



COMMON PEOPLE AND RELEVANCE OF SHAKESPEAR'S THEATRE

Snehi,

Research Scholar, Dept. of English,
Monad University

Dr. Veer Singh

Research Guide, Dept. of English,
Monad University

ABSTRACT

Shakespeare, Theory and Performance is a pioneering collection of important essays that relate the abstract theory of Shakespearean criticism to the realities of performance. The collection covers a wide range of sources and inspirations, from classic literary, performance, and historical criticism to modern cultural theory, and brings together significant names from both spheres. They raise problems regarding the role of performance critique in contemporary, frequently conflicting debates about cultural materialism, new historicism, feminism, and deconstruction. This is an intriguing and fascinating book that will be essential reading for students and academics of literary and theatre studies. This paper concludes that theatre plays an effective & crucial role in conflict resolution, cultural identification, community development, in different social issues to the grass root people.

Keywords: *Shakespearean, Theatre, India*

INTRODUCTION

The second reason for the relevance of Shakespeare in 21st century is illumination of the human experience. His insight in human nature and sensitive imagination ranging over all time and place are more transcendental than any other versatile poet. He has an incredible unmatched prospect on human psychology with abstract theme that exhibit the harsh truth of the beautifully twisted universe rounded with such characters. We may call Othello a drama of deception or self deception; Macbeth, a drama of ambition; King Lear, a drama of social pride and Antony and Cleopatra, a drama of unlawful love. This abstract notion of human life is given a tangible and concrete shape. The genius of Shakespeare is so variegated versatile and relevant that any one theory becomes limited in unfolding its meaning. Packed with layers and layers of meaning, capturing all nuances of human psychology, repertoire of plethora of emotions, the plays of Shakespeare defy anyone interpretation as inadequate. The fair and equitable representation of women in Shakespeare's comedy has relevance in twenty first century. Though the feminist critics of Shakespeare have unnecessarily and unjustifiably divided themselves into two ideological groups – one emphasizing that he had an obsession with male themes and male characters while the other highlighting in his plays the portrayal of emancipated female characters are just as much strong, forceful, outspoken and modern as his male characters, sometimes submitting to male dominance but other times outwitting men. Shakespeare evinces an insight not only in the women of seventeenth century England and Europe but in the timeless and universal women. Shakespeare is most definitely relevant today for he has introduced thousands of words and phrases to English language, along with new concepts and grammatical structures. While Shakespeare's language sometimes seems antiquated to modern eyes it was quite daring and forward thinking for the time, and Shakespeare literally coined words to describe previously

CORRELATION BETWEEN THEATRE & DEVELOPMENT: CRITICAL ANALYSIS

When electronic media failed to left strong emphasis on the people of less developed countries (LDC) the re-emergence of traditional culture became necessitated. By 1970's theatre began to work as a viable tool for popularization of education with adults and children in sub-Saharan Africa, Indian subcontinent and Latin America. The author of History and Theatre in Africa Eckhard Bretinger opines: "The rise of Theatre for Development also marked a change in international relations. It was both the symptom and the result of the failures of 20 years of development policies that had insisted on the implantation of the materialist and technological

culture of the North as the only possible road to the development, irrespective of the cultural and social environment.” Srinivas R. Melkote & H. Leslie Steeves in their book *Communication for Development in the Third World: Theory and Practice for Empowerment* observed Brazilian educator & philosopher Paulo Freire probably the most influential scholar to apply liberation theology in education & communication in development substance. In his notable book *Pedagogy of the Oppressed* Paulo Freire argues that development communication should be exercised as a dialogic process between communicator & communicates. Influenced by the Freire’s academically influential work Augusto Boal developed the idea of theatre of oppressed (TO). Augusto Boal conducted experimentation in August, 1973 in the cities Lima & Chiclayo on the people’s theatre in Peru. His objective was liberation of the viewer by theatrical performances. He used a strategy for transforming a viewer into an active participator. The four stages were:

- Knowing the body
- Making the body expressive
- The theatre as language
- The theatre as discourse

A new term ‘applied theatre’ expanded throughout the world for spreading developmental ideas to marginalized people. Generally theatre communicates with its viewer at interpersonal level & small group level of communication. Because of physical proximity, emotion, trust worthiness message content became more relevant to the viewer. Direct communication with live reality makes receiver active in communication process. Participation of local people, the use of local languages and dialects & addressing local problems increase the acceptability of theatre. Viewer feels cultural affinity with the self development mode of the medium. As a result they spontaneously involves with the process of communication. Dialogical theatre initiates active participation of receiver. Theatre is a very low cost medium. But it enjoys a very high popularity with powerful impact in many developing and underdeveloped nations. Developmental issues presented in a form of edutainment gives a new insight to the community members & enhance the possibility of discussion. Theatre has become part & parcel to compress the communication gap between different social classes in the unequal power relationship of complex social organization

IMPACT OF BRITISHERS ON INDIA

The western drama and theater entered our country as components of the way of life of the vanquishers, who in-“ all around arranged way, intentionally attempted to demonstrate that contrasted with the western, the Indian culture was mediocre, trivial and undeveloped. The British rulers presented an instructive framework which on one hand, shrewdly debased Indian history and cultural traditions and on the other, made the most and proficient more commonplace to white collar classes in the urban focuses new western training have been discovering that the Sanskrit drama isn't just substandard compared to the dramatic works of the Greek, Shakespearean or other European playwrights, yet considered as resplendent and overstated dramatic verse

Western Theatre

A battle since there was no proceeded with custom of the Sanskrit play generation and the traditional dramatic exhibitions of various locales were left from the place that is known for the auditorium as unimportant provincial excitement and for different reasons, a disposition of hatred or lack of interest towards them created among our own kin. By and large, assuming a sort of showy vacuum in India, a battle by the Civilized“ Englishmen to start the backward“ Indians into the venue culture, or by the Indians themselves to secure that culture, began in right sincere. Its supporters and practitioners were those aristocratic Indians who had energetically acknowledged the political mastery of the Englishmen as well as their social and cultural control and who with their recently gained English training took a sort of pride in carrying on like the rulers. Thus, they began organizing, at first some English plays in English and afterward their interpretations and adjustments into their own dialects, coming full circle at long last, in plays in view of Indian subjects composed and arranged in impersonation of the western plays”

Influence of Shakespeare on Parsi theatre

During the day of Parsi theatre a century ago, there did exist something like a rigorous tradition of adapting or translating and staging Shakespeare in Urdu. It was between 1870 and 1910 that Parsi Theatre emerged and quickly became a cultural phenomenon of sub continental proportions, comparable only to the commercial cinema of our own times. It has been identified that at least 75 texts are direct translations or adaptations of Shakespeare. Written roughly between 1870 and 1910, they cover 23 distinctive plays from the Elizabethan playwright's creation and incorporate his comedies, tragedies, histories, romances and additionally the supposed Roman plays. Each of these 23 Shakespearean writings was interpreted/embraced more than once and by various writers, despite the fact that not every one of them was organized or even stage commendable. Additionally some of them are obviously close to a repeat of effectively existing writings by more fruitful and built up writers like Menhdi Hassan Ashan, Agha Hashra Kashmiri and Narain Prasad Betab "Shakespeare : A central component of English studies :-

Shakespeare was a focal part of English examinations even since its presentation in India in the nineteenth century. These examinations anticipated the Elizabethan writer as a solid cultural symbol of all inclusive and outer esteem. All things considered the Shakespeare that was taught in school to Indian understudies was nevertheless a frontier develop used to instill a feeling of British cultural matchless quality among the colonized individuals. These pioneers project's achievement can be proving, for instance, in the very adoring state of mind of a portion of the early interpreters/connectors towards Shakespeare's work and worth. One such case in Urdu is Mohammad Athar Ali Azad Kakorwi's `Jaam-e-ulfat`, a 1902 interpretation of "A Midsummer Night's Dream in rhymed vase of exceptionally uneven quality. The creator, who was the NaibTehsildar of Pandanin Gorakhpur locale, considers Shakespeare to be a mediator who will bring the British and Indian nations together in companionship and congruity. In his introduction the writer composes: if this interpretation demonstrates instrumental in making the general population comfortable with Shakespeare and creates in our country an enthusiasm for crafted by this uncommon and one of a kind virtuoso; I will consider my exertion beneficial. This is on account of in my view, it is things like this which will at last help build up those agreeable relations which are basic between the English and the Indians and which are lamentably uncommon today. I immovably trust that two heart which consider the adoration and respect of Shakespeare a matter of pride will never be new and out of time with each other"

Shakespeare and Indian traditional theatre

It is additionally imperative to take note of that new auditorium began, proceeded and was acknowledged just by the recently taught Indians in the urban communities. In a few districts, creations of the recently framed voyaging proficient performance center organizations did every so often achieve a couple of residential areas and were likewise refreshing there. In any case, the new auditorium did not reach the country side where in various locales the traditional performance center kept on being dynamic and prevalent."

Life in India is in swaggers. Shops, stalls, rituals, bathrooms are presented to the sun and to glare of the general population so is the society theater. The possibility of a shut performance center is relatively foreign to the Indian masses. In the nineteenth century, when the British presented their instructive framework, they likewise purchased in the idea of the photo outline organize. In enormous urban communities where the novice development built up, a couple of theater corridors were worked in mid Victorian style with rich window ornaments, plated seats and light fixtures. Be that as it may, in seven hundred thousand towns of India the traditional dance dramatizations, shows operatic songs and people plays keep on entertaining groups of onlookers in the outdoors. The society play is performed in an assortment of Arena stagings: round, illustrative, level, square and various set stages with various kinds of posse ways and "bloom ways".

In Ramlila the field has a few settings, each an alternate acting are at an alternate level. In one road execution of the Angada-Ravana Samvad scene, Ravana sat on a high platform, his position of royalty. At ground level a strip of land hurried to the contrary side where Rama, Lakshmana, Sugriva sat on a stage. A path at night points to the primary strip fanned a L-molded level ground arrange with bamboo railings along the edges. On one side of the path was a round low stool on which Angada stood contending with Ravana. The ensemble sat at another level,

and Sita sat in see in Ashok Vatika as a detainee in a better place. These numerous stages were islands in the midst of the ocean of individuals. Voices, droning, and discourse originated from various districts, offering a sublime vision – simple, insinuate, and numerous dismentioned."

The Ramayanis (the individuals who sing Ramayana verses in theme) are a vital piece of a Ramlila execution. They sit monkey-fasldohtion their hindquarters around, with a yellow-leaved Ramayana, lit up by oil lights, spread on a tangle before them. The light tosses a golden sheen on their countenances as they sing in piercing voices. They hold minor bronze cymbals which create metallic, wailing music and go about as mood and automaton. At the point when the characters talk, the Ramayanis are quiet. They sing out what the actors say in nearby discourse. After each quatrain, they include a cadenced "feed haaa," which fills in as convey forward note to the following. At the point when the dramatization requires the portrayal of the scene or the inward contemplations of a character or a philosophical remark, they serenade the lines, multiplying and quadrupling the rhythm.

The Vyas (Director), in white turban, tunic, and dhoti, remains close to the characters and straightforwardly prompts them. Each character talks in monosyllabic or split monosyllabic discourse, drawling the words with the goal that they are extended and clarified. The addresses take three times as long as it would take to state them ordinarily. Notwithstanding when a character is in a fury, or in a rush, he talks in monosyllables. For instance, Sita says: "Kindly continue rapidly to the timberland to accumulate natural products."

In the event that a vital exchange or a message or an unequivocal sentence is talked by a chief character, it is gone before by a noisy discharge by the Vyas: "Bolsiapatirama Chandra ki jai!" ("Shout Raja Rama Chandra's triumph!")

IMPACT OF SHAKESPEARE'S THEATRE ON CITIES

Effect of Shakespeare's theatre started and grew basically in those cities or settlements, which were established by the English vendors and the British rulers or where their business, mechanical or regulatory focuses were found. That is the motivation behind why this performance center got quite a lot more support and consolation in new cities like Calcutta, Bombay and to some degree in Madras, than in different regions. With the spread and solidification of the English manage, this performance center achieved all parts of the country; however it didn't begin in all regions in the meantime, nor did it develop wherever to a similar degree. Thus, its accomplishments, whatever they are, have distinctive levels in various languages and regions of the country. In Bengali and Marathi, it turned out to be most dynamic, prosperous and well known, through the start and the resulting improvement languages have been impressively extraordinary."

Impact of Shakespeare's theatre on Bengal

In Bengali, the ascent and nearly the whole extension of the cutting edge theater was affirmed to Calcutta, which was the primary principle focus of the East India Company and later the capital of the British rulers. For the Bengali's, their principle traditional auditorium the Jatra may have seemed rough and in reverse and since no convention of the Sanskrit theater was surviving, they were normally pulled in and overpowered by the curiosity, power and adequacy of the western dramatization and theater. Clearly, the acting style of this new auditorium had hardly any connection with the techniques or approach of the classical or traditional acting styles of the country. It's essential motivation and model of style and method had originated from the western theater and its well known actors despite the fact that some Indian actors may have sporadically utilized or discovered appropriate for their work, a portion of the practices and gadgets of their own traditional theater. Regardless, the enchantment of this new theater, particularly that of actors and their exceptional and alluring exhibitions; made a huge gathering of people in the white collar class, educated segments of Calcutta, actually, of whole Bengal, to the degree that a fever for theater turned into an unmistakable normal for an educated Bengali."

Another imperative component of this performance center should be noted. By virtue of its uncommon nature, and halfway as a result of the impact of the English sensational writing, especially of Shakespeare, through English training the written content and playwright got cultural significance in this new theatrical action. From the earliest starting point, the Bengali artists and composition writers were drawn towards play composing. From the center

of the nineteenth century till the finish of the fourth decade of the tenth century, playwrights like Michael Madhu Sudan Dutt, Deenbandhu Mitra, Girish Chandra Ghosh, D.L. Roy, Kshirod Prasad Vidyavinod, Rabindra Nath Tagore, Manmath Ray, Sachin Sengupta and numerous others composed several plays for this new stage, after the models of Shakespeare, Moliere, Ibsen, Bernard Shaw and others.

The stories of these plays are drawn from Indian mythological scenes, people stories, recorded occasions and contemporary social situations, however now and again the stories or echoes of some well known Muslim or the western legends or stories are likewise here. Be that as it may, the structure of these plays is akin to Shakespeare's plays or, later, to the naturalistic plays. They endeavor to introduce the contention of a person with his environment, social conditions, with different people or inside his own psyche and the characters are considered or created as in the western plays. All in all, with not very many exemptions, the inventive accomplishment of these plays is insignificant, and they are by and large minimal more than organize capable melodramas. They have neither any more profound or discerning exploration of the internal logical inconsistencies of human character nor a dangerous incongruity of situations. Do they need inventive knowledge, as well as a development in the emotional frame or a creative unique structure is additionally very rare"

Impact of Shakespeare on Marathi plays writing and stage

Like every other type of art and literature it was nevertheless unavoidable that the Marathi theater, as well, ought to be impacted by its Western counterpart. When the new century rolled over, the plain couple of impacts had turned out to be apparent when academic men interpreted the plays of Shakespeare in a steady progression. A couple of these interpretations made for successful preparations around then. Gopal Ganesh Agarkar's interpretation of Hamlet and Govind Ballal Deval's arranges adjustment of Mahadevshastri Kolhatkar's interpretation of Othello is being performed right up 'til the present time. A larger part of alternate interpretations were, nonetheless, bookish and demonstrated an enthusiasm for the abstract as opposed to the emotional viewpoint. The fact is that the establishments of the 'prose' school of Marathi show were laid by these Shakespearian interpretations. A playwright like Deval went a phase further and, in his plays Durga and Sanshay Kallol, gave us interpretations of other European plays - in the last case that of a Molieresque comedy of conjugal misconception. The better interpreters took care to adjust the first to the exigencies of our own country and our own particular culture."

In the event of playwrights of the mid twentieth century like Shripad Krishna Kolhatkar and Krishnaji Prabhakar Khadilkar the impact of Shakespeare went substantially more profound. Kolhatkar endeavored to write the sort of early Shakespearian comedy which, in spite of the fact that it doesn't speak to the bard's show taking care of business, has a surface of mind and dream that can interest the gathering of people. A muddled plot with two parallel strands of occurrences going through its course, heroes, heroines and even man-workers in sets, and a plenty of amazing turns these are the component of early Shakespeare which Kolhatkar endeavored to transplant into the Marathi theater. Added to these was a universe of songs, befitting. the custom of the Marathi theater itself since its origin.

Khadilkar's impersonation then again was subtler and more innovative. He was profoundly influenced by the Shakespeare's tragedies and such plays of his as Sawai Madhavravacha Mrityu and Bhaubandaki – both in view of various times of the Peshwa administration in the historical backdrop of the Marathas – hint at clear being impacted by the portrayal of Hamlet and Iago and of Macbeth, Lady Macbeth and even Richard II. The Villain of SawaiMadhavravachaMrityu is especially thrown in the form of Iago, however he emerges as a freely managed and artistically substantial portrayal. The Peshwa Raghobadada and his significant other Anadibai in Bhaubandaki, poiting as they do the murder of their own nephew, are near Macbeth and his woman. There is likewise a 'mirror' scene in the play which helps us to remember a comparative scene in Shakespeare's Richard II."

Gadkari, as well, was affected in his own specific manner by Shakespeare. On the off chance that one looks at the development of his best social play, EkachPyala, which is about the wrongs of drink, one discovers striking similitudes with the plot development and portrayal of Othello. The characters of Sudhakar, the saint, and his better

half Sindhu are parallel to these of Othello and Desdemona. The scoundrel Taliram and his better half Geeta are thrown in the molds of Iago and Emilia. Ramlal is reminiscent of Cassio. In any case, here the likeness stops and we go ahead to the pyrotechnical display of Gadkari's claim awesome imagination, both in the discourse and the development of the characters. The point to be noted is that Othello was especially at the back of Gadkari's mind when he composed this social catastrophe which has the setting of an out and out various social environment and of the human imperfection that weaves its major protagonist."

Relevance of Shakespeare's theatre with Gujarati drama

In another language of the western district, the Gujarati, the effect of the western theatre center was more prominent and more unavoidable from the earliest starting point, on account of the excitement and activity of the extremely persuasive, prosperous and venturesome community of the area, the Parsis, who had promptly acknowledged the western instruction and culture. The Parsis not just set up numerous enterprises and exchanges joint effort with the English traders; they additionally framed professional performance center organizations of the western sort which arranged their plays in Gujarati. The primary region of their action was Bombay, yet the effect of their work was on the whole Gujarati-speaking district, since Bombay was the fundamental focus of the recently developing industrialists, traders and other western educated Gujaratis.

By virtue of a direct of roundabout business predisposition, the Parsi as well as the general Gujarati Theater might have been, from the earliest starting point, overwhelmed by acting, display and embellishment. In any case, even here numerous capable performers went to the fore, which with their skill prevailing with regards to enchanting audiences. The plays written for this performance center were by and large impersonating the Shakespearean model and their stories were for the most part drawn from the Muslim and Indian sentimental tales and, later additionally from the mythological and historical episodes. Significantly later, plays uncovering social shades of malice were additionally written. Yet, in the greater part of them, the emotional structure was set apart by drama or sensation produced by a conflict of situations and characters, as in Shakespeare's plays, however they didn't have the ace's profound knowledge into or comprehension of human personality and conduct, or his graceful quality. These plays, in this manner, however drawing in the observers when organized, were inconsequential in a creative or artistic sense.

CONCLUSION

Shakespeare was quickly regarded as the most respected writer of all time by the educated Indian. This obsessive enthusiasm for Shakespeare led, at least among young Indian students studying the Bard's plays in schools and universities, not only to reading but also to performing his plays, first in private and then in public. However, India's relationship with Shakespeare has not been consistent throughout the last 250 years. Shakespeare's plays have seen extraordinary modifications, from being 'imitative' in the first half of the 19th century to being 'popular' in the late 19th and early 20th centuries to becoming 'urban-folkish' in postcolonial India.

Thus 'Shakespeare has come down to us, as an English man of letters, he has been separated from his fellows, and recognized for what he is: Perhaps the greatest poet of all times, one who has said it better; whose works are the study and admiration of divines and philosophers, of soldiers and statesmen, so that his continued vogue upon the stage, is the smallest part of his immortality; who has touched many spirits finely to fine issues, and has been for delight and understanding of wisdom and consolation.'³ Even today people actually enjoy seeing Shakespeare's plays in their original state with the period costume and scenery. As the entertainment in the extraordinary language, bold and memorable characters unforgettable image are the requirement of the people living in 21st century also Shakespeare's plays are relevant and may be even more relevant than they ever were.

REFERENCES

- Jain, B.B., Shakespeare's Macbeth, Ratan Prakashan Mandir, Indore, P.-9
- Das, Manoj. Shakespeare: The Seer of the Occult. The Indian journal of English studies, Vol.-XLVI 2009, P.-1
- Tilak, Raghukul. Shakespeare's Twelfth Night, Rajhans Prakashan Mandir, Meerut (U.P.), 1992, P.-13
- Bagchi, Jasodhara. "Shakespeare in Loin Clothes: English Literature and the early Nationalist Consciousness in Bengal". *Rethinking English: Essays in Literature, Language, History*. Ed. Svati Joshi. New Delhi: Trianka, 1991.
- Laurie E. Osborne. "Rethinking The Performance Editions: Theatrical and textual productions of Shakespeare". *Shakespeare, Theory and Performance*. Ed. James C. Bulamn. London and NY: Routledge, 1996.
- Bhardwaj, Vishal and Peer Basharat. Haider: The original Screenplay with English Translation. India: Harper Collins Publishers, 2014. Print.
- Orfall, Blair. "From Ethnographic Impulses to Apocalyptic Endings: Bhardwaj's Maqbool and Kurosawa's Throne of Blood in Comparative Context". *Borrowers and Lenders* 4.2 (2009). Print.
- Dalmia, Vasudha. *Poetics, Plays and Performance: The Politics of Modern Indian Theatre*. New Delhi: Oxford University Press, 2006. Print.
- Jai Pathalabairavi. by Malladi Venkata Krishna Sarma. Dir. R. Nageswara Rao (Babji). Lalita Kala Thoranam, Hyderabad. 28 Dec 2011. Performance
- Yajnik, R.K. *Indian Theatre: Its Origins and Its Later Developments under European Influence*. London: 1933. Delhi University Library. 13 Feb. 2009. Web. 2 June 2010