary meanings that derive from it. The wordplay of *Macbeth*, less obvious than that of other plays, is some of the most subtle Shakespeare has given us.

It welds the themes of the play together into the imaginative unity of a great dramatic poem. At the same time it preserves the play’s theatrical vigor by contributing to the interplay of characters as fully realized as any in the major group of Shakespeare’s tragedies. The long line of *Macbeth’s* cinematic realizations proves it. On stage, there have been several
successful adaptations of *Macbeth* performed indigenously in various styles. Out of them, the notable 30 films from the whole world are mentioned here:

**Kurosawa’s *Throne of Blood***

*Throne of Blood* was made in 1957 by Akira Kurosawa starring Toshiro Mifune, Isuzu Yamada, Takashi Shimura, Chieko Naniwa and Minoru Chiaki. Akira Kurosawa, in this film, translates “Scottish tragedy” to feudal Japan and replaces the Scotsmen with Samurai warriors and Japanese barons. *Throne of Blood* creates a dark phantasmal universe that is so captivating that many critics have considered it the best ‘*Macbeth*’ film of all time and called as one of the most satisfying films based on a Shakespeare play. The film is set in 15th century Japan revolving around a story of betrayal, and power. For rather than creating an interpretation of the text, Kurosawa has lifted *Macbeth* from its original culture and transformed it into a film of medieval Japan. Still, the film stays true to the plot, as well as the characters’ roles in the original text. With vital irrelevance Kurosawa has translated Shakespeare’s words into Japanese image, Shakespeare’s lords into Japanese barons. Kurosawa’s cross cultural and cross medium adaptation of *Macbeth* is neither merely a “grotesque” Japanified version of Shakespeare’s tragedy not a straight transposition of the play’s essence into universal visual images; rather, it stages a historically specific negotiation between traditional Japanese and imported Western culture. The film explores complicated aspects of the relation of theatre to cinema. In some respects the film has clearly theatrical commitment, yet there are dimensions of its spatial strategy which remove it from the kind of pure theatrical Japanese films.

**Polanski’s *Macbeth***

Roman Polanski who is a renowned British film director translated *Macbeth* as film in 1971 with the same name starring Jon Finch, Francesca Amis as lead actors. The film was set in the open countryside in Scotland and his castle was more like the setting of the original play which makes it more traditional. It was the first film Polanski made after his wife’s brutal murder. That is why this film is renowned for its horror, nudity and violence. Polanski wrote screenplay with Kenneth Tynan and translated Bard’s play with his own ideas and changed many scenes and situations symbolically confronting the spectators with a dangerous “gorgon” that could amaze them. This film stages the play in a cruel and pagan world, between the Neolithic and the middle age. The film nonetheless inserts new possibilities into the play. From beginning to the end there are notable changes. At some places, however, Polanski presents the key scenes of murder of King Duncan, and Macbeth differently. The murder of the king Duncan, shown in visual images thrills the heart of the spectators that isolates them to imagine what they felt at the time of reading the play.

The whole cast of the film is impressive. The actors are young fellows. Even the king lived young and died young then. John Finch as Macbeth is both athletic and impassioned enough to carry off the soldiering, and young and introspective enough to be moved by his wife as a women and a co-conspirator as well. In many respects Polanski’s Macbeth seems near to the original play. For instance the castle keeps are cold, dark, and dirty. The common sleeping cottages, straw bedding, flaring smoky torches, seeping walls, and muddy yards all contributes to the historical accuracy of this production. All the scenes of murders are nasty which try to show that medieval Scotland was nasty and bloody.

**Vishal Bhardwaj’s *Maqbool***

*Maqbool* is a 2004 Indian film directed by Vishal Bhardwaj and starring Irfan Khan, Tabu, Pankaj Kapoer, Naseeruddin Shah and, Om Puri. *Maqbool* is acclaimed as a ‘*Macbeth meets the Godfather*’ film, for it defies convenient categorization as it combines Bollywood gangster film, Muslim social drama, ethnography, and postmodernist artwork. Although set in the dark underworld of Bombay (Mumbai), features Bollywood actors, and draws from conventions of the
Bollywood film such as festivities, songs and dances, the film remains close to Shakespeare where Maqbool (Macbeth) is part of a crime family whose head is Abbaji (Duncan) yet the latter’s mistress, Nimmi (Lady Macbeth) is in love with Maqbool. And instead of witches, the movie has two corrupt policemen predicting Maqbool’s rise to power. In Maqbool Vishal Bhardwaj sets Maqbool against the backdrop of Mumbai’s underworld. Maqbool deftly blends the basic plot structure of Shakespeare’s play with the increasingly popular genre of Bollywood gangland films. Macbeth, widely considered Shakespeare’s most enduring tragedy, is a tale of murder, revenge, guilt and moral ineptitude. No wonder it translates brilliantly when taken in a Bollywood context.

Macbeth by Geoffrey Wright

Australian film director Geoffrey Wright presented his version of Macbeth in 2006. He took Sam Worthington as Macbeth and Victoria Hill as Lady Macbeth. She assisted Wright in writing the script also. Wright sets the film in modern day Melbourne underworld. The language is also fully inspired from underworld and the accents are pure Australian. The film appeals largely to modern desires for blood and sex. Geoffrey Wright changed the play at a large scale. He shows the kingdom as a gang and the warriors as gangsters and Duncan is also shown as a crime boss. There are multiple gunfights with machine guns in place of sword fighting, luxurious Audi cars and dirt-bikes rather than horses and carriages, and high fascination in the film. He filmed much of the picture with HD photography - thus capturing a broader range of imagery and a much blacker darkness in his nighttime sequences - and lit a pivotal action scene exclusively with red laser gun sights. It attempts to make the play appropriate to the modern audiences and fits the classic tale of greed and over ambition into the contemporary modern setting. The contemporary updating of Shakespeare's timeless story of power and ambition is supposed to make the drama more accessible but only distracts instead. Macbeth’s gated estate bears a sign identifying it as Dunsinane, Banquo likes to ride motorbikes just so he can ride something when he gets whacked, and Birnam Wood turns out to be a logging company. Wright turned the king Duncan into the Drug Baron and the Lords the valued members of his crime unit. Three witches (acted by Maisie Mac Farquhar, Elsie Taylor, and Noelle Rimmington) are also three attractive school girls, far away from traditional witches, who indulge in an orgy with Macbeth. They are projected as a bunch of doped-up Goth chicks that prefer a foggy dance floor to the heath. Due to huge violence, bloodshed and reddish approach, many people consider it a bloody, bold and resolute film.

Welles’s Macbeth

American film director Orson Welles released his Macbeth version in 1948. He acted as Macbeth in his film and presented a ‘real’ Macbeth. Jeanette Nolan was in the role of Lady Macbeth, Edgar Barrier acted Banquo and, Erskine Sanford was in the role of Duncan. Orson Welles's visual strategy, in this black-and-white adaptation, offers more to the view, but in a blurring style that favors fluidity, uncertainty, and instability through a misty setting, out-of-focus shots, and slow dissolves. In the established Welles tradition, which has been building for a number of years, the theatrical mechanics of the medium are permitted to dominate the play and Shakespeare is forced to lower billing than the director, the star or the cameraman. Welles transforms Macbeth into an expressionistic morality play. The swirling mists and vague outlines of three crouching figures lure an audience into a disturbing world where supernatural powers seem to be controlling events. Faceless witches defy our attempts at definition and the sight of them plunging their hands into the bubbling cauldron confirms our fear.

Rupert Goold’s Macbeth

In 2010 British film director Rupert Goold made a film on Macbeth with the same name. The actors were Patrick Stewart as Macbeth, Kate Fleetwood as Lady Macbeth, Paul Shelley as Duncan, Martin Turner as Banquo, etc. Rupert
Goold’s film circumvents such problems by making a more filmic adaptation than most, recasting Macbeth as a wholly different beast to either its kin of stage or screen. While staying faithful to the text of the play he makes good use of the camera and its tricks. Goold chose to tell the story with Macbeth as a Russian dictator cultivating a cult of personality in the 1940’s. A Stalinist dictatorship fit the story fairly well, and using the typical tropes of fascism and Stalinism served to illustrate the degeneration of the country as Macbeth rose to power. Goold has taken all the best ideas from the aforementioned film adaptations, added all the latest technical innovations, combined the most brilliant original ideas, and synthesized all into a visually stunning and dramatically devastating presentation of Shakespeare's poetry. From giddy to terrified to insane to raging and smug, Stewart runs the gamut admirably, blending one state of Macbeth’s progression into the other without them ever seeming disjointed or arbitrary. His choice to howl during the “Is this a dagger...?” monologue not-withstanding…. 

On the other hand we have his wife, the illness behind the ambition. Kate Fleetwood’s pallor and cruel ethereality as well as her snake-like and serpentine manipulations are note-perfect. Besides these her slightly alien features suit the role, showing Lady Macbeth as a character already a little unnatural and inhumane. Excited by the prospect of his coming glories, Stewart almost brings his Macbeth too eagerly to his murderous ardor, which then cools in proportion to his wife’s excitement before the betrayal and the power become palpable, almost sexually exciting possibilities. The handling of the weird sisters is very different. They first appear as nurses, moving oddly, but never less than human in their visage, which makes for questions when Macbeth and Banquo question their apparent lack of humanity. In each of their appearances they seem too highly choreographed, their capering more like twisted modern dance than ancient ceremony, and when their intonations and incantations merge with the score it calls to mind the more ambient and sinister of Smack The Pony’s musical numbers. There is not any definitive Macbeth. The nature of a play presupposes a degree of ephemera and transience, an element of its pleasures tied into the experiences of it, to which this production is both a welcome and proud addition.

Klaus Knoesel’s Rave Macbeth

Rave Macbeth was directed by the German film director Klaus Knoesel in 2001 starring Michael Rosenbaum, Nicki Aycox and Kirk Baltz. This movie is a loose adaptation of the Shakespeare play "MacBeth", except it's set in the world of the dance rave culture. Rave Macbeth, a co-production between Germany's Frame Work and Canadian production house Falcon Films International, is low-budget filmmaking in every aspect but one - the presence on the set of two of the most expensive cameras in the world. Rave Macbeth is a modern reworking of Shakespeare's "Scottish play" set in the urban subculture of drug-popping, club-hopping ravers. The film takes place in a rave; with the familiar taking place between club owners and employees this run around. However, the introduction of familiar elements like the witches and the bloody hands is handled with a modern appeal to the drug culture that the film takes place in. The film is just that then, a drug trip of sorts.

Billy Morrissette’s Scotland, PA

What happens if a director takes one of William Shakespeare's darkest tragedies and move it to a burger joint in the early 1970s? The answer can be found in the satiric comedy Scotland, PA. Billy Morrissette, the American film director of Scotland, PA (2001), produces a fidelity film, staying close to plot and integrating a sexual relationship between its lead protagonists to create the necessary intimacy between the Macbeth and Lady Macbeth characters. Creating a tragicomedy from Shakespeare’s tragedy, Morrissette creates main characters that live unambitiously. Joe “Mac” McBeth and Pat McBeth live an extended adolescence, their lifestyle and their hourly-paying jobs creating a film not about Mac McBeth,
not about Pat McBeth, but about the couple in small town Pennsylvania. Mac and Pat live in a thirty-something adolescence, occupying a trailer and working at Duncan’s, a burger joint run and owned by a rather silly man, Norm Duncan (James Rebhorn). When Pat grows tired of her unambitious husband and their stagnant life, she uses her persuasive powers (namely, her sexuality) to convince Mac to kill their boss so that they may own the restaurant. Successful in their murderous endeavor, the couple buys the restaurant from Norm’s sons Malcolm (Tom Guiry) and Donald (Geoff Dunsworth). They quickly remodel it by adding a drive-thru, an idea first suggested by three carnival druggies (corollaries to *Macbeth’s* witches) when they read the future for Mac over a Magic 8 ball. With the drive-thru, the business goes well, but it does not take long before Lieutenant McDuff (Christopher Walken) comes to the small town and investigates Norm Duncan’s death. Mac grows paranoid as the film progresses, and taking the advice from the carnival druggies, he kills his best friend Banko (Kevin Corrigan), after which he significantly distances himself from Pat. *Scotland, PA* ends with Mac attempting to shove a hamburger down the vegetarian Lt. McDuff’s throat, followed by Mac falling off the roof of the restaurant and onto the Texas long-horns hood ornament of his Camaro. The final scene shows McDuff in front of the newly named restaurant (“McDuff’s”), chomping on a carrot.

**William Reilly’s Men of Respect**

*Men of Respect* (1991) is an American crime drama film starring John Turturro as Mike Battaglia, a Mafia hit-man who climbs his way to the top by killing his boss. It reworks the entire story in favor of a modern, business setting. It's essentially the tale of a mafia battle in modern day New York, spoken in modern English. However, the mafia setting is perfect for the tale of Macbeth and the story remains more or less true to its source. A strong adaptation with little actual deviation, even if that lack of deviation makes for a rather stiff film. This self-conscious adaptation of *Macbeth* updates the stage play to an urban crime setting, largely as a vehicle for John Turturro, who gives an atypically overwrought performance in the title role. The character of Lady Macbeth (Ruthie Bataglia) remains instinctive yet ruthless in her goal to get Mikey to become the “killer.” William Reilly at times stuck to Shakespeare’s original version word for word.

**Prouty’s Never Say Macbeth**

*Never Say Macbeth* is 2007 British film directed by Christopher J. Prouty. The performers were Gregory G. Giles, Alexander Enberg, Mark Deklin, Mercedes Martinez, Joe Tyler Gold, etc. It's a fun-filled story, appropriate for all ages. The plot follows Danny, the lovable nerd who knows far more about science than Shakespeare. He is introduced to the idiosyncrasies of superstitious theater people when he follows his ex-girlfriend to a *Macbeth* audition. Danny Teller, a high school science teacher, shows up at auditions for *Macbeth* trying to get his girlfriend back. But the director mistakes Danny's story of love for a passionate acting monologue, and casts him as Witch #1. More comfortable with spacecraft than stagecraft, Danny struggles with rehearsals, and incurs the wrath of the cast when he breaks the cardinal rule of acting by saying "Macbeth" in the theatre. That's when things get weird. Lights fall, fruit floats, and freaky ghosts start singing show tunes. Danny teams up with a new-age actress, a tough Italian self-help guru, and a sci-fi obsessed stage manager to save the actors and his ex-girlfriend from the curse of Macbeth. Along the way, there's plenty of romance, slapstick comedy, and special effects to keep the audience on its toes.

**Macbett (The Caribbean Macbeth)**

Produced and directed by Aleta Chappelle *Macbett (The Caribbean Macbeth)* is a 2012 American film. This film follows almost the same plot of the play *Macbeth* with little changes. After winning a gallant military victory over rebels who attempted to overthrow King Duncan, the adored ruler of the souvenir nation of Antibes, General Macbett encounters the weird sisters, who are the spirit daughters of Mother Africa and reign over fire, water, earth and sky. They delight in
manipulating the mortal Macbett by feeding him predictions of royal titles including "King." Macbett soon becomes obsessed with ambition as does his beautiful and ruthless wife, Lady Macbett. As Macbett and his Lady spiral downward, indulging in treachery and political assassinations, both become haunted by their murderous deeds and are ultimately driven mad. In a testimonial to a tragic figure, Macbett is defeated by his own zealous thirst for power, a heartbreaking end to a once beloved hero.

**Macbeth [VHS]**

Sean Pertwee, Greta Scacchi, Lorren Bent, Denise Black and Richard Coyle starrer and directed by Michael Bogdanov *Macbeth [VHS]* is a 1997 UK based film adaptation of *Macbeth*. Gussying up the characters in leather jackets and denims and replacing broadswords with automatic rifles, this British television version of Shakespeare's play is fitfully inventive, but more often merely thrashes about, enamored of its own sound and fury. This film combines excellent acting with a post-modern setting, too surreal for students to recognize yet not specific enough to find unbelievable. Also, the director chose appropriate special effects, such as the "witches" disappearing upon Macbeth's interrogation, and avoided ones the kids tend to find ludicrous, like floating daggers. The director shows half of Macbeth's monologues delivered as voice-overs rather than Pertwee talking to self.

**Freeston's Macbeth**

British film director Jeremy Freeston's 1997 *Macbeth*, shot in color, is much more realistic in style and displays more visual elements by creating parallel or interior - mental dimensions. The film starts with a bloody, realistic, medieval battle that ends as Macbeth kills the Norwegian king in slow motion, thus emphasizing from the beginning his status as a hero. The Weird Sisters (played by Hildegard Neil, Jean Trend, and Phillipa Peak) first appear on a beautiful beach, where dreamlike Celtic music can be heard. With their rather fair features and serene attitudes, they are presented less as witches and more as sorceresses or sirens, tempting imprudent travellers into their net. They are included in an eminently natural world. As Banquo (Graham McTavish) and Macbeth (Jason Connery) ride through the wood, the film offers a romantic vision of Scotland, highlighting the wild, fine-looking nature around the characters with romantic shots of greenery, little streams, and other idyllic landscapes. This film projects another reality - a parallel dimension created through color filters or an interior dimension created through subjective visions and voice-over. The act of showing seems to call for (or go together with) an absence of objective reality.

**Shakespeare Must Die**

This Thai-language film *Shakespeare Must Die* (2012) directed by Ing K. tells the story of a theatre group in a fictional country resembling Thailand that is staging a production of *Macbeth*, in which an ambitious general murders his way to the Scottish throne. One of the film's main characters is a dictator named Dear Leader, who bears a resemblance to former Thai leader Thaksin Shinawatra, who was ousted in a 2006 coup which sparked years of political turmoil between his supporters and critics. Thailand’s film censors have banned this adaptation of Shakespeare's Macbeth, saying it could inflame political passions in a country where it is taboo to criticize the monarchy.

**Claude D' Anna's Macbeth**

This *Macbeth* is a 1987 French film starring Leo Nucci as Macbeth, Shirley Verrett as Lady Macbeth and John Leyson as Banquo. This version of Verdi's *Macbeth* is a gloomy affair, stressing the descent into madness of the principal villains. It is acted by the singers of the Decca recording of the opera (with two substitutions of actors standing in for singers) and the lip-synching is generally unobtrusive. The musical performance is superb, conducted by Riccardo Chailly.
with admirable fire, and sung by some of the leading lights of the opera stages of the 1980s. Shirley Verrett virtually owned the role of Lady Macbeth at the time, and she delivers a terrific performance, the voice equal to the role's wide register leaps and it's suffused with emotion, whether urging her husband on to murder or maddened by guilt in the Sleepwalking Scene. Leo Nucci's resonant Macbeth may lack the ultimate in vocal color and steadiness, but he compensates with intensity in both singing and acting. Samuel Ramey's sonorous bass is the soundtrack Banquo, who's acted by Johan Leysen. Philip Volter is the actor playing Macduff to the brilliant tenor of Veriano Luchetti. So there's little to fault in this performance of a middle-period Verdi opera that's all too rarely done these days despite its Shakespearean pedigree and tuneful but dramatic score.

These and other directorial choices are driven by D'Anna's personal vision of the play and the music, often taking his cue from the latter, as in Duncan's arrival which Verdi set to jaunty orchestral music. Others reflect his linkage of crime with the Macbeth couple's sexual dependence. But his vision of the narrative and of specific scenes doesn't violate Shakespeare's story or Verdi's opera, though there will be moments when sensitive viewers may prefer to glance away from the sheer ugliness of the witches or wonder why the singers occasionally turn their backs to the cameras in mid-aria. Much is explained though, in the 45-minute film in which the sheer physical obstacles of the project are explicated and the director's choices clarified.

**Macbeth by Arthur Allan Seidelman**

UK based director Arthur Allan Seidelman directed a film adaptation of *Macbeth* in 1981. He followed the same storyline. The main feature of his version was that the unfamiliar English accents, so prevalent in most Shakespearean productions, were absent form this film. English and drama teachers, as well as the typical playgoer, considered this feature of tremendous value. While portraying the tragedy of a king- so blinded by ambition and paranoia that he senselessly murders those in his path eventually leading to his own demise- Shakespeare's own language is preserved; clarity of both the language and the story is achieved by the director.

**Trevor Nunn's Macbeth**

In 1978 Trevor Nunn directed the *Macbeth* film that is often considered the definitive *Macbeth* film. This British film stars Ian McKellen and Judi Dench. It was adapted from a Royal Shakespeare Company stage production of "Macbeth" that was wildly successful. The stage production was performed at The Other Place, a smaller theater than Shakespeare plays had traditionally been performed in. Performing "Macbeth" in a small space was a revolutionary idea, but being one of the great modern masters of the theater, Trevor Nunn used the small space brilliantly. The filmed *Macbeth* premiered on TV but is now available on DVD. It is known as a minimalist production, using no sets, few props and simplistic costumes, but this allows viewers to focus on the plot of "Macbeth." The acting of McKellen and Dench is beyond brilliant, but Nunn deserves most of the credit for this dark and eerie *Macbeth* that plays with the viewer emotionally and psychologically.

**George Schaefer's Macbeth**

British film director George Schaefer directed film adaptations of *Macbeth* two times- in 1954, and in 1960. In both of the versions the main star cast was same – Maurice Evans as Macbeth, Judith Anderson as Lady Macbeth, Ian Bannen as Banquo and, Malcolm Keen as King Duncan. The supporting cast, however, was different, consisting entirely of British actors, while the 1954 version had used a mostly American cast. The 1954 film was for TV while the 1960 version is available in DVD. It was entered into the 11the Berlin International Film Festival and appreciated largely.
Joe Macbeth

*Joe Macbeth* is a 1955 British-American crime drama adaptation directed by Ken Hughes and starring Paul Douglas as Joe Macbeth, Ruth Roman as Lily Macbeth, Sid James as Banky, Gregoire Aslan as Ducalequivalent to Macbeth, Lady Macbeth, Banquo and, Duncan respectively. It is a modern retelling of *Macbeth* set in a 1930s American criminal underworld. The film's plot closely follows that of Shakespeare's original play. This version resets the action in Chicago in the film noir setting of a gang war. The interpretation is liberal and the work vague at best in its mirroring of the bards themes, but it's one of the more interesting and compelling adaptations and it utilizes best the built aspects of the noir genre to tell one of Shakespeare's darker, more ironic tragedies.

**Shakespeare Re-Told: Macbeth**

*Shakespeare Re-Told* is the umbrella title for a series of four television adaptations of Shakespeare’s plays broadcast on BBC One during November 2005. The tragic dramatic focus of Shakespeare's *Macbeth* is still retained in *Shakespeare Re-Told: Macbeth*, a masterful modern retelling that stays fairly true to the original script, omitting a mere handful of plot elements. The film radiates simplicity, however upon closer examination, is a pattern of subtle recurring motifs, inter-woven morals, sinister black-comedy and scattered innuendo. Directed by Mark Brozel, the actors in the film speak modern English, yet a clear rhythm and poetry remains throughout, with references throughout the dialogue and cinematography that link back to the original play. *Shakespeare Re-Told: Macbeth* turns the play into a modern psychological thriller, drawing together the major themes, dramatic techniques, characterisation and symbolism of the original script to create a collage of the events in remarkable detail. The true significance of the play comes from the shattering understanding that actions always have consequences, and doom comes to all men, no matter how charmed their lives. The film certainly retains and exemplifies this element of *Macbeth* whilst depicting it in a way that appeals to a contemporary audience.

**Macbeth 3000: This Time, It is Personal**

*Macbeth 3000: This Time, It is Personal* is a 2005 loose adaptation of *Macbeth* directed by Geoff Meech. In this film Macbeth and Macduff are agents of the dangerous kind- America and Britain's finest secret weapons. But when Macbeth and his (semi-platonic) partner Banquo are confronted by three witches who prophesize their rise to power, things become unclear as to the lines of right and wrong. With the nagging of his power-hungry wife, Macbeth is forced to take the prophecy in his own hands... but there is one small problem. Macduff has been sent on his next mission- and Macbeth is the target. As tension rises and people start dying, it only becomes too clear to the agents: only one of them is walking away from this... because this time, it's personal.

**Some Smaller Versions**

There were some smaller but noted film versions of *Macbeth*: British film director James Stuart Blackton directed a silent and Black and White film adaptation of Shakespeare’s *Macbeth* in 1908. The star-cast was- Paul Panzer in the role of Macbeth, Louise Carver as Lady Macbeth and, Charles Kent in the role of King Duncan. It was the earliest known film version of that play. This film had English inter-titles. In 1909, a French film adaptation of *Macbeth* released directed by André Calmettes. This film was also a silent film with French inter-titles starring Paul Mounet as Macbeth and Jeanne Delvair as Lady Macbeth. UK based film director couple Frank R. Benson and Constance Benson directed a Black and White film adaptation of Macbeth in 1911. Both the directors also acted in the lead role. This film is considered to be a ‘lost’ film. This 14minute long film carries English inter-titles. In 1909, an Italian film adaptation of *Macbeth* came. Directed by Mario Caserini, this was also a silent and Black and White film. It was the second *Macbeth* film released that
year (released on November 27, 1909), and is the third film version of the play. This early silent made by Cines of Rome offers another example of the Italian operatic taste for lavish spectacle. Italian films ultimately influenced the kind of spectacle that D.W. Griffith brought to an apotheosis in his 1916 Intolerance. Dante Cappelli was in the role of Macbeth while Caserini’s wife, Maria, plays Lady Macbeth in this 16 minute long film. In 1913, British film director Arthur Bouchier directed a silent film. The role of Macbeth was played by the director itself. Violet Vanbrugh was in the role of Lady Macbeth. One more silent and Black and White adaptation of Macbeth was directed in 1916 by UK based director John Emerson. This film starred Herbert Beerbohm Tree and, Constance Collier - both famous from the stage and for playing Shakespearean parts. Although released during the first decade of feature filmmaking, it was already the seventh version of Macbeth to be produced, one of eight of the silent film era. It is also considered to be a ‘lost’ film. In 1922, the last silent and Black and White film adaptation of Macbeth came, directed by British film director H.B. Parkinson. In which Russell Thorndike acted as Macbeth and, Sybil as Lady Macbeth. This film was also a good adaptation. British film director James Lawes directed a Macbeth adaptation named Lady Macbeth. Starring Julie Rogers, John Cooper- Day and, Heather Rome, this 2006 film was a twisted tale of seduction and domination, based around a speech from Macbeth and focusing on a young girls’ struggle to keep her family together at any cost.

CONCLUSIONS

The plays of Shakespeare have become undisputed literary classics. They have undergone exhaustive interpretative and bibliographic explication so that in addition to their own literary canonization, they have generated an immense volume of centrifugal literature. The uncertainty about just what Shakespearean film ought to strive to accomplish will no doubt continue unless there is an attempt to discern clearly the subtle and significant difference which distinguishes the two media in their presentation of dramatic material. They are differences which do not merely concern the mode of work’s presentation, but they crucially modify the relationship between the audience and the presented work. The reality of ‘target audiences’ influencing the rendering in the target culture is a dominant factor behind this introspection. Commercial compulsions force a director to present an ‘experimented’ Shakespeare in many ways. Therefore, it is an attempt to liberate him from a single language and culture, thereby extending the scope of his genius far behind his own text and filmic practice. Macbeth is a tragedy about how power destroys people who don’t deserve it and are not ready for it. In both- Shakespeare and all the film versions of Macbeth it is seen that links between power and gender are retained but portrayed differently in order to cater to a contemporary audience. In all of the productions studied, the meanings and values expressed are the same (greed, guilt and ambition) but the medium of production is adapted to the audience (in order to cater to the respective social contexts).

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