CHAPTER 7

The Sounds of India in Supple's *Twelfth Night*

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The concept of “Bollywood Shakespeare” almost invariably suggests adaptations of Shakespeare’s works into which traditional large-scale song and dance numbers have been interpolated, a hybrid film of dramatic and musical performance that appeals to multiple audiences. Two recent examples include director/writer/composer Vishal Bhardwaj’s *Omkara* (2006) and *Maqbool* (2003), adaptations of *Othello* and *Macbeth* set in the Indian criminal underworld. While these two films follow the plots of Shakespeare’s plays fairly closely, they also each contain the several song and dance spectacles that would be startling to unsuspecting audiences but are expected by fans and serve as universal signifiers of a Bollywood production. Indeed, Sangita Gopal and Sujata Moorti claim that for a movie to be a true “Bollywood film,” “the song-dance sequence is the dealmaker.”¹ They further note that “Bollywood cinema survives for its viewer as a song or fragments of a song,” offering examples of the use of tunes from one film in a separate film, creating an extradiegetic musical world that encompasses both the characters of the films and audience members.²

Tim Supple’s 2003 *Twelfth Night, or What You Will*, is not a typical Bollywood film, but offers numerous references, both musical and visual, to the genre. In this chapter, I examine Supple’s adaptation and explore the musical signifiers for the principal characters involved and analyze their individual soundscapes in terms of the play’s text, the context provided

by Supple's casting, backstory, and settings, and how these elements evoke Bollywood's musical traditions and practices, creating an aural "ethnoscape" for the film. In this case, the extradiegesis of the film does not even employ a common song, but rests solely on the use of Indian or Indian-influenced music itself in the film, a sonic reference that creates an aural landscape that inextricably connects the film to Indian cinema. The use of separate musical markers for class, gender, and outlook are common to the Bollywood film, as is the technique of finding musical middle grounds on which characters from different musical spheres can interact in a socially appropriate way. The play itself also has many qualities that dovetail well with the Bollywood film genre, including the use of melodramatic story lines mixing tragedy with comedy, the separation and reunion of siblings, love triangles or forbidden romances, and convenient coincidences.³ In addition, Supple's adaptation follows several common Bollywood narrative practices and social conventions, including side- and backstories, the use of diegetic and extradiegetic musical performances, and little or no sexual contact between romantic partners until after their marriage has been formalized. In addition, as Richard Allen notes in his essay in this collection, the trope of misrecognition and convoluted crises of identity and marriage is common in native Indian theater and cinema, making *Twelfth Night* a highly appropriate play for Supple's treatment. Supple's approach to *Twelfth Night* employs what Thomas Cartelli and Katherine Rowe would call a "series of texts" in which the play is reimagined through multiple filters and lenses. In doing so, Supple is also creating a "citational environment" that encompasses and references the practices of Bollywood film and musical conventions.⁴ Supple's interest in the intersection of Shakespeare and India has apparently blossomed further since this film was made: in 2006 he produced *A Midsummer Night's Dream* in India using local languages (Hindi, Tamil, Malayalam, Bengali, Marathi, Sanskrit, and Sinhalese) in addition to English, and local and mythological Indian settings.⁵ As Rosa M. García-Periago writes in a previous chapter, this blend makes Supple's work part of the growing trend in transnational adaptations of Shakespeare.

Supple's television adaptation of Shakespeare's comedy about gender, class, and privilege, transvestism, mistaken identity, and the cruelty of love and those who would mock it employs a multicultural, multigenerational cast, with Parminder Nagra (of *Bend It Like Beckham* fame) as Viola, Ronny Jhutti as Sebastian, Chiwetel Ejiofor as Orsino, Michael Maloney as Malvolio, Claire Price as Olivia, David Troughton as Toby Belch, and Zubin Varla as Feste.⁶ The film is set in a post-British Empire London with settings that contrast the dockside slums in the opening scenes with the aristocracy's palatial homes invoking wealth and privilege. Supple's *Twelfth*

Night focuses not on the plot involving Malvolio and the forged letter, as earlier theatre traditions and some cinematic adaptations do, but rather on the stories of Viola and Sebastian, who are in this adaptation doubly marked as outsiders through their backstory and ethnic origins.⁷ Viola and Sebastian are identified as Indian refugees whose father has been killed in a coup at home; travelling in an overcrowded boat in hopes of attaining asylum in the United Kingdom, they are separated before making landfall. While other characters are portrayed by black or white actors, they, along with Feste, are the only Asian cast members, a deliberate choice in the construction of their identities. Over the course of the film, its diversity is expressed in a number of aspects including language, setting, manner, costume, and music. The cast interacts primarily in English but also uses Hindi translations of Shakespeare's play text for a number of scenes involving Sebastian's journey through London as he travels to Orsino's court. This bilingualism furthers the citational environment as one directly influenced by Bollywood film culture.

The music of *Twelfth Night* plays a large role in establishing the multiculturalism of the film as well as serving to delineate individual characters and create sonic backgrounds that assist the audience in understanding the relationships between characters and their respective social stations. The soundtrack was composed by Nitin Sawhney, an Indian composer whose other works include the soundtrack for Mira Nair's film *The Namesake* and Cirque du Soleil's show *Varekai*. Known for works that mix Indian classical music with jazz, dance beats, and electronica, Sawhney composed new settings for the original songs from the play, including "O Mistress Mine" and "Hold Thy Peace," as well as instrumental music written specifically for the film. Over the course of the film, Sawhney develops four distinct musical cultures in the film: an Indian-influenced music for Viola's transformation into Sebastian and for her appearances with Orsino; Western art music, associated with the aristocrats Orsino and Olivia; rock, played by the hard-living Toby; and a variety of early art music / folk music played by Feste that both stands on its own and later bridges all four musical worlds. For those experiencing the film in its complete visual and aural complexities—what I term the experient—these delineations and the combinations and overlaps of them serve as markers of class, gender, and space throughout the film. These distinct musical cultures are in no way unique to the films of Bollywood: Gopal and Moorti emphasize that they choose to use the very term "Bollywood" because it represents a larger, global "orientation" of films that use music and song in a wide range of applications ranging from elaborate full-cast singing films to those in which songs or melodies from earlier films are merely referenced as a method of creating cultural connectedness among characters. Further,

they argue that “any account of Hindi film as dominant in Indian public culture or of Bollywood as a transnational phenomenon must grapple with the crucial role that song-dance has played in such disseminations.”⁸ While Supple’s adaptation contains song and dance, it is not of the same genre as most Bollywood films; rather, I would argue that in *Twelfth Night*, music of India—both constructed in line with classical works and through more modern technologies including the use of synthesizers, looping, and other techniques—represents particular connections within the film in ways similar to but much more subtle than the typical extravagant *film*.

Shakespeare and India have had a long relationship with one another: the playwright himself alluded to the first British glimpse of India in *Macbeth*, and his plays were performed by merchants and sailors headed East.⁹ English language theatre rapidly spread throughout the colonized country, where productions mixed both British and local dramatic conventions and approaches, a practice that has continued to the present.¹⁰ The persistent affection for such an important icon of the previous colonizing empire is challenging and problematic, and scholars have attempted to explain it in a variety of ways, from theories that the love of Shakespeare had little do to with an adjacent love for the country that produced him, to the usefulness of the plays’ examinations of class issues in a society that had not, after all, become classless following Independence.¹¹ This reciprocal relationship, involving layers of indigenization and what Dennis Bartholomeusz calls “distinctive mutuality” is one that has not simply stayed in Indian theatres. It has spread widely outside of India, creating an awareness of the relationship that has obvious influences on Sawhney’s musical decisions in creating an aural sphere for *Twelfth Night* in which two highly recognizable musical cultures—the India of Viola and Sebastian and the postcolonial Britain of the remainder of the cast, itself divided into different classes and cultures—are combined. Both from cultural and musical points of view, the film operates in what Sarah Säckel, Walter Göbel, and Noha Hamdy call the “frictions between the intertextual and the transnational”; it is a Shakespearean text, complete with its own songs, interacting with Indian cinematic and musical practices, employing multiethnic and multi-class markers of difference.¹² That the scoring for the film is so textured and layered can be traced to both Bollywood and more traditional cinematic approaches; it generally seeks to aid the visual/textual intersections of the film in creating a comprehensive framework for each major character, situation, and event, often entering before a scene begins to prepare the experient for the intertextuality or transcultural constructions and implications of the coming visual and textual material. However, the framework is often limited: with the exception of the film’s opening, closing, and a few scenes in

between, the music generally attaches to one individual at a time, starting with Viola. The film’s few ensemble scenes are platforms on which Sawhney is forced to leave the relative ease of scoring for a single character and find workable musical manipulations of earlier materials in order to make more complex, less literal auralities. In these places, the experient must also decode multiple musical tropes and markers to realize the underlying significance of the complexities presented in the score.

Examination of each character’s thematic musical material reveals these structures and interrogates the meanings created by them. The music is often typical, from a traditional scoring point of view: sequences of suspense are scored with percussion, mimicking the pounding heartbeat; scenes of melancholy are assigned timbres and textures of love ballads; confusion is heard via mixed timbres and non-resolving phrases. Songs, with text taken from the play and interpolated into places both where the text indicates and where they might reasonably be placed in a more conventional Bollywood film, are equally conservative to audiences both Western and Eastern: they are modal or tonal, have familiar rhythms and melodic shapes, and are harmonized with typical tonal harmonies.¹³ In short, they are drawn from folk or classical roots, easily listenable, even predictable. Despite the popularity of this musical approach for mass consumption, it is also problematic in a number of instances, particularly regarding gender and class. Throughout the film, even as the music creates difference to highlight its place in the text, it also falls into all too familiar patterns of musical difference in the cinematic score. This is apparent from the film’s opening, which immediately establishes a number of differences between Viola and Orsino.

Viola

Supple begins his adaptation of *Twelfth Night* by rapidly establishing the film’s ethnicities and classes, focusing on Viola after an introduction that compares her status and location prior to her landing in Illyria with Orsino’s home, identified as the height of urbanity and sophistication in contrast to the chaos of Viola’s initial geographic locality. The film opens with the sounds of oars splashing in waves and a wandering Indian melody played on a wind instrument, likely a *bansuri*, or alto flute, accompanied by traditional drums. As the credits dissolve to a shot of Viola, the scene cuts abruptly away to Orsino, commanding a singer and pianist in his home that “If music be the food of love, play on.” The film cuts several times between these two characters in rapid succession; the soundtrack likewise also abruptly moving from Viola’s non-diegetic Indian soundscape to the musical diegesis in Orsino’s home, where a young woman and her male accompanist perform

one of Pamina's arias from Mozart's *The Magic Flute*. Immediately, the experiant has two disparate soundscapes and environments to absorb: a clearly Eastern one, marked by indigenous instruments playing in a recognizably Eastern style, and a Western one, signified by a work by a composer whose music has come to be what Melanie Lowe calls one of the most ubiquitous codes for "affluence, superior intelligence, and especially 'civilized' behavior" in cinema.¹⁴ The poorly-lit, brutal-sounding activities taking place alongside the waves and accompanied by Indian music are unclear: the audience could be seeing and hearing a kidnapping, a rape, an act of piracy, a riot, an escape. The diegesis of Orsino's private concert begins to cover the *bansuri* and drums, becoming non-diegetic for the scenes of Viola and Sebastian hiding from, as the film later explicates, the rebels who have overthrown their father's rule. As the scene ends, the film begins to cut abruptly again, this time to Orsino's mental vision of Olivia, cool and composed, set against the cadential phrases of the aria. As the music shifts, so does the location, and the experiant clearly meant is to understand that it is *from* the music of India and *to* the music of the West—in particular a West one that has long colonized and appropriated the art of the East—that Viola and Sebastian travel.

It is important, too, to understand the underpinnings of the music used for Viola throughout the film. Although the quasi-chromatic twisting melody chosen for her leitmotif is common to some kinds of Indian music, to Western experiants such "sinuous" music has long been associated with the exotic, feminine Other. Knowingly or not, Supple's film engages in perpetuating the connection of the chromatic and winding line with women, and non-European women in particular, a stereotype that, as Susan McClary and Catherine Clément have demonstrated, has its roots in the very beginnings of and is present in nearly every genre of Western music, especially in cases of Western music borrowing or mimicking music of the East.¹⁵ Throughout the film, this gendered musical coding reveals that even filmmakers in the early twenty-first century still have—or at least reflect, presumably from anticipated audiences—significant cultural anxieties about transvestism. As Marjorie Garber has written, the "transvestite on the Renaissance stage, in fact, is not merely a signifier, but also a function" of "slippage: from class to gender, gender to class; or, equally plausibly, from gender to race or religion. The transvestite is both a signifier and that which signifies the undecidability of signification."¹⁶ Thus experiants of Supple's *Twelfth Night* are provided with a score that serves as a continual reminder of Viola's gender as a character through means of gendered musical practice.

Viola's music makes its first significant change, from East to West and from signifying her as female to signifying her transvestite state, over the next

several scenes. After the rapid cuts of the introduction, Viola and Sebastian are shown onboard a ship full of refugees, and the Indian instruments and melodic influences is constant. The music continues as Viola lands in Illyria, but as she begins her transition into Cesario, it is underlaid with an electronic beat, blending the traditional and, here, exotic, with the contemporary and urbane sounds of the city. The prominence of the *bansuri* and drums in the new mix of India and Illyria—here obviously part of or near London, denoted by Sebastian carrying an *A to Z* guide—signify that while Viola's ethnic and geographic origins remain mostly unchanged, she must translate or include foreign elements to those origins to fit into the new, Western ethos she finds herself in, just as she translates herself into a man.

The concept of translation, which begins with Viola's transformation, is one at the center of much work on Indian theater and cinema. The Indian-ness of Viola's music does not change, but the overall approach to scoring her does, something that falls in line with attitudes towards translation and adaptation of English works in India, according to Poonam Trivedi, who writes that unlike "the Western tradition in which even translation is a 'fall' from the origin and a condition of 'exile,' the Indian literary tradition recognizes these practices as legitimate modes of alterity."¹⁷ Clearly this is true in the case of Bhardwaj's works, and it appears to have support as well from Supple's film. Viola's ethnicity is never disguised, but musically, it appropriates and is appropriated by the musics that surround the Indian aurality that signifies her origins.

Thus, once inside Orsino's sphere, Viola's musical signifiers solidify somewhat into a blend of the Indian music used earlier, a synthesized accompaniment, and a techno beat. The melody is still present, but the timbre of the *bansuri* seems to be amplified or exchanged by a synthesized replacement, lowering the register of the melody and making it richer, perhaps as an attempt to "masculinize" the earlier, lighter sound: although Viola does not sing, her musical "voice" is translated into the traditional range for a man's. As Gina Bloom has written, in both historical and modern performances of Shakespeare, there is great concern surrounding the vocal pitch of characters presented as men.¹⁸ Where there was only flute and drums before, there is now also an electronic hum beneath the melody, following its contours if not actually harmonizing it, adding to the depth of Viola's musical representation and, as before, attempting to associate it with the deeper voices of men. These pitch-oriented changes and the mechanical repetitions of the techno rhythms underneath the melody translate the music from that which serves primarily as an ethnic or geolocal representation of Viola to a signifier of Cesario's new location, globally speaking, gender, and even relative movement into modernity. This music continues as we see the other characters

and locations that will become an important part of Viola's new life, namely Olivia, shown taking communion at a private church service honoring her dead brother; and Feste, who interrupts the service. Olivia, who is mostly musically signified by her aural and visual reminiscences of her brother playing Mozart at the piano, will later be heard in direct contrast to Viola and, with the employment of Mozart in Orsino's home, is equated with Orsino, with whom she shares class status. Feste, who disrupts Olivia, is the one figure for whom music is most transmutable. A guitarist and singer, Feste is assigned music that, as I will discuss later, moves easily between art and vernacular approaches, much as he himself is able to negotiate the world of Olivia and Orsino as well as that of Sir Toby and Sir Andrew.

Viola's music with added rhythm or drone is used throughout to signify her gender and when in the course of the text her gender is addressed. Realizing that Olivia has fallen in love with her, Viola studies herself in a mirror to the subtle accompaniment of the lower-pitched version of her theme, urban or industrial sounds of bells or clanging pipes layered beneath it. At the same time, Viola confesses her desire for Orsino, further identifying herself as a heterosexual woman and not attracted to Olivia, despite the overtly sensual touches and phrases Viola used during their prior meeting. Nonetheless, it is easy to see why Olivia is confused: in addition to the masculine garb and style Viola uses to transform herself into a man, she also caresses Olivia's lips with her thumb, a physical metaphor for opening the lips of the labia with the penis. This flirtation with penetration on Viola's part, and Olivia's desire to allow it, firmly gender Viola as not only male for Olivia, but also desirable as a function of Olivia's heterosexuality. Similarly, Viola's lowered theme is used again when she tells Orsino that she is "all the daughters of my father's house," (2.4) recalling her personal history and emphasizing her transvestism. Orsino, too, caresses Viola's mouth and head in a way that implies his desire to possess her, but breaks away. Rather than embracing the homoerotic nature of the scene, Supple denies the text's implications for Orsino's same-sex desire and instead reaffirms Viola's transvestism for the audience, as if he expects that they will find the suggestions of Orsino's desire for what he thinks to be another man disturbing.

As Viola's relationship with Olivia continues, and Olivia confesses her love for Cesario, Viola's music is stripped of the melody entirely, leaving only acoustic and synthesized drumming, indicating that Olivia views Viola as exclusively male. The drumming as a signifier of Viola's masculine persona is recreated in Sebastian when he encounters Olivia and quickly acquiesces to her demands for marriage and sex. But in Viola's rejection of Olivia as a romantic partner, her gender does not matter: she rejects from both personas,

neither carrying through with the seduction she suggests nor telling Olivia the truth of her identity until after Olivia has bedded Sebastian.

Sebastian

Sebastian's role in this adaptation is minor: he is present at the beginning of the film and again at the end when he is married to Olivia, and this scant screen time does little to help create a full characterization. While he is accorded a musical leitmotif, he is an almost negligible character until the very end of the film. Rather, he is an outlet for Sawhney to create a negative space against Viola, a kind of shadow figure for her to emulate and design her actions upon even though—and perhaps because—he is absent. For the most part, Sebastian is a cipher: musically, he is just a variation on Viola.

Immediately following Viola's transformation scene, the music loses its chromatic qualities, the melody becoming less elaborate and twisting, as the percussion shifts from the nebulous bells to a distinct and quick drumming. This shift indicates that the film's focus has moved from Viola, not to the Western courts of Orsino or Olivia, but to Sebastian's search for his sister. Sebastian is located in a dingy café, where he alternates in speaking Hindi and English with Antonio. Sebastian's music, appropriately, twins him with Viola. This revisioning of Viola's music—removing the "feminine" elements—to create Sebastian's further genders the use of their shared ethnic soundscape: while Sebastian is clearly still "Other," and his music is still more exoticized than that of Viola's once she has entered Orsino's household in its use of drums rather than a techno beat and other synthesized elements, he is signified as male, and specifically as an honest and reliable man through his straightforward, non-winding melody and the steady, repetitive drum line that never shifts or changes to another timbre.

When Sebastian appears again, with Antonio, it is in an urban context, albeit a street market with primarily Indian and Asian vendors. Despite the gritty setting, Sebastian's music—like the visual backdrop—remains one of exoticism and Otherness. A melody, more repetitive and less chromatic than Viola's theme, scored for the flute, moves in and out of a heavy rhythmic accompaniment of low drums. However, when a shot shows that Feste, also at the market, has briefly seen Sebastian through the merchandise hanging from a stall, the flute's presence becomes more obvious: to indicate confusion about Sebastian's identity in the crowded marketplace. Two of Orsino's men also watch Sebastian and Antonio, seeking to arrest Antonio. As the scene progresses, Sebastian, carrying Antonio's wallet, feels increasingly threatened, and the music reflects his fear and anxiety by increasing in tempo and volume as he walks quickly, then breaks into a run, to get away from those

who were following him but have instead left him to chase Antonio. The same music is used again for Viola's encounter with Sir Andrew, discussed below. The repetition of the drumming, however, repeatedly indicates that it signifies that at least one other character present understands the figure of Viola/Sebastian to be that of a masculine persona; that the person they are chasing or fighting is male.

Sebastian, married to Olivia, loses his individual music. The music assigned him negotiates stereotypical "male" and "female" characteristics and furthers his status of Other until this point, at which time it is absorbed into Feste's quasi-universal early modern/folk style. This absorption, as I will discuss in depth below, recodes all of the remaining characters—Sebastian, Olivia, Orsino, and Viola—as fooled and foolish lovers of similar social stations, and eliminates ethnic difference and diversity among the group in favor of markers of status. Sebastian, who has been the least represented throughout the film, perhaps stands to lose the least and gain more than the others, who had far more heavily endowed musical signifiers created for them as part of their identities.

Orsino and Olivia

Olivia's musical representation is explicitly tied to the men with whom she interacts: she shares Mozart with her brother and Orsino, her social equal; she hears Viola as an exotic gentleman; and experiences her kinsman and fool through the vernacular musics that mark them. Sawhney's use of multiple musical connections for Olivia clearly distinguishes her relationships from one another, but does not provide her with any sonic autonomy, even when she is acting on her own and not under the influence of or responding to any of her male counterparts. Like Viola, she is musically Othered, but, as a woman, both heteronormative and cisgendered, she is relegated to a lower status through the aural implications that her thoughts are not her own and that she is not in control of her own body and should remain silent or let the voices (musical or literal) of men speak for her.¹⁹

Olivia is first seen at a private worship service where she prays near an altar of photographs and other items commemorating her late brother. As she awaits Viola/Cesario's approach, she remembers her brother at the piano, playing Papageno and Papagena's duet from Mozart's *The Magic Flute*. The use of Mozart's *singspiel* for the second time in the film connects her with Orsino, who has been listening to the same work. Supple's use of music from the same opera in this context is unusual. In many film scores, linking two characters together with the same music would indicate the ultimate pairing of those linked characters. However, the use of *The Magic Flute* in this film

sidesteps this more common scoring technique and instead links Orsino and Olivia together as appreciators of both "high culture," as signified by Mozart, and Viola/Cesario. Their tastes are shown to be similar not to signify their own potential as a couple, but that they are so analogous that they fall in love with the same person. Olivia's experiences of hearing and even seeing her brother play, a melancholy smile on his lips, are as intense to her as Orsino's meditations on her set to live performance are, although Olivia *relives* a performance by her late brother, placing her musical pleasure in the past and linking it to her memories, while Orsino's pleasure is, albeit fleeting, present and directed at his own desires for Olivia.

For Orsino, music, as the text and film imply, is a sustenance for his desire for Olivia, that which enflames it and snuffs it both; after the signer repeats a particular phrase for him, he dismisses her, saying that, "Tis not so sweet now as it was before." Like Olivia, his status is connoted through his appreciation of Mozart. (1.1.8) But this ephemeral pleasure, for Orsino, is related not directly to Olivia, but to the idea of love itself, as is demonstrated when he invites Viola, as Cesario, to listen to a mix of Feste's with him, instructing his servants to repeat a track so that he can further comment on its qualities to Viola. Orsino is fixed on Viola's education, and Viola herself, at this juncture, no longer connecting music in the abstract to his equally abstract desire for Olivia. Instead, the music that connects them—Feste's early modern/folk songs—is the "universal" part of the score that brings together all of the characters: it evens the social playing field among the obvious aristocracy of Orsino and Olivia and the unknown "quality" of the Indians so that all four of them can interact equally. The use of vernacular music in Orsino's scoring further provides a glimpse into a less formal side of Orsino: in contrast to the film's opening, where he listens formally to the singer, here he lounges casually on the floor with Viola, eagerly sharing his knowledge and appreciation with her. This co-listening further reveals their ease in communication, creating equal agency for both.²⁰

Sir Toby, Sir Andrew, and Feste

Sir Toby Belch and Sir Andrew Aguecheek are marked as Western but of a decidedly different social standing (and personal attitude towards their status) that Orsino or Olivia, who are signified by "high art" music as a norm and Feste's music—a commodity for them—as a casual pleasure. Feste, as noted above, is a character for whom music is a special signifier: he is not just scored by it, but is the diegetic cause of it, and in his ability to play in a wide range of genres overlaps with all of the other musical spheres of the film: Indian, classical, and rock. In the film's adaptation of Act 2, Scene 3, Sir

Toby, Sir Andrew, and Feste gather together late at night for a performance by Feste that rapidly becomes a jam session. Sir Toby pays Feste for his musical services, denoting his servant, outsider status, and Feste in return asks their preferences: a love song, or a song of good life? Both aristocrats ask for the love song; Feste obliges with a "Stairway to Heaven"-influenced setting of "O Mistress Mine" played on his acoustic guitar. During his diegetic performance, which begins in a folk-like style, non-diegetic drums and bass guitar and strings back him up, creating an even stronger link to Led Zeppelin. But the song makes Sir Toby and Sir Andrew melancholy, and they desire something more raucous. Pulling out previously hidden electric guitars, keyboards, and drums, they shift the mood from meditative and redolent of early music to one of dance clubs, complete with electronica, looping, and trance characteristics. Feste handles the keyboards and provides the vocals for the catch "Hold Thy Peace," Sir Toby plays the electric guitar, and Sir Andrew plays the drums. It is an enormously telling moment in the score: Feste displays his ability to transform from one kind of musician into another, to slip and shift between genres as Viola does between genders, and the participation of Sir Toby and Sir Andrew clearly delineates their tastes and self-determined status on the scale of vernacular to art, setting them apart from both Orsino and Olivia and the twins. Likewise, rock and electronica are used when the plot against Malvolio first takes effect. A mix of the genres accompanies Sir Toby, Fabian, and Maria as they go to see Malvolio cross-gartered in his yellow stockings.

After the jam party is ended by Malvolio, Feste returns to his acoustic version of "O Mistress Mine." The camera leaves him and travels to Viola and Orsino, in the same room but also individually deep in thought. The music fades away as Orsino speaks, scoring him and Viola only briefly, but it connects the pair romantically, as the musical track aligns the lines "O mistress mine, where are you roaming?" with the shot of Viola, and "your true love's coming" with one of Orsino. Because Feste's character and music serve to bridge the worlds of Viola and Orsino, the song not only reminds the audience of Viola's true gender identity but also indicates that the chasm between Viola and her employer is one that can be bridged as well. Orsino comes out of his reverie to offer tea to Viola and to play "Come Away, Death" from one of Feste's CD mixes. Orsino's choice of music signifies his own understanding of difference between Viola and Olivia. Orsino and Viola connect over the music, discussing love and women (2.4), and Viola, prefaced by music that marks a means of transcending the boundaries between herself and Orsino, expresses her desire for him, albeit obliquely. Feste, the multitalented bard, provides the musical link that allows this opportunity to take place on two levels, in the text and in the score.

Ensembles

Music used when most or all of the primary characters are on screen is, as might be expected, a deft blend of styles, genres, and instrumentation. While Sir Toby, Fabian, and Maria go to see the yellow-stockinged Malvolio, the camera cuts between their scene and that of the arrival of Viola at her gates. The music here contains the electronica/rock sounds established in the previous scene, in which Maria calls Sir Toby to see Malvolio, and the Indian flute music of the marketplace in which Feste saw Sebastian. The camera angles make it unclear at first who has come to Olivia's court, and the music furthers this ambiguity. Only once Viola and Olivia are alone is it obvious that it is Viola and not her brother.

As briefly mentioned earlier, Sebastian's music from the marketplace scene is used again when Sir Toby insists on the fight between Viola and Sir Andrew; the insistent drumming here signifies Sir Andrew and Sir Toby's understanding of Viola as male and thus a threat to Sir Andrew's suit for Olivia. As when Viola first made the transition to Cesario, the score uses the urban/industrial sounds of pipes being struck or bells being rung; where she had once sought to transform herself into a man, the soundtrack suggests that she now reaps previously unforeseen dangers of the choice she has made. This scoring continues when Antonio joins in the melee, adding (perhaps unnecessary) support to the textual evidence that he too takes Viola for a man, in this case one he knows well. Orsino's men, previously following Sebastian and Antonio through the market, arrest Antonio, bringing a temporary end to the fight and the music. However, once Antonio is gone, Supple creates a montage much like the opening of the film, and the music of the fight returns, albeit without the industrial resonances. In rapidly alternating shots, Sebastian fights Sir Andrew and Sir Toby, Olivia paces, and Maria watches over the imprisoned Malvolio, again all to the accompaniment of the melody-less drumming and synthesized beats established earlier. It is clear that, despite the surrounding chaos and immediately previous departure of Viola, Sir Toby, Sir Andrew, Feste, and Olivia all take Sebastian for Cesario. The issue here remains one of complete confusion of identity, and there is no melodic hint, as was the case earlier, to provide clarity as to the gender identity of the combatants; only the ethnic signifier of the drums, recalling India, and the synthesized percussion, indicating the present geolocational space, are used. But where Viola shrunk away from Sir Andrew's blows, Sebastian answers them with his own, more forceful and effective than his attacker's. The fast pace of the drumming throughout these scenes reflects the emotions of all of the characters as well as intensifies the anxiety created by the situation, applicable to both the

characters and the experient. The lack of a melodic line—which will reappear only when Sebastian realizes that he is being taken for someone else, and, rather than questioning the situation intelligently, asks only whether it is a dream (4.1)—further remarks on Sebastian's aggressive, male identity. The use of Viola's melodic line when he asks, "What relish is in this? how runs the stream?" indicates that Sebastian has stepped into his sister's place as the object of Olivia's love, and concurrently serves as a reminder of the twins' ethnicity; Sebastian has not yet dealt with non-Indians from Illyria, and still views himself as an outsider. This confusion, and the hurried, anxious music signifying it, continues even as Sebastian marries Olivia, who still believes he is Cesario, and takes her to bed.

Indian music, as it was used at the beginning of the film, returns without augmentation or ornamentation only when the twins reunite. The music represents the story's origins as well as those of its protagonists, as well as the setting of all things right in the confusion that has taken place. As they are revealed to be of "[o]ne face, one voice, one habit, and two persons," (5.1), they are also equated in class and status, shown to be of an elite nature. They speak to one another in Hindi, offering up details only the other would know, doubly affirming their identities. The music lacks the *bansuri* melody from its previous incarnations, but uses a lower-pitched instrument to emphasize the sobriety of the situation. Viola and Sebastian, satisfied with each other's reality, embrace, accompanied by Eastern instruments and modes only; between them, there is no Western influence or anxiety. While a traditional Bollywood film might have inserted an extended musical number at this, the film's denouement, Supple and Sawhney use only this subtle instrumental reminder of the Indian roots of the primary narrative.

The Indian music of the flute transitions into a more folk-like soundscape as Feste's solo guitar is added to the mix. As Orsino "quits" Cesario and offers Viola marriage, Feste sings the play's final song, "When that I was and a little tiny lad." The melancholy presentation of the music, along with Viola's unsmiling appearance, provide the experient with Supple's take on the ending of the play. Olivia has not married her desire, but merely a simulacrum of him, albeit in a body gendered for the conventional heteronormativity of most of Shakespeare's comedies. Viola has captured Orsino, but only because he is attracted to what Olivia is attracted to; their shared sexual interest in Viola makes her acceptable to Orsino when he can no longer hope for Olivia's favor. The lines of the song are paired in such a way as to further elucidate the situation: Olivia and Sebastian kissing are musically matched to "a foolish thing was but a toy," and Viola and Orsino are shown when Feste sings that, "I came to man's estate." For Olivia, her newly-wed husband is very much a novelty and unknown quantity, as was Viola to her. As for Viola, her soon-to-be re-imposed

feminine status, marked by a new lack of independence and freedom, attributes she reveled in when she was a man, is a coming-down in the world, despite her new position as "Orsino's mistress and his fancy's queen." Indeed, for Viola, there is no promise of permanence in the text or the film's staging of the scene, and it is already apparent how quickly Orsino's fancy might shift. With this song and a final shot of the couples awkwardly embracing, the narrative ends. The credits of the film roll even as Feste continues singing, and the camera pans away from the couples out into the starry night sky.

Conclusion

Supple's gestures towards Bollywood, paired with Sawhney's equally gestural score, create an undeniably unique cinematic adaptation of *Twelfth Night* that is neither entirely Western, nor in the Parsi style of Shakespearean theatrical adaptation, nor as Bollywood as more recent adaptations like *Omkaara* and *Maqbool*.²¹ The score and ethnic factors of *Twelfth Night* do separate Supple's film from typical Western adaptations, and, as discussion of the music has shown, it does not engage in the metadiegetic song and dance numbers of a true Bollywood production.

Gopal and Moorti note, "Noted documentarian Nasreen Munni Kabir describes Hindi film song as 'the only truly original moments in Hindi film.... I mean you couldn't use the songs say from *Border* and put it in another film. Everyone goes on about the 800 or so films produced in India but 790 seem to have the same story. It is mainly the music that shows fantastic new energy and originality.'"²² The same can be said for adaptations of *Twelfth Night* that retain the original language: the story remains the same, but the music contributes significantly to the essential differences of each work. Supple's production complicates the play by adding ethnic and racial aspects to the play text, adding to the already-present Otherness of gender and social status and overlapping with them. While the film attempts to be "colorblind" in the casting of Illyria's citizens, it uses race as a marker of difference in the twins, and this in turn has resulted in a soundscape that belongs to this film alone and differentiates it from other adaptations of the same material. Without question, the musical material created by Sawhney using a mix of Indian classical music and current technological approaches from club and theatre music exoticizes Viola and Sebastian, even more than their ethnicities alone would in a production that casts actors of various racial backgrounds. It emphasizes the common interpretation of the outsider while paying homage to the musical numbers that mark major differences and tensions in Bollywood cinema, although, in keeping with the spirit of the play text, remains reserved, not engaging in the spectacle that, seemingly natural

in other films, would be out of place in this context. Supple's direction indicates that while there is considerable room for misrule here, it must be limited to that which a Western household, not an Indian one, would deem within the bounds of cultural normalcy. Thus, Sir Toby and Sir Andrew indulge their senses playing Western instruments in their jam session rather than breaking out into a more spectacular song and dance. It is clear though both this episode and the structures of Illyria that Viola and Sebastian are in the West. Had Supple reversed these circumstances and had the twins arrive from the West to an Eastern or Indian Illyria, the score would perhaps necessarily have featured a big show number for the catches instead of rock.

Ultimately, Supple and Sawhney's film might be accorded the label of post-Bollywood in that it engages with a number of Bollywood conventions as well Western practices. Indeed, it may well serve as an example of ways that Bollywood has spread beyond India and other East Asian communities and in the course of doing so has itself adapted to some Western cinematic practices and been adapted in turn. In *Twelfth Night*, we experience a work that dichotomously borrows from and applies standards of art from multiple cultures while keeping them separate, and retains scoring traditions from the past while integrating new musics and musical approaches, resulting in a complex work that can be both frustratingly hidebound and innovative at the same time. It would be tempting to think that the post-Bollywood status of such a film might include the avoidance of the more gendered, classist scoring techniques employed in *Twelfth Night*, but instead the heightened sense of binaries and socially restrictive worlds depicted in both Bollywood and Shakespeare only reify their use. Just as the "collision of two worlds"²³ is a well-known Bollywood trope, so in this case is the collusion of those spheres.

Notes

1. Gopal and Moorti, *Global Bollywood*, 1.
2. *Ibid.*, 3.
3. Gokulsing and Dissanayake, *Indian Popular Cinema*, 98.
4. Cartelli and Rowe, *New Wave Shakespeare on Screen*, 28–29.
5. Nestruck, "A Sexy, Kinetic Dream," R1.
6. Supple, *Twelfth Night*, 2003.
7. Callaghan, *Shakespeare without Women*, 33.
8. Gopal and Moorti, *Global Bollywood*, 4.
9. Trivedi, *India's Shakespeare*, 13.
10. *Ibid.*, 15.
11. *Ibid.*, 21.
12. Säckel, Göbel, and Hamdy, *Semiotic Encounters*, 8.
13. Gopal and Moorti, *Global Bollywood*, 6.

14. Lowe, "Claiming Amadeus," 103.
15. McClary, *Feminine Endings*, 12.
16. Garber, *Vested Interests*, 37.
17. Trivedi, *India's Shakespeare*, 47.
18. Bloom, "Thy Voice Squeaks," 40.
19. Bloom, *Voice in Motion*, 187, 15.
20. Bloom, *Voice in Motion*, 8.
21. Gruss, "Shakespeare in Bollywood?" 223–38.
22. Gopal and Moorti, *Global Bollywood*, 5.
23. Gopal and Moorti, *Global Bollywood*, 7.

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