

SHAKESPEAREAN THEATRE TO CONTEMPORARY INDIAN STAGE PRODUCTIONS

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ABSTRACT

As a result of British colonialism, people in India have become familiar with the works of William Shakespeare. Many Western works dominated the educational curriculum of the British Colonial period which led in a boom of performances of Shakespearean plays as well (Subramanian, 2017). (Subramanian, 2017). As a consequence of this, by the middle of the twentieth century, a significant number of Indian authors and playwrights had begun the process of reading and writing extensively about Shakespeare. The first generation of writers who began to practise Shakespearean plays included eminent literary personalities such as Girish Chandra Ghosh, Bankim Chandra Chattopadhyaya, Rabindranath Tagore, Gopal Ganes Agarkar, Kainikkara Kumara Pillai, Harivanshrai Bachchan, Masti Venkateshesa Iyengar, and H.S. Shivaprakash. Others in this first generation of writers who began to practise Shakespearean plays included Shakespearean plays were a significant source of inspiration for contemporary Indian theatre of the 20th century in terms of the themes that were explored, the structure of the plays, the art of character development, and the genres that were utilised. The most significant influence that Shakespeare's plays had on Bengali and Assamese theatre was seen in both of those countries' theatres.

KEYWORDS:- *Shakespeare, theatres*

INTRODUCTION

The transformational process that leads to the creation of theatre is referred to as the process of theatrical domestication. Since the time of the Indian Renaissance, which occurred following the colonial period, the practise of adapting and localising foreign literary works, such as plays and other literary works, has been common in India. However, it is important to highlight that the process of domestication of literary texts and pieces is not the same as the process of foreignization of those same writings and pieces. The task of domestication requires the translator to adopt the technique of expunging the non-native components of the source text and replacing them with features that are firmly rooted in the local culture. Within this section of the foreign text, the translator makes an attempt to infuse elements of the original culture, values, and morality. As a consequence of this, through the process of domestication, the intended audience or the readers can connect with the piece of literature from another country in a straightforward manner (Mitra, 2017). In the process of foreignization, a literal translation of the text into the target language is carried out. As a consequence of this, it is extremely challenging for the reader or the audience to create a connection with the text or the performance. The act of reading or studying the performance can be challenging since, despite the language similarities, the text is nonetheless quite densely packed with references and allusions to

other countries and cultures. This makes it difficult to decipher. Therefore, between the processes of domestication and foreignization, domestication results in a higher level of effectiveness for both the readers and the audiences (Yessler, 2019).

OBJECTIVE

1. To study on influence of the british on india.
2. To studies the traditional forms of Indian theatre with Shakespeare

THE BRITISH HAD A SIGNIFICANT INFLUENCE ON INDIA.

The 18th century in India was a time of internal power struggles, and as a result of the Mughal Empire's waning influence, the British officials were presented with the ideal opportunity to establish their control over Indian Territory. This occurred during the time period. They accomplished this by engaging in a large number of wars, imposing treaties on the many regional powers around the country, annexing territory controlled by those regional powers, and forming alliances with those regional powers. They were able to further solidify their authority over the country with the assistance of their new administrative and economic strategies. Their practises on land revenue enable them to keep the impoverished farmers under control while simultaneously generating enormous sums of money for the government. They compelled the commercialization of agriculture by requiring the cultivation of a variety of cash crops in addition to raw materials for the manufacturing industries in Britain. The British were able to establish a monopoly on trade with India because they had such great governmental control over the region. They were successful in overcoming their international competitors, eliminating any possibility of competition. They were able to monopolise the sale of all different sorts of raw materials and buy them at reduced prices, while the Indian weavers were forced to pay excessive prices for the same supplies. In order to safeguard the British manufacturing sector, India's exports to the United Kingdom were hit with onerous import taxes. Several investments were made to improve the transport and communication system in the country in order to facilitate the easy transfer of raw materials from the farms to the port and of finished goods from the ports to the markets. This was done in order to make the country more economically viable. In addition, the British government encouraged the education of Indian children in English with the goal of producing a class of educated Indians who would aid them in the governance of the country and bolster their political influence. The British were able to establish, maintain, and further solidify their dominion over India with the assistance of all of these strategies.

THE WESTERN THEATER CONSISTS OF:

A campaign because there was no continued tradition of the Sanskrit play production, the traditional theatrical performances of different regions were exited from the land of the theatre as mere rural entertainment, and for various reasons, an attitude of contempt or indifference towards them developed among our own people. This led to the need for a revival of these forms of theatre. To sum it all up, under the assumption that India lacked any sort of theatrical tradition, there was a concerted effort made either by "civilised" Englishmen to educate "backward" Indians about the theatre culture or by the Indians themselves to acquire that tradition. This effort got under way in earnest. Patrons and practitioners of it were those aristocratic Indians who had enthusiastically accepted not only the political dominance of the Englishmen but also their social and cultural dominance, and who, with their recently acquired English education, took a

certain amount of pride in behaving in a manner that was similar to that of the rulers. As a consequence of this, they began staging, initially some English plays in English, and then their translations and adaptations into their own languages, culminating, finally, in plays based on Indian themes written and staged in imitation of the western plays. These plays were staged in imitation of the western plays.

Shakespeare's influence on Parsi theatre includes the following

There was something resembling a rigorous history of adapting or translating and presenting Shakespeare in Urdu during the heyday of Parsi theatre a century ago. This practise was prevalent during that time period. The Parsi Theater first appeared between the years 1870 and 1910 and swiftly became a cultural phenomenon of subcontinental dimensions, comparable only to the commercial cinema of our own times. Its heyday was roughly during those years. At least 75 different books are recognised as being direct translations or adaptations of works written by William Shakespeare. They contain 23 distinct plays from the Elizabethan playwright's oeuvre and include his comedies, tragedies, histories, romances, and the so-called Roman plays. They were written roughly between the years 1870 and 1910 and cover the Elizabethan playwright's opus. Although not all of these 23 Shakespearean pieces were played or even considered worthy of being staged, nearly all of them have been translated into other languages or adopted by other authors multiple times. Also, it is pretty obvious that some of them are nothing more than rehashed versions of previously published works by authors who have achieved greater prominence and success, such as Menhdi Hassan Ashan, Agha Hashra Kashmiri, and Narain Prasad Betab. Shakespeare is an essential part of the study of English, and includes:

Ever since the nineteenth century, when the English language was first brought to India, studying Shakespeare has been an essential part of the curriculum. The Elizabethan author was portrayed in these works as an all-encompassing cultural figure with intrinsic merit and outward universality. As a result, the Shakespeare that Indian students were taught in college was nothing more than a colonial fabrication created by the British in order to instil a sense of British cultural superiority among the people who had been conquered. The success of this colonial endeavour can be seen, for instance, in the reverent manner in which some of the earliest translators and adapters approached Shakespeare's body of work and the significance of his contributions. An example of this can be seen in Mohammad Athar Ali Azad Kakorwi's "Jaam-e-ulfat," which was published in 1902 and is a translation of "A Midsummer Night's Dream" written in a rhymed verse of very variable quality. Shakespeare is viewed by the author, who served as the Naib-Tehsildar of Pandan in the Gorakhpur district, as a mediator who will bring the nations of India and the United Kingdom together in brotherhood and concord. The author says this in his preface: "if this translation proves instrumental in making the public familiar with Shakespeare and produces in our country an interest in the works of this rare and unique genius; I will consider my effort worthwhile." (If this translation proves instrumental in making the public familiar with Shakespeare and produces in our country an interest in the works of this rare and unique genius.) This is due to the fact that, in my opinion, it is activities of this kind that will, in the end, contribute to the establishment of those harmonious relations between the English and the Indians that are necessary but, unfortunately, are becoming increasingly uncommon. I have no doubt in my mind that two hearts that see their admiration and respect for Shakespeare as a source of pride will never find themselves out of sync with one another or unable to communicate effectively with one another.

The student drama performed at Elphinstone College in Bombay in the early 1860s is generally credited as the birthplace of Parsi theatre. Up until well into the 1900s, the majority of significant theatre companies

were run by old Elphinstonians who held positions such as shareholders, directors, managers, and players. It was during their time as students that these theatre enthusiasts were introduced for the first time to the world of the stage and the works of Shakespeare. In fact, they had the opportunity to put on several of Shakespeare's plays and learn from the guidance and direction of their British professors. In this initial meeting, which was carefully handled by Englishmen, it was apparent that their attitude toward the poet was one of profound respect and reverence. More specifically, the primary techniques that were followed with relation to the Shakespearean adaptations were as follows:

- a) Inserting dances and later on songs into the original text. This practise became more common as time went on;
- b) Rewriting and/or rearranging scenes of the original (by eliminating sequences and instead interweaving sequences and motif derived from other Shakespearean texts into the chosen play) with the intention of simplifying and streamlining the Bard's highly diversified and complex narrative pattern as well as pandering to indigenous tastes and values..
- c) Transforming the Elizabethan blank verse into the conventional Urdu forms of rhymed "Shers" and "ghazals" or into rhythmic, ornate, and stylized prose known as nasr-e-muqaaffer and mussjja.
- d) In the event that there is a tragedy, rewriting the concluding events in such a way that they have a happy finish.

Parsi Playwrights such as Khoni and Aaram took those elements of Shakespeare's works they desired and reworked them to meet the requirements of the national public theatre. Throughout the procedure, they frequently underwent significant changes in him

Shakespeare with the traditional forms of Indian theatre

It is also essential to keep in mind that only newly educated Indians living in urban areas started, continued, and embraced the new theatre that was being produced. Productions of the newly organised travelling professional theatre companies did occasionally reach a few tiny towns in certain regions, and they were also admired in those communities. But the new theatre never established any kind of connection with the countryside, which is where, in many different places, the traditional theatre continued to thrive and enjoy widespread popularity.

Struts are a part of life in India. The folk theatre, together with the shops, stalls, rituals, and public restrooms, is open to the sun and the gaze of the audience members. The common people of India aren't familiar with the concept of a closed theatre at all. When the British first began implementing their educational system in the nineteenth century, they also began implementing the notion of the picture frame stage at the same time. A few theatre halls designed in the mid-Victorian style with plush curtains, gilded chairs, and chandeliers were constructed in the large cities that were the epicentres of the development of the amateur movement. In spite of this, traditional dance dramas, pageants, operatic ballads, and folk plays continue to entertain audiences in the open air in 700 000 villages across India. The traditional performance is staged in a number of distinct arena configurations, including round, parabolic, horizontal, square, and numerous set stages, each of which features a unique assortment of gang ways and "flower trails." 10

In Ramlila, the arena is divided up into a few different settings, each of which has acting on a different level. Ravana sat on a high pedestal, which served as his throne, in one version of the Angada-Ravana Samvad scenario that was performed on the street. At the same level as the ground, a slope of land went to the other side, where Rama, Lakshmana, and Sugriva were sitting on a platform. An L-shaped level ground stage with bamboo railings along the borders was reached by a gangway that was positioned at an angle to the main strip at night. Angada was having a discussion with Ravana while standing on a round low stool that was located on one side of the gangway. The chorus sat at another level, and Sita sat in view in Ashok Vatika like a prisoner in a different place.

These numerous stages stood out like islands in the midst of a sea of people. Voices, chanting, and conversation emanated from a variety of locations, creating a stunning vision that was uncomplicated, personal, and left out many details.

The Ramayanis are an essential component of a Ramlila performance. They are the individuals who sing poems from the Ramayana in chorus. They are seated in a circle, with their legs crossed, monkey-fasldohtion style, and a yellow-leafed Ramayana, which is illuminated by oil candles, is laid out on a mat in front of them. As they sing in extremely high voices, the light casts a golden glow on their faces, giving the appearance of a warm glow. They make a melody that is metallic and caterwauling, and they hold tiny bronze cymbals that operate as rhythm and drone instruments. The Ramayanis remain silent whenever one of the characters is speaking. They sing out the lines in the local dialect that the actors utter. A rhythmic "hay-haaa" is added at the end of each quatrain. This note acts as a carry forward note to the following quatrain. They chant the words, doubling and quadrupling the tempo, whenever the drama calls for a description of the scene, the inner thoughts of a character, or a philosophical comment.

The Vyas, who plays the role of the director, wears a white turban, tunic, and dhoti and stands close to the actors while openly directing them. Every single character has a monosyllabic or split monosyllabic speech pattern, and they all drawl their words in order to spread them out and make them more understandable. The time it takes to deliver the speeches is three times longer than the time it would take to deliver them regularly. Even when a character is furious or in a hurry, he only uses one syllable at a time when he talks. As an illustration, Sita instructs them to "Kindly travel immediately to the forest in order to harvest fruits." "Kind-ly-ey pro-o-ce-eed qui-ick-le-ey to-oo the-eefo-res-t to-oogaa- therfrui-ts," her delivery would sound like.

When one of the main characters delivers a significant conversation, message, or sentence, it is always preceded by a loud ejaculation from the Vyas: "Bolsiapatirama Chandra ki jai!" ("Proclaim the triumph of Raja Rama Chandra! ")

Even in modern times, a common man in the Varanasi region of India is able to comprehend Tulsidas' Ramcharitmanas. However, in other regions of North India, the text has a more archaic feel. Throughout history, local playwrights have written the Ramayana in a variety of diverse draleets, including regional draleets, simple Hindi, and Urdu. These playwrights are credited with popularising the Ramlila tradition. In Delhi, Punjab, and Rajasthan, the performance might take place either on platforms out in the open air in the style of folk theatre, or on a proscenium stage.

On a proscenium stage in the towns, Ramlila is performed in a style that is a hybrid of folk theatre, some aspects of classical theatre, and a touch of Western theatre. In most cases, the crudely painted drop curtain

depicts King Dasaratha's court or Rama and Sita seated on a throne with a canopy above them. The pit is where the orchestra, which includes a harmonium master, a violinist, a flute, and a drummer, may be found performing. A firecracker is allowed to go off as the first scene of the play. The curtain is drawn back to reveal the entire cast, all of whom are male, fully made up, standing with their hands clasped together and their eyes closed while singing the mangalacharana, which is a prayer song set to a classical raga. The performance drags on from nine in the evening until two in the morning, telling a piece of the plot with a considerable deal of singing, dancing, and theatrical speech, as well as a large number of swordfights, comic interludes, and tableaux.

In some performances, a man recites verses from the Ramacharitmanas while seated on stage in front of an open copy of the text that is propped up on a low stool called a sardayood. The action on the stage comes to a halt whenever he starts singing. The continuous action comments on, illustrates, and externalises the feeling of the characters, who act out quietly or in simple prose what the singer recites. Also, the continual action illustrates the feeling of the characters. In the grounds of her palace, Sita does not utter a sound when she first lays eyes on Rama for the very first time. The singer is able to convey her innermost thoughts. Or, when Rama, Lakshmana, and Sita are leaving Ayodhya for the jungles, beginning their fourteen-year banishment, and bidding farewell to their family, the action on the stage is carried out silently while the singer chants the feelings of the characters. This occurs when Rama, Lakshmana, and Sita are leaving Ayodhya for the jungles, beginning their fourteen-year banishment, and The performance is enhanced as a result of this addition.

There is not a professional theatre company in the northern region of India. The religious celebration known as Ramlila is the single most important contributor to the persistence of the dramatic condition, and it is superior to any other form of folk theatre in terms of its scope and impact. It penetrates even the most remote hamlet, enters each and every home, and exerts the most powerful impact on the artistic and intellectual lives of the people.

THE INDEPENDENT THEATER

There has never been as much drama in the globe as there is right now. We were kept up to date with the drama by radio, films, television, and video. The 9th World Congress of the International Theater took place in Helsinki, Finland, and then Vienna, Austria, the following year. In June of 1961, the President of the International Theatre Institute, Arvi Kivikimaa, presented the idea of establishing a World Theatre Day on behalf of the Finnish Centre of the International Theatre Institute. Since 1962, each 27th March (the date of Opening of the 1962' theatre of Nations' seasons in Paris), World Theatre Day has been honoured in numerous and various ways by the now almost 100 ITI National Centers throughout the international as well as other members of the world theatre community.

The role of human nature and psychology as fundamental components of drama: conflict

Natyashastra was written by Bharata, and its purpose was to recount the history of the battle that took place between the gods and the demons, as well as to celebrate the eventual triumph of the gods and humanity. However, the devils in the audience felt extremely insulted by what was said. As a result, they made use of their superhuman abilities to sabotage the performance by immobilising the actors' words, movements, and memories. This caused the show to be cut short. In retaliation, the gods engaged the demonic beings in combat and slaughtered them. Since many of them disputes are the fundamental components of drama, every

moody is ambitions, whether they come from god or devils. 25 Either they have conflicts between their emotions and their intellect, or they have conflicts between their emotions and aspects of character that have developed as a result of habit and custom. Therefore, the conflict in Hamlet is between the desires for vengeance and possibly also of love, which are at war with a particular quality that Hamlet himself identifies as religion and which we might call moral scruple; in Othello, the conflict is between the desires for passionate love and the feelings that have developed as a result of conscience. The same phenomena can be seen in Antony and Cleopatra as well as in Coriolanus.

Aside from this, the two most distinguishable characteristics of the Shakespearean type are the allusion to supernatural forces that are operating covertly but surely and the peculiar relationship that the hero bears to his surroundings. Both of these characteristics are characteristic of the Shakespearian type. The supernatural aspect, which is presented in its most overt form in Hamlet and Macbeth, is at its most muted in Othello, which is most like a domestic sort of play, although even there it is subtly marked. However, as it has been observed, it is only rarely enunciated in a purposeful manner and is alluded to in all the plays. However, the relationship of the hero to his surroundings is undeniably the most distinctive hallmark of the Shakespearean species.

Every single one of Shakespeare's heroes is placed in a situation in which they, on their own, are unable to fight fate. Macbeth, emotional and weak, yet ambitious, met by the witches and goaded on by his wife. Hamlet, the religious and the lover, doomed to get the world in order; Othello, stupid and unintelligent, fiery in his passion, set opposite to Iago; King Lear, conceited and proud, unobservant and credulous, faced by his evil daughter and by Cordelia; and Macbeth, emotional and weak, yet ambitious. Lady Macbeth, who is cold and self-seeking, is put in the position of having to face temptation. If Othello had been replaced by Hamlet or Hamlet had been replaced by Othello, there would not have been a tragedy, not of the Shakespearean variety or any other kind.

The tragic quality of Shakespeare's work is characterised by the hero's near-fatal encounter with forces that are beyond his ability to overcome.

Shakespeare's Historical Plays, Including:

This collection of plays includes Richard II, Henry IV Part I and Part V, Richard III, Henry VIII, King John, and Henry VI. Other plays in this category include Henry VIII, King John, and Henry VI. Shakespeare's historical plays cover 340 years of British history and create compelling pictures of English monarchs. These plays are considered to be among the greatest works of British literature. Shakespeare illustrates the frailty of English monarchy through the characters of King John, Richard II, and Henry VI. In contrast, Henry IV, Henry V, and Richard III serve as studies of kingly power. These historical plays acted as a manual for the kings of England, acquainting them with the pitfalls that were inherent in the lives of the powerful and influential. We are able to observe Shakespeare's quick development of ability in plot design and character creation via the lens of these plays. They are characterised by an ardent tone of patriotism, and they offer a wealth of poetic expressions. The dramatist's fascination in the comedic side of life is becoming increasingly obvious, and this passion is represented in the character of Sir H. John Falstaff Off. Shakespeare's comedic and tragic styles developed in parallel, with a link between them being provided by the historical plays he wrote. Historical plays are performed in the time period between comedies and tragedies; these plays serve their own unique function within the dramatic canon. One of the most important goals of the historical plays

was to instil a sense of patriotism and pride in being English in the audience members. Shakespeare's historical dramas present an impassioned argument for the necessity of national cohesion. This was, without a doubt, the largest requirement for lack in England. His genuine objective was to portray human life in both action and thought while adhering to the constraints that history had imposed on him. The histories, like the tragedies, serve as a school of discipline for the reader; however, the issue with which the reader is able to grapple is not the limitless issue of life and death; the impression that each leaves behind when it is finished is not an impression of limitless pathos or of pain that has been completely dissolved in perfect joy. They deal with the limited problems of failing or succeeding in the pursuit of a practical aim, and the impression that they leave with us is either one of wholesome mundane sadness and horror or one of sane and powerful mundane satisfaction.

Every one of Shakespeare's historical plays has a lesson about right and wrong. a form of moral retribution in the form of nemesis following in the footsteps of that self-centered king who caused their country to suffer and drown in blood. The overarching theme of each historical play is made abundantly evident. It is possible to interpret the words "whatever a man sows, that shall he also reap" as Richard II's personal motto ". Henry VI, Richard III, Henry IV, and Henry V are studies of practical success and failure, and each play includes a lesson. Shakespeare's other historical plays include Henry V, Henry VI, Henry IV, and Henry V. In point of fact, these historical plays are full of wrongdoing, which is always followed by some form of just desserts.

These plays create a profound image of the glory and responsibilities that come with having the position of king. Throughout the many centuries of historical succession, the position of king has been portrayed as one that is filled with temptations, perils, and insecurity; as well as something that may be both unjustly and rightfully acquired; and as something that is powerfully idealised to divine proportions.

The rough and rocky sea does not contain all of its water. Can remove the ointment from a King who has been anointed

The sneezes of men of the world are powerless to remove this deputy, who was chosen by the Lord."

(Richard II, Act II, Sc. 2, 54)

All facets of femininity have been skillfully portrayed in these plays at a high level.

We have images in our heads of what parenting, wifhood, and virginity should be like.

CONCLUSION

Shakespeare did not have a direct impact on the development of the film industry in India. The adaptation of William Shakespeare's plays into Glocal cinema in India has been a remarkable and innovative endeavour. Shakespeare is famous for his characters because they are still very much alive today despite the fact that India's culture has gotten more diverse. This is true regardless of the character's colour, religion, creed, or language. He passed away 450 years ago, but he left more than just his works, which provide the finest materials for film in every language, culture, relationship, and so on. Filmmakers of many generations were inspired by his plays, and he died, but he left more than just his works. The journey that William Shakespeare took throughout the world is described in terms of his popularity, universality, and timelessness, in addition to the method in which he was received in a variety of countries located all over the world. Even

if their reactions to Shakespeare were somewhat different, they all contributed to a better comprehension of Shakespeare's position in the literary world of today. Shakespeare's writings have helped him earn a reputation that spans the globe, particularly for the characters and concepts he created.

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