

SOCIAL CHANGE: SHAKESPEARE'S IN MODERN INDIAN THEATRE

Snehi,Research Scholar, Dept. of English,
Monad University**Dr. Veer Singh**Research Guide, Dept. of English,
Monad University

ABSTRACT

William Shakespeare's works are widely regarded as the pillar of English literature in Western society. An understanding of Shakespearean literature is a form of symbolic or cultural capital, and a lack thereof signals that a person is uncultured, uneducated. However, in his own time, Shakespeare was not so highly regarded. To fully understand the evolution that Shakespeare and his works have undergone, one must consider the modern memory politics that reify the contemporary interpretation of Shakespeare in the Western world at lieux de memoire (places of memory), which are shaped by the tumultuous sequence of historical movements that formed Shakespeare's image. The Globe Theatre is a powerful place where the writer's memory is actively curated to cement his legacy into a cohesive narrative. This narrative is selective by nature, unable to include all aspects of Shakespeare's history. To fetishize means that a person, idea, or narrative, is first objectified, then given power as a fixed object of fascination. This fetishization also solidifies its reputational politics. As a fetishized object, any nuance is stripped away, and we are discouraged from understanding the inner workings of how it is reified and normalized. Because of this fetishization, a simple, unproblematic narrative is created.

Key words : English literature, Globe Theatre, powerful

INTRODUCTION

Theatre has its root from the ancient time of human communication. From the childhood days of theatre it caters pre-literate community member's information, education, entertainment, socialization & also creates the platform of debate & discussion. The terminology Development refers "improving the living condition of society". In every corner of the developing world theatre is approved as an effectual element for social change as well as behavioral change. From the period of early 1940's western researchers used to believe that the mass media could enhance the growth of development process more effectively. In fact, the traditional media or the folk media were eschewed in the literature of development literature. But from the 1970's a new concept in development communication arena started to flourish. This new approach focused on participatory communication consisting of interpersonal & group communication. Then the necessity of traditional media for communication purpose in a complex social system was realized by the researchers because traditional media have a deep rooted entity in every culture. Marginalized people of grass root level are also very much familiar with the various forms of folk song, dance, and drama. So it was thought that diffusing message on development through folk media it would be more approachable to the rural people who were the real target of the development communication and it would encourage them to participate in the communication process & ensure the two way process in communication. Theatre – the traditional performing art is also changing, improvising & modifying itself to the needs of the changing situation & become relevant in society. Over the decades theatre emphasizes the themes related with the agriculture, literacy campaign, social harmony, peace building, national integration, girl trafficking, child labour, child abusing, gender discrimination, religious tolerance, women empowerment, right of sex-worker, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution etc.

OVERVIEW OF THEATRE

The passion to express, to communicate & to share the ideas-opinions-emotions-believes gave inception to

performing art. Performing art has an enormous artistic value. Theatre is a major functional & spontaneous expression of performing art. Primitive men adorned their caves with wall painting, artifacts, and hieroglyphics to transmit their experience from one generation to another. Theatre emerged from age-old myth, ceremony & ritualistic activities of a culture. It has its root in ancient Greece between the 550 BC-220 BC. The Indian theatre has also a long historical value. After the development of Greek & Roman theatre India among the other Asian countries first stepped into the "era of theatre". According to Shakespeare "theatre is a mirror of highlighting man's humanity and also a tool for understanding why man also finds it so easy to transgress that same humanity." It is considered as a reflector of culture specific social humanity. The transition of society and culture over the thousands of years ushered theatre with an intrinsic quality of flexibility & openness. Community theatre (CT), theatre for integrated rural development (THIRD), street theatre (ST), guerilla theatre (GT), prison theatre for development (PTFD), campaign theatre, protest theatre, oppositional theatre are the new avenue with new conception transpire in the world of theatre.

THEATRES AS A CULTURAL TEXT

Theater has been a living and critical nearness in the pre-modern world. The Chinese researcher Li Liweng writes in the seventeenth century, "A dynasty's situation in history lays on the plays it created. Consequently, while unique in relation to different classifications, the art of playwriting is certainly not a minor skill yet positions high, alongside history, account, verse and writing". Such a situation for the venue in contemporary society has been challenged and problematized. Performance scholars today, for example, Philip Auslander, question the "traditional, unreflective suppositions" that are made about live performance. Auslander assaults what he alludes to as, "endeavors to explain the estimation of liveness' invoking banalities and perplexities like 'the enchantment of live theater', the 'vitality' that as far as anyone knows exists amongst performers and events in a live occasion, and the 'community' that live performance is frequently said to make among performers and observers". Technological developments in virtual reality and correspondences have once in a while provoked the conclusion that performance center has no certifiable place any more: innovation has turned the world, and humans themselves, into a 'standing store' in which everything and everybody is instrumental, a way to be spent or destroyed, as opposed to a completely introduce end in themselves. Postmodern theory tends to consider theater to be an "interesting and underestimated activity in a wired world" and challenges whether live auditorium truly exists any more. Be that as it may, similarly vocal have been scholars and theater practitioners who guarantee for theater today a more than only minor area. In 777e Future of Theater Benedict Nightingale claims: "It has been watched that people watching film or "TV tend to recline, individuals in theater to lean forward. That non-verbal communication tells a fact. Anyway hard it might endeavor to be insignificant; the performance center can't shed the metro and religious significance it had at its unfolding"

Anthropologist and similar symbologist Victor Turner trusts that "Societies are most completely communicated in and made aware of themselves in their custom and theatrical performances.

A performance is explanatory of our mutual humanity, yet it articulates the uniqueness of particular societies". Theater analyst and artist Jane Plastow looks at the elements in an assortment of societies under pressure and comments that "The performance center not just analyzes the resultant feeling of loss of self-esteem yet additionally endeavors to partake in the recuperating procedure of attesting society and character. The verbal confrontation has not lessened; it keeps on coaxing specialists.

This examination explores the reasonability and essentialness of theater to participate in the creation and re-production of significance and social scrutinize. It claims for theater, with regards to three societies in Asia, a noteworthy area as a cultural content, in giving space to political talk; in problematising contemporary social issues; in provoking basic idea on the nature of art and performance; in investigating society itself, and matters of cultural character; and in asking a semi custom part in making community.

By ideals of being, in a general sense, a standout amongst the most community oriented of the arts, the auditorium draws in with culture at in excess of one level. Differently, it works as a trade between artistic content and

performance; playwright, peruse, actor, chief and group of onlookers; art and legislative issues; recreation and also financial matters; a space for opposition or a not as much as freeing instrument of political power. Particularly in the midst of social emergency and progress, theater finds unmistakable creative conceivable outcomes balanced in the transitional minute. It can act as a multi-layered operator in the creation and entertainment of maps of importance for the cultural gathering where it works. The venue encounter is profoundly communitarian in nature. In the midst of social conflict and emergency, components of brokenness and heterogeneity and opposing motivations may discover their direction onto the stage. This makes accessible a space for examination, oddity, obstruction and change.

The issue examined in the paper is the unpredictable relationship amongst theater and culture in some Asian social orders in the second 50% of the twentieth century. Twentieth century Asia has been a noteworthy auditorium of political, social and cultural battle and redefinition. This fact offers immense extension to examine the reaction of theater, as a type of the scholarly and performing arts, to reexamine itself

The change of theater with regards to a general public in profound and frequently brutal emergency, challenges the examiner to wander into fact discovering, investigation and translation.

The focal point of the examination is to toss light on the experience of theater at the abstract and performance levels in three Asian nations as they arranged social change: China, India, and Sri Lanka. To limit the purpose of center, the examination explores the auditorium of urban China, the Bengali venue in India, and the Sinhalese performance center in Sri Lanka. Chosen plays from crafted by a variety of playwrights are studied. They are seen inside the bigger historical, political and cultural setting inside which they emerged and to which they reacted, to distinguish examples and patterns. The hidden supposition is that such an enquiry yields noteworthy bits of knowledge into the nature of theater as a cultural content. This presumption is upheld by Johan Fornas' perception: "Representative or cultural structures reflect, speak to and thematise different parts and parts of human life, society and the outside world. Culture speaks to or refigures these other 'substances' while all the while opening an intersubjectively shared representative measurement of its own. Cultural writings reflect society yet at the same time partake in its development".

THEATRE AND SOCIAL CHANGE

Theater and social change have showed interconnections, potentially consistently in some inconspicuous way, yet graphically and diversely in the last 50% of the twentieth century. Theater talk has been bounteous and prolific in sowing the unavoidable trends inside each feature of theater, from the plain idea of its nature, to the different parts of its craft. At the same time, the practice of theater has positively not stayed unaffected by the colossal change in the socio-politico-cultural setting. The argument between social change and change inside venue has streamed with power as the century progressed. This is be that as it may, not another or sudden development. Theater has showed a nexus with society through the ages.

Theatre and Society in Ancient Greece

The verbal confrontation about the 'correct' nature and capacity of theater can be followed back during that time to the ancient Greeks: Plato's question of the writer as a man had, unfit to get a handle on the genuine nature of the real world and surrendered to whipping unfortunate feelings, and Aristotle's promotion of verse as more philosophical than history, and his barrier of theater as cathartic, all appear to point to the imperativeness of the auditorium of the day. It is to the convention of comedy of the circumstances, as a class, that we swing to investigate topical issues and earthy themes and to go up against the events and identities existing apart from everything else. Aristophanes sounds consummately contemporary to a twenty-first century crowd, with his flippant tone and political commitment. As right on time as the fifth century B.C., Aristophanes utilizes, in *The Frogs*, the parabasis or direct deliver to the gathering of people, to intrude on the action and mount a direct political report. Of course, one finds that Aristophanes composed amid the long periods of the long Peloponnesian War I which finished in 404 B.C.: social turbulence had its impact on the playwrights of the day. In Asia as well, theater of social commitment has not been unprecedented in days passed by.

Ancient Asian Theatre

In some Asian cultures we experience a comparative commitment not fundamentally in the classical mode but rather effectively in the hearty folk conventions. Be that as it may, the classical playwright Bhasa (around 400 AD) (Richmond et al 54) is known to have reinterpreted mythological or historical characters to remark on contemporary issues. The folk performances boundless in India, have generally related in differing approaches to the contemporary socio-political reality. The Jatra of Bengal, Terukuttu of Tamilnadu, Veethinatakam of Andhra Pradesh, Tamasha of Maharashtra, and Yakshagana of Karnataka, are a few cases of this procedure. Initially with solid religious affiliations, as the political life ended up stable they took to showing additionally historical, social and political themes and mythological episodes without accentuation on the religious. As Girish Karnad calls attention to, "the vitality of folk theater originates from the fact that in spite of the fact that it appears to maintain traditional values, it likewise has the methods for scrutinizing these values, of making them truly remain on their head". Karnad's remark that folk theater has been a socially dedicated space is vindicated by the socio-political themes in mythological dress which are popular right up 'til the present time.

European Theatre from the Seventeenth Century

Early European drama likewise uncovers its profound situated contribution with social substances. In Elizabethan England, Ben Jonson demands the ethical motivation behind comedy to act as a social screen and censure bad habit by disparage. Shakespeare's plays can't escape inquiries of intensity and governmental issues. In seventeenth century France, Moliere demands that the main run in comedy is to satisfy the group of onlookers, that the finish of comedy is social direction and that comedy ought to portray general composes, not people. In 1751 playwright and scholar Denis Diderot in his Encyclopedia, advocates social equality and helps prepare for the French Revolution. Unrest in the arts regularly reflects social perplexity. Like originations of society, originations of theater were being re-imagined in France: the values originated from what was before the social edges not the aristocracy, but rather the rising working class which needed a theater and a society in view of their values. In his origination of production and in encouraging a composition play that mirrored these values, Diderot attempted to change and broaden the extent of theater.

The twentieth century, full of war and brutality, delivered a tremendous assemblage of theater work. Martin Esslin writes about the recently discovered reality that saw drama and theater as a space for reflection as the century unfolded:

For the nineteenth century white collar classes, the performance center had been a wellspring of amusement, a supplier of snickers, sparkle and silly wistfulness; it had lost a portion of the more elevated capacities it had served in some before ages: lovely, religious, political. In any case, voices started to make themselves heard that the time had come to put the theater — and drama — back to its in the past sacrosanct position in the way of life as a position of genuine reflection on the condition of society, and, to be sure, a wellspring of eminent feeling and relatively religious elevate

When one thinks about the venue of Bernard Shaw, Henrik Ibsen, Bertolt Brecht and Samuel Beckett, to give some examples playwrights, Esslin's remarks are totally adept. The century that delivered the broad communications is additionally in charge of a remarkable intrigue in live performance as well as similarly in conjecturing test and a passionate search into the essentials of theater.

In the accompanying areas note is taken of the huge voices of theater practitioners and pundits who have made fundamental commitments in the late nineteenth and twentieth hundreds of years; these have affected world theater, including, to a substantial degree, Asian theater.

THEORIZING THEATRE

Amusingly, the century that has made the loudest noise about auditorium as an upstaged social practice, is likewise the century that has voiced the best enthusiasm for theater theory. This theory has picked up from an expansive scope of orders: logic, phonetics, analysis, political financial aspects, history, human sciences et cetera. A significant part of the theory focuses on the significance of dialect as the premise of human activity: this is

frequently hated by theater practitioners as a contorted co-selecting by 'scholarly theory', to the avoidance of the physical and sensual components of theater. The term 'drama' is by and large used to allude to the dramatic content in its composed frame; though 'theater' is favored as a term to allude to the play in performance. Indeed, even as the refinement amongst 'theater' and 'drama' is made, one needs to acknowledge that "recuperating the abstract does not underestimate the theatrical — and the other way around — and both together record for the reverberation of the plays in performance" (Dharwadkar 17). Theater and theory are likewise integral, since "both are thoughtful interests, despite the fact that performance center has a practical and sexy side which examination ought not be permitted to overpower". Reflection on theater practice has continued from different orders, some of which we presently note.

Semiotics: The ascent of semiotics conveyed to an investigation of theater Saussure's meaning of the sign and the signifier and the implied. Theater semiotics was embraced by different scholars. In *The Semiotics of Theater and Drama* (1980) Keir Elam endeavors to give an intelligent framework fit for representing all noteworthy activity of theater and drama: smiles, gestures, tones of voice, blocking, music, lights, character development. Essentially theater scholar Erika Fischer-Lichte writes: "Everything which people deliver is 'noteworthy' for themselves and each other, in light of the fact that people on a fundamental level live 'in a meaning world'" (Semiotics of Theater 1). This standpoint benefits shape, yet neglects to take satisfactory note of extraneous logical factors that indispensably influence theater.

Anthropology: The esteem and hugeness of 'cultural performance' was highlighted by the anthropologist Milton Singer when he attracted consideration regarding the fact that culture is created and showed in artifacts as well as in performance. Artist set up the performative as a constitutive capacity of culture. The social performance was later perceived in abstract theory by Roland Barthes and in rationality by John L. Austin who characterized 'the speech act'. The critical talk in the twentieth century has been permeated with the mindfulness that dialect serves a referential capacity as well as a performative one. In "Performance Art and Ritual: Bodies in Performance", Erika Fischer-Lichte watches that since the 1980s entertainers progressively utilize the body in brutal ways and the group of onlookers is compelled to persevere through the craftsman's plight sympathetically. "The entertainer, in this sense, endures instead of the onlookers. Their imagination 'spares' them from the tensions of savagery and agony coordinated towards their own particular body by envisioning the entertainer's torment and by endeavoring to identify with it and to detect it themselves".

In an article entitled "Where Does it Hurt?: Genocide, the Theater and the Human Body", Robert Skloot comments that the twentieth century which has created slaughter of an unpleasant greatness, has similarly delivered hypotheses of dramatic portrayal that reject the viability of sympathy, or caution against its innate threats. The writer inspects Elaine Scarry's inquiry 'What do we are aware of torment?' in her critical book. *The Body in Pain: The Making and Unmaking of the World*. Scarry immovably trusts that torment is unshareable in light of the fact that its reality demolishes the dialect important for it to be passed on. In addition, the organizing of the abused body brings out antagonistic vibe. In any case, it is Robert Skloot's conflict that we have to acknowledge shared feelings and our own particular complicity, as a part of the 'Theater of Atrocity'. These critics offer vital bits of knowledge into the idea of savagery in theater in a violent world.

Theater anthropologists Victor Turner, Richard Schechner and Eugenio Barba dive into the custom starting points of theater and make a case for its proceeded with association with the holy and the arousing. They have focussed on various Indian theater customs and performance classes, seeing them as freeing appears differently in relation to content based theater. Their accentuation is on the exacting Physical teach, custom reiteration and 'defamiliarizing' style of move frames like Kathakali and Odissi. A risk of anthropological standpoints is that they have a tendency to enjoy a transculturalism that prevents the disposition from claiming societies.

Feminism: Feminist speculations have been energetically connected to the investigation of theater and drama. These are profoundly worried about the social portrayals of women, in some cases as assignment of women to manly viewpoints, on occasion as manly dream far expelled from real women. Sue-Ellen Case displays a basic

perusing of Aeschylus' *Oresteia* 2 as "a content vital to the formalization of misogyny" "These are fascinating readings, yet the internal looking concentration has a tendency to be 'universalist' and may downplay specificities of setting.

Materialist Theories: Another way to deal with theater is to perceive that auditorium occurs in a bigger setting and is personally connected with the world. Changes on the planet can't however create changes in theater. Marxist and realist scholars have investigated how theater identifies with the powers at work in the setting where it is created. Raymond Williams underlines the relations between socio-economic and literature and presents the possibility of the 'predominant', the 'lingering' and the 'emanant' (*Marxism and Literature* 121-7). Most Marxist theory focuses on the determinant powers of economics. In *Radical Tragedy* Jonathan Dollimore talks about the political power of theater. Realist hypotheses have returned to grant the interest for a comprehensive comprehension of theater, associated on the material states of life and culture.

Postcolonialism: Postcolonialism tries to depict the contemporary circumstance and its way of life by focussing on the impacts of Western colonialism and its era of domination until its disintegrating in the last 50% of the twentieth century. 'In spite of the fact that political independence has been won by the nations before enslaved by the West, new types of domination have developed, primarily military and financial. Postcolonial theory has taken different courses to delineate complex postcolonial circumstance around the world. Palestinian-American Edward W. Said dispatches an investigation of 'orientalism' and the deviated divisions amongst 'arrange' and 'occident' to the benefit of the West. Said finds that examples of severe orientalism are to be found in jingoistic and supremacist literature, as well as often in the 'magnum opuses' of the West "Most professional humanists can't make the association between the drawn out and shameful pitilessness of practices, for example, subjugation, colonialist and racial mistreatment, and royal subjection from one viewpoint, and the poetry, fiction, and logic that takes part in these practices on the other"

(*Culture and Imperialism*). Said challenges the standard of Western craftsmanship; his later work moves toward recognizing and tolerating the fact that hybridity exists and develops as social characters interconnect in a transitory and diasporic world.

Other great critiques in the postcolonial mode have originated from Frantz Fanon, Gayatri Chakravorty Spivak and Homi Bhabha. The postcolonial writers' venture is to offer voice to persecuted groups by comprehension and evaluating the structures of mistreatment; similarly, by articulating and fortifying liberation and revolution. These critiques expel theater from the fringe of basic notice and bring up the shade on issues that are increasingly stubborn on being surrounded and perhaps replied.

CONCLUSION

Theatre is a mechanism of social analysis which can make deep impression among the audience. The principle of participatory communicational nature of theatre is very much impressive. The need-based approaches of theatre in India empower the marginalized people of grass root level. When mass media of India closely attached with commercialization the years long traditional media still work for micro-agenda. Theatrical form of communication enriches individual's development as well as community development which is significant for overpopulated country like India. Conventional theatre along with new experimentation enhances the growth of development process in India. Multiple theatre groups throughout the country deal with different issues. Plurality of expression in theatre strengthens the democratic base of India.

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