

Abstract

This research takes 'sound' as the analytical point to redefine the role of soliloquies in the selected adaptations of Shakespeare's *Hamlet* i.e. Gregory Doran's *Hamlet* and Vishal Bhardwaj's *Haider*. By analyzing both sonic practices and discourses that describe the sounds, this study describes what sound does in the human world and what humans do in the sonic world. (Sterne 12) The sonic framework of Sound Studies used in this research also helps to explore how modern technology mediates listening and changes the perception of the audience towards the century's old written text of *Hamlet*.

The contention of this research is to prove how far the directors of the selected adaptations become successful in making the untraditional and novice use of soliloquies as an aural protest and sonic weapon, and how sound challenges the hegemony of visual perception by becoming a better and effective medium of expression and persuasion.

This research explores the novice use of soliloquies as an aural protest and sonic weapon in the prison-like states of Denmark and Kashmir in the selected adaptations *Hamlet* and *Haider*. With the objective to find how the soliloquies function as an aural protest and sonic weapon, this thesis critically examines the soliloquies of Gregory Doran's *Hamlet* first by means of its stylistics i.e. pitch, loudness and intonation patterns etc. and second by means of phonetics i.e. the use of plosive sounds in the pertinent soliloquies. This research further traces the diversity of soundscapes, keynote and veiled sounds available in Vishal Bhardwaj's adaptation *Haider* which works as soliloquies. Consequently, this thesis is a humble effort to scrutinize all the sounds used which have

been woven together to present the de-automatized¹ use of soliloquies as an aural protest and sonic weapon in the selected adaptations *Hamlet* and *Haider*.

The concepts of T.S. Eliot and Anne Balsamo about ‘Auditory Imagination’ and ‘Technological Imagination’ are used to analyze the selected adaptations through the lens of sound studies that let the reader hear, process and understand the adaptations with an acoustic experience.

This research provokes the new directors and social activists to use literary film adaptations as a peaceful medium to rectify and revolutionize society.

¹ A term used by Viktor Shklovsky in “Art as Technique”. It means to present ordinary things in an unfamiliar way to attract attention.