

Shakespeare in the Postcolonial World: Re-imagining Hamlet, a Pakistani Perspective

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ABSTRACT

Shakespearean Hamlet, one of the well-known representatives of world tragedy through the lens of the postcolonial and non-Western approach, the reader is offered a new aspect to understand the trauma, identity, and resistance. This paper analyzes Haider (2014), a recent film adaptation of Hamlet directed by Vishal Bhardwaj, set in the embattled region of Kashmir and examines the adaptation of Hamlet to South Asian politics and cultures. The paper aims to examine the connection of Shakespeare's text to the South Asian readers by analysing the thematic transformation from Hamlet to Haider. It seeks to discover the nature of adaptation as a postcolonial exercise of cultural resistance. Adopting a qualitative research design, the paper focuses on an in-depth textual analysis of Hamlet and Haider in combination with the body of postcolonial theory (Said, Bhabha, Fanon). There were also 30 semi-structured interviews with South Asian literature students and theatre practitioners to attain audience perceptions. The results indicated that Haider recontextualizes the indecision as well as the madness of Hamlet as military occupation under political trauma. The South Asian postcolonial circumstances were associated with the motives of control, treason, and gendered silence. Participants did not perceive Shakespeare as a colonial imposition, but rather, they turned it into a narrative form. The study concludes that the transformation of Hamlet into Haider makes Hamlet a culturally situated story about resistance. This represents the potential of adaptation as a kind of decolonial practice and the necessity to reconsider the Western literary canons with the help of localization.

Keywords: Hamlet, Haider, Postcolonial adaptation, Kashmir, Shakespeare, South Asia, cultural resistance

INTRODUCTION

Shakespeare's works have transcended their Elizabethan age to become an international cultural currency that is understood and reinterpreted across the continents (Parvin and Islam). Hamlet is subtle in the way it handles madness, revenge, family betrayal, and the general existential crisis.

An interesting restructuring is the 2014 movie Haider by Vishal Bhardwaj, a strong contemporary re-imagining of Hamlet, set in the valley of Kashmir. It is thematic, political, and symbolic (Baskey and

Ghosh). Haider is not merely Hamlet in Indian attire, but rather one that mirrors the major themes of the play concerning grief, indecision, treachery, and vengeance to the experienced trauma of a militarized contested region (Jafar et al. 376).

Instead of analyzing Hamlet as an unchanging and universal work of literature, this research reflects a postcolonial approach to such works, beyond Shakespeare or Elizabethan England, to see how it is culturally constructed and thus subject to change. It explores how South Asian adaptations, especially Haider, go beyond simply localising Shakespeare, but instead re-inscribe the story, with political urgency and cultural specificity. It is crucial how the scenic choice of Kashmir converts an introspective indecision of Hamlet into the imagery of political indecisiveness and social disintegration (Chatterji 5).

Blending close readings of the original play and film adaptation and reference to interviews with Pakistani scholars and performers, through this analysis of Haider, the research claims that it is not only an indigenized Hamlet, but it is also weaponized (Naich and Ismaeel 125). The play uses the prestige of Shakespeare to critique power, empire, and identity (Siddiqui and Bahar 53). By doing so, the paper will add to the gathered collection of writing on Shakespeare, which no longer views him as a remnant of colonial pedagogy, but rather as an active and productive part in contemporary cultural production. And specifically, Haider exemplifies the way postcolonial adaptations can violate and amplify the Shakespearean legacy—turning what had long been an instrument of imperial ideology into a deflector of its stresses and ruptures, assaults and fantasies (Dadabhoy 7).

Research Questions

1. What techniques does Haider adopt to renovate key themes of Hamlet, including madness, betrayal, identity, and justice, into the Kashmir socio-political scenario?
2. What does it mean that Shakespeare is no longer viewed as colonizing, but a source of cultural resistance in South Asian discourses?
3. How do the Pakistani readers, students, and theatre practitioners make sense of Haider as an adaptation of Hamlet?

LITERATURE REVIEW

The Shakespearean adaptation in a postcolonial context has long been analysed by scholars as mediating local politics, culture, and history of the Shakespearean canon. The section is an overview of critical work that is involved in postcolonial theory, South Asian adaptations of Shakespeare, and the particular example of Haider as a politically charged re-working of Hamlet.

Culture and Imperialism by Edward Said examines colonial setting of Western literary canons in colonial context arguing that canonical texts often functioned to naturalize and sustain cultural domination. He argues that literary content, i.e., plays by Shakespeare, were employed to reinforce the superiority of European culture. However, Said does not reject the potential of so-called ‘contrapuntal readings’, which could enable one to interpret the imperial texts with the eyes of the colonized (Said 66).

Subsequently, Homi Bhabha introduces the concept of mimicry and hybridity in *The Location of Culture*, stating that “colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite” (Bhabha 122). This indicates how mimicry both replicates and destabilizes colonial authority. This hybridity has been a typical characteristic of the adaptation of Shakespeare in a postcolonial culture, which can blend the global reputation of Shakespeare with the

aesthetics, linguistics, and political precedence of a local culture. Frantz Fanon argues that “decolonization is always a violent phenomenon” (Fanon 37), highlighting how structural violence under colonialism shapes subjectivity, identity, and resistance in postcolonial context. Haider, similarly reflects reclamation since it takes on the topics of trauma, identity, and violence in a militarized setting.

Poonam Trivedi in her essay titled “Filmi Shakespeare” points out that Bollywood versions tend to revisit Shakespeare as something relatable to the modern Indian and can even distort and recreate his plot. Shakespeare in Bollywood has been characterized by an “unnoticed and unacknowledged presence... a unique appropriation, intertextuality and absorption of Shakespeare in the Indian film.” (Trivedi 23).

Loomba notes that Shakespeare’s plays overlap with post-colonial concerns provided the language for expressing racial difference and human sameness as well as colonial hybridity (Loomba 88). Loomba is interested in how the educational program in postcolonial countries retained Shakespeare as a colonial remnant. And how the adaptations and performances tended to erode the remnant. On the one hand, she argues that postcolonial adaptations might serve as a homage and on the other hand, as resistance, according to the politics of forms and contents.

Desi argues that Haider eschews conventional narrative closure in favour of raw political engagement, showing the trauma of militarised Kashmir as part of its adaptive strategy (Desai). This tendency lies in the adaptation refusing to romanticize its location by adhering to a decolonial Kashmir, the chosen location of Haider, fulfils a central stage in the rewriting of Hamlet.

Hutcheon contends that characters’ psychological breakdowns in postcolonial adaptations often “embody the larger social and political fractures of their setting” rather than merely individual pathology (Hutcheon 6). The theory of colonial violence and its psychic effects is in line with this explanation advanced by Fanon. The film negatively evaluates the attitude of militarized warring zones towards women in the character development of Arshia (Ophelia). Her subsequent marginalisation, her silencing, symbolises how history has removed women and their voices from the national story. This is as opposed to Ophelia, who is frequently interpreted as tragic yet apolitical in Shakespeare.

Loomba argues that postcolonial adaptations texts “do not merely localise them but transform their ideological frameworks,” making the adaptation an intervention in cultural politics (Loomba 88). Leitch writes that adaptation “is always a critical and ideological act, not simply a derivative one” (Leitch 22).

Hutcheon states that “Adaptation is repetition without replication” (Hutcheon 6). To her, adaptation is used as a way of mythopoesis; it is a rhetorical act of appropriating narrative space, questioning the hegemonies of Western systems of knowledge and statements, and language. Haider does just that it takes advantage of the international prestige of Shakespeare to magnify the local and the political, and in so doing invites the audience to reconsider not only the narrative, but its cultural location and role. Being one of the screen adaptations of Hamlet, Haider demonstrates the way the canonical texts could be reinvented to serve the interests of cultural resistance and self-expression. A critical consensus in the literature is that such adaptations are a vital means of rupturing colonial traditions and reclaiming the liminal identities.

RESEARCH DESIGN

The proposed study has used a qualitative research design. It is an attempt to understand how Haider deploys both close textual and visual analysis in combination with semi-structured interviews to further elucidate how Haider re-tells the story of Hamlet through a postcolonial South Asian perspective. This design has taken its theoretical foundation in three postcolonial studies (Edward Said, Homi Bhabha, Frantz Fanon), adaptation theory, and cultural trauma theory.

Sample and Participants

A purposive sampling methodology was used to sample 30 participants in Pakistan including Punjab, Sindh, KPK and Islamabad. The restriction was made that all participants must be exposed to Hamlet beforehand and had watched Haider. The respondents were selected under three major groups:

Table 1

Participant Group	Number	Region	Gender Distribution
Literature Students	15	Punjab, Khyber Pakhtunkhwa, Sindh, kashmir and Islamabad.	9 Female, 6 Male
Theatre Practitioners	10	Punjab, Khyber Pakhtunkhwa, Sindh, and Islamabad	5 Female, 5 Male
Film Critics/Academics	5	Punjab and Islamabad	2 Female, 3 Male

Data Collection

- Textual and Visual Analysis:** The survival and vengeance tragedy Hamlet by Shakespeare (Arden edition) was closely read and scene by scene visually analysed under the parallel text-image analysis aspect of Haider. They were analyzed concerning how visual motifs, symbolism, and cinematography were used in thematic reinterpretations. The Major Scenes to be Analyzed were: The line, composed of "Main hoon ya nahi" (corresponding to "To be or not to be") - represents a symbolic existential and political torment. Graveyard Scene, which turned the Hamlet ruminating on death into a political mourning concert. The Funeral and Death of Arshia is the representation of feminine silencing in militarized zones.

The betrayal of Khurram that fulfilled his selfish interests in the conspiracy with the state violence.

- Qualitative Analysis using Interviews:** Using Zoom and Google Meet, 30 semi-structured interviews were carried out with duration of 30-45minutes. Language used was English and switching, (slightly) into Urdu.
- Recording & Transcription:** Under this, all the interviews were recorded and transcribed manually with the help of Thematic Coding and clustering software, NVivo 12. A few samples of some Interview Questions include:

What of the craziness of Haider?, Do you look at Shakespeare as a colonial artifact or instrument of relevance,

- Ethical Considerations:** Before interviews, they signed informed consent with the assistance of digital forms. The interviewees are disguised by name (e.g, Participant 4, Artist). The stored data by the researcher in encrypted folders can only be accessed by the researcher. The responses were unable to identify the respondent, hence providing anonymity.
- Triangulation, Reliability:** The consideration of methodological triangulation was ensured through the use of textual analysis, visual reading, and interview data. The coding categories and interpretations are tested by two researchers from the Punjab University.

DATA ANALYSIS

- **Thematic Coding:** The repetitive motives in the interviews were coded, and the responsive codes. The themes were not assigned, but they were discovered during close reading and coding. The qualitative process culminated in the importing of 30 transcripts of interviews into NVivo 12 to be coded inductively.
- **Parent nodes:** The repetitive themes are political trauma, familial betrayal, loss of identity, state surveillance, and gendered silence in the narratives of the participants, which led to child nodes (sub-themes). 20 percent of transcripts have been double-coded by two separate researchers, and the Cohen Kappa = 0.87. Analysis of co-occurrence measured the content overlap according to the type of participants.
- **Political Trauma:** Sub themes include a forced disappearance, madness, grief, especially in the Graveyard scene, and everyday trauma.
- **Familial Betrayal:** Its sub-themes involve Political identity, vengeance on a personal level vs political justice, and moral guilt.
- **Loss of Identity:** Sub-themes include fragmented Self and Youth Disillusionment.
- **State Surveillance:** Sub-themes include physical and media surveillance.
- **Gendered Silence:** The sub themes include Arshia as a Journalist, Erasure of Ghazala's Agency, and sexualized vulnerability.

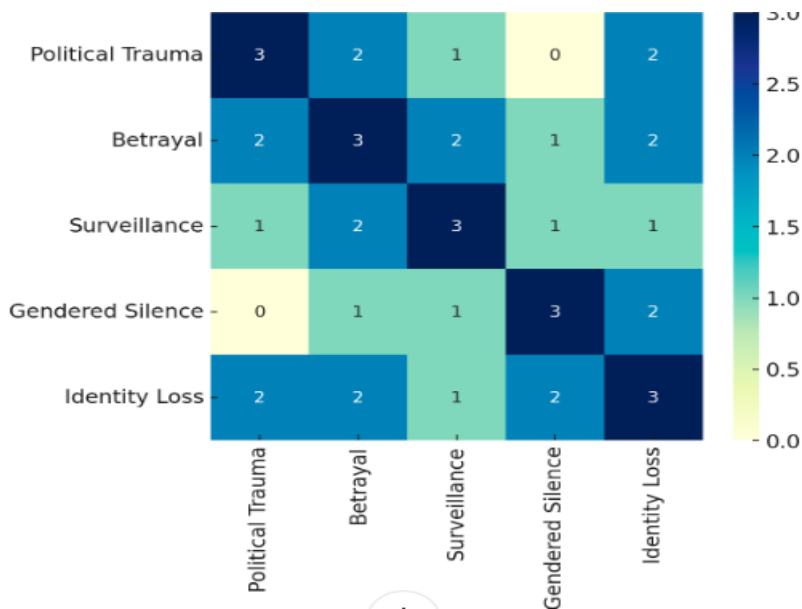


Figure 1. Sub-theme co-occurrence heatmap

Figure 1 presents the co-occurrence heat map of thematic codes generated through NVivo. There are clear clustering patterns on political trauma and familial betrayal, and surveillance and identity loss, which suggests that there is often an overlap in the discourse of the participants.

Frequency analysis of qualitative themes:

To augment the qualitative findings, the frequency of thematic data was calculated to determine the relevance strength of a theme:

Table 2

Theme	Frequency (n = 30)
Political Trauma	28
Familial Betrayal	26
Loss of Identity	24
State Surveillance	21
Gendered Silence	18

A bar chart depicts thematic salience, where political trauma and betrayal were the most prominent themes in the discussion of the participants. These conform to the main reinterpretations of Hamlet in the political scenario of Kashmir in the film.

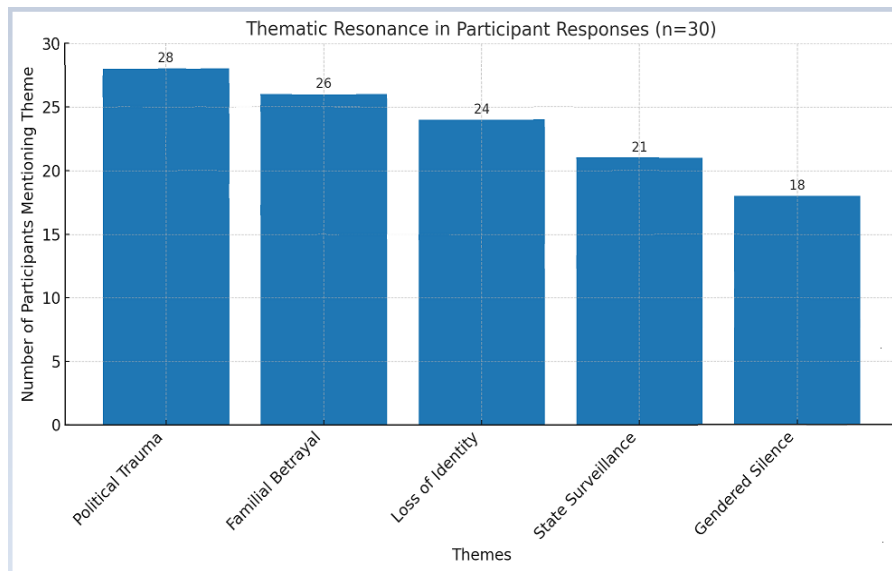


Figure.2 A bar char representing thematic responses in participants

FINDINGS

Response Of The Participants: Resonance Of Themes:

An analysis of the interview data revealed that the most common theme was a political trauma (n=28), a familial betrayal (n=26 percent), a loss of identity (n=24), state surveillance (n=21 percent), and gendered silence (n=18). Such figures correspond with the socio-political situation in South Asia, especially Kashmir, and hint that the transformation of Hamlet into Haider appeals to the viewers because of its situational relevance. The Figure 1 of the co-occurrence heat map shows that political trauma and familial betrayal were strongly associated, which means that the two themes frequently occurred concurrently in the answers of the participants.

These findings are supported by the bar chart provided above, whereby the percentage weight of all these themes in the respective participant discourse was depicted.

Madness as Political Commentary

Madness in Hamlet is frequently perceived as pretended (Act II, Scene ii), as employed by a main character to ponder over the problems of being and hide his intentions. On the contrary, Haider illustrates madness as a cognitive reaction to constant exposure to violence, suppression, and ambiguity. The line:

“Main hoon ya nahi?”

(Am I or am I not?) — Haider

It serves as a re-reading of To be, or not to be (Act III, Scene i), but performed improvisationally in the personal collapse of being a Kashmiri teen during the militarization of loss of identity.

Interview Insight

In my case, the madness in Haider is not driven by revenge, but rather a cry for recognition. Kashmiris wonder whether their country sees them at all, in Kashmir. (Theatre Artist, Sindh, Participant 11). Of the total sample, 28 of 30 reader-respondents mentioned political trauma also as the aspect with which he/she identified the most, supporting the impression that Haider externalizes the internal tragedy of Hamlet onto such a wider national context.

“Haider is not mad; he is mad only because everything around him is crazy. In the case of Kashmiris, it is not the trauma of yesterday, but the trauma today”(Participant 1, student).

Betrayal and the Role of the State

According to Shakespeare, the act of murder committed by Claudius against his brother is an indication of personal and political treason. In Haider, the theme is converted to the betrayal of the civilians by the state powers. According to many interviewees, the role of Khurram (Claudius' counterpart) involves working with the Indian armed salvage and combines a sense of career (personal ambition) with institutional violence.

Interview Insight:

“It is not that Khurram was a villain, but that Khurram represented how the system was against the people in more ways than one”.(Literature student, participant 2)

“Khurram was the disguise of the state as a family. It was a heavier blow than Claudius.” (Participant 12, the actor)

“The betrayal of blood in exchange for power- Haider brought that close to the heart and political.” (Islamabad, Ph.D. scholar, participant 8)

This transition in the type of betrayal, from the family to the political, is supported by Bhabha's concept of hybridization that addresses how colonial structures are repurposed using local power systems (Bhabha). The ghost of King Hamlet motivates the prince in his mission of taking revenge as portrayed by Shakespeare. In Haider, the ghost is substituted by a videotape, although a former prisoner hands a

videotape containing the footage of the father being lifted by the state operatives to his son, Haider. This metaphor of mediated memory substitutes the supernatural with political, in which the truth is buried and needs to be resurrected technologically. This symbolic transition can also be compared with the idea of a counter-memory put forward by Said, which can be understood as an explanation of how to oppose the dominant accounts in history (Said 66).

This reinterpretation not only places the theme of betrayal in the family but also in the postcolonial state. The evil uncle is not simply power-hungry anymore, but a symbol of internalized colonial violence- the representative of internalized oppression- one of the indigenous collaborators of oppression.

Surveillance and Control

In Hamlet, the surveillance subplot, mainly through Rosencrantz and Guildenstern, is subtle. In Haider, the surveillance is explicit and institutional, and it is also linked to the actual activity of the military and intelligence services in Kashmir. The troops, military checkpoints, and informers against the troops depict how fear has become normalized. This shift translates the Georgia Hamlet's atmosphere of suspicion into a postcolonial state control.

The participants claimed the changes:

'In Hamlet, that was mere spying. It is a world of domination in Haider, curfews, tapped phones, spied upon everywhere.'(Theatre practitioner, Rawalpindi, participant 11). Whereas Hamlet is annoyed by the appearance of his father, Haider is bothered by both memory and metadata. In Haider, a brutalized military industrial complex, instead of this understated court espionage, which Shakespeare has. With checkpoints and armed patrols to secret cameras and wiretapping, the whole environment of Kashmir can be viewed as a figurative panopticon.

The crucial scene is the confrontation of Haider with his mother's new husband, whose name is Khurram (Claudius figure), a state collaborator, and he is not only that, he was a love competitor too. By exposing the internal member of the Haider family, Khurram underlines familial treason, thus making it a state-facilitated disappearance.

Participant Quote

"Everyone is monitored. We do not even know who among the neighbors is a friend and who is a spy. This is why the identity of Haider collapses- he is no longer sure what to think is real."(Participant 6 Literature Student Islamabad)

"Everyone watching, everyone afraid. That's not fiction, it's Kashmir." (Participant 7, Kashmir).

Gendered Silence: Arshia as Ophelia

The construction of patriarchal neglect and emotional detachment has commonly been seen as the causes of the madness and death of Ophelia in Hamlet. Haider escalates this relationship with Arshia, a journalist whose agency is constrained as much by familial piety as it is by militarized masculinity. The symbolic death that she finally gets at a police shootout can be seen as the silencing of opposition and the disappearance of women's voices. Ophelia dies after she is drowned. In the riot, Arshia is killed. That sums it all up about the silence of women in war."(Film Critic, Participant 17) Of them, 18 used the fate of Arshia as one of the key emotional points in the movie and related it to quashing women's voices both politically and historically in culture.

“She did not just die, Arshia just vanished as many a woman in struggle”(Participant 20, Lecturer Gender Studies)

"Her silence was louder than any speech. She represented all overlooked feminine folk."(Participant 9, Theatre Performer)

Loss of Identity and Subjectivity

There was a similarity in that 80 per cent (n=24) of the participants cited a sense of dislocation or identity fragmentation in both Hamlet and Haider. Whereas it is widely known that the phrase Hamlet uses is, "To be or not to be...", the same cannot be said about Haider, who asks, "Main rahoon ke main nahin? The protagonists are troubled by their status within the tragic breaks of morality.

"Hamlet has nothing to identify with except revenge; Haider begins to be swallowed up in the mass suffering of Kashmir." (participant 5, Literature Student)

This sense of an identity crisis can be reflected in the theory of hybridity put forward by Homi Bhabha, who claimed that a colonized subject existed between the imposed identities and the traditions that he/she inherited (Bhabha 122). This mixed identity is something that is demonstrated through the way Haider vacillates between being a student, son, and rebel.

Shakespeare wrote about the world in the upswing that was rising every day. According to the interview data, it is possible to assume that Pakistani viewers do not perceive Hamlet as an alien or an enforced narrative. Instead, they see Haider as the re-appropriation of Shakespeare. The participants often formed the language and cultural symbols that the film spoke to them, and were relevant to them as political subjects. This proves the malleability of Shakespearean form to various postcolonial contexts and is in line with Desai in stating that adaptation can transform into a matter of cultural ownership (Desai 148).

Summary of Interpretation of Findings

The findings indicate that Haider's reinterpretation of Hamlet proceeds on five different thematic levels. Every theme has a situational specificity (e.g., videotape, graveyard scene) in the story that gives resonance to the narrative in Kashmir, culturally and politically.

Qualitative interpretation: Themes will be based on life experiences under the occupation, dislocation, and identity schizophrenia.

By this thematic autonomy, Haider, as an act of adaptation, engages in a decolonial response to Shakespeare, appropriating Shakespeare to respond in the empire, in its voice.

Table 3

Analytical Category	<i>Hamlet</i>	<i>Haider</i>	Participant Perception and Post-Colonial Interpretation
Madness	Feigned, philosophical	Politically induced trauma	Represents loss of agency
Betrayal	Personal, familial	Political, systemic	Embodiment of state violence
Surveillance	Court Espionage	Military Surveillance & Checkpoints	Normalized oppression

Female Silence	Patriarchal neglect	Militarized suppression	Symbol of journalistic censorship
Ghost/Memory	Supernatural voice of revenge	Videotape — archival truth	Memory as truth; technology as witness
Shakespeare's Role	Colonial canon	Appropriated narrative framework	Reclaimed and localized
	Ophelia's Flowers	Arshia's Funeral	Innocence destroyed by politics
	Graveyard Scene	Haider's dance in the graveyard (song)	Absurdity of death in normalized violence

DISCUSSION

The interviews and coding in NVivo indicate that the adaptation of Hamlet into Haider is best appreciated in the political, cultural, and emotional experiences of Pakistani viewers, particularly in light of Kashmir. The latter sub-themes emerged repeatedly in participant descriptions, linking the visual and narrative strategies of the film and the material conditions of curfew, displacement, and shared grief.

This coincides with the argument Desai (148) made concerning the close connection that postcolonial adaptations usually make between intimate relationships and macro-political oppression, crossing the line between personal and political. The connection that militarized fear bears to silencing in journalism also speaks to the fact outlined by Loomba (88), according to whom the militarization of space tends to strip women of their voices, ultimately making their narratives secondary and even disposable. These co-occurring points in the heatmap indicate that these thematic interactions are not coincidental but testify to the inseparability of oppression in conflict zones throughout the postcolonial period.

The thematic implications were further enriched by the voices of the participants, which serve to conjoin cinema metaphor with immediate real-life discourse. One of Punjab's theatre interpreted the breakdown of Haider as a physic response to continuous surveillance and denial. Likewise, a Pakistani-English film critic based in Islamabad viewed Arshia's death as chaos without closure, and the stylized tragedy of drowning Ophelia with the sudden crudity of a militarized killing. These retellings do not merely extend Bhabha's concept of mimicry by but broaden it, as Haider does not merely copy the overall story of Hamlet but distorts it to present the postcolonial reality. It shows death and betrayal are not conflicts of the court but the manifestations of structural violence.

The combination of surveillance with loss of identity sub-themes is the indication of a critical re-inscription of historical narrative. By substituting the supernatural ghost with a videotape recording of enforced disappearance, Haider re-casts the truth as anarchival intervention by the notion of a counter-memory as an act of subversion against the state-dominated histories as postulated by Said (66). The participants reacted to this change by claiming that the videotape is evidence and an accusation, an object that cannot be shut up, as can the living witness.

These patterns are supported by contemporary academic work in the field of adaptation and postcoloniality. As Hutcheon points out, adaptations should be perceived as both derivative work and as a critical intervention, which is exactly confirmed by the way in which Haider specifically allows political trauma and individual experience to embroil (6).

The stratified character of the interaction between these themes reflect cultural power of the film. It indicates how such adaptations may be utilized as a locus of cultural recuperation problematizing not only

the historical effacement in Shakespeare, but also the chronological timeframes of the pre-existing text, on the other.

CONCLUSION

This research has revealed that the adaptation of Hamlet into Haider works not just as a visual or plot adaptation- it turns out to be an act of cultural resistance, which is also politically motivated. By using the combination of a postcolonial analysis and thematic representation of qualitative interview data, the study proves the debate on how this film recontextualizes the original of Shakespeare into the socio-political realities of Kashmir. The subjects of political trauma, loss of identity, betrayal, state surveillance, and gendered silence are also relevant to the Pakistani audiences because they are also the experiences of militarization and historical erasure. The results provided through the NVivo thematic clustering show that the creation of those themes does not exist, but are interconnected and reflect the impossibility of separating personal and political fights in the postcolonial conflict areas. Finally, this piece has brought more value to the main tenet behind the idea of adaptation as a decolonial practice, with the examples given as to why Shakespeare can admit to being highly adaptable to act as the medium to carry a deeply local tale, struggle, and cultural reclamation.

LIMITATIONS

Findings of this study have to be considered within the framework of the applied methodological and demographic limitations. The sample of all parties was in Pakistan, and it is an undeniable fact that this limits the potential to further generalize findings on South Asia in general or globally. Responses might also have been influenced by how politically sensitive the status of Kashmir in Pakistan is, since those participating might have been influenced by the existing national narratives, thus adding social desirability bias. Lastly, despite the magnification of thematic frequency indicators alongside qualitative themes, there is a lack of large-scale statistical authentication, therefore restraining the empirical rigor of arguments concerning the thematic salience.

FUTURE RESEARCH

In future studies, one could expand the number of participants outside Pakistan, by including the views of India, Bangladesh, Sri Lanka, and the South Asian diaspora to diversify the capital of such relationships to Hamlet adaptations. In Pakistan itself, sampling needs to be more varied to include the representatives of other provinces, ethnicity, and different backgrounds based on socioeconomic standing to encompass a more generalized interpretation of political trauma, loss of identity, and gendered silence. To enhance the methods of methodological rigor into the future, the researchers must use several independent NVivo coders who may be facilitated through inter-coder reliability indicators like Cohen's Kappa data to improve credibility. Generalizing the analysis and examining other South Asian adaptations like Maqbool or Omkara may show whether the trends that can commonly be observed in Haider apply to other contexts. The quantitative techniques ought to also be incorporated more systematically, with the surveys being formulated on the basis of the first set of qualitative themes in order to test the prevalence within the wider and more diverse sample.

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