

INTERPRETING SHAKESPEAREAN TRAGEDIES THROUGH INDIAN AESTHETIC PARADIGMS

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ABSTRACT

Bollywood filmmakers have seemingly always been captivated by Shakespeare's vibrant world, which motivates them to reinterpret or modify his works within the framework of their own socio-cultural environment. Indian imagination and ethos have been greatly shaped and influenced by the Bard's beautiful and "universal" tales of violence, intrigue, retribution, and love in postcolonial India. The dramatist made his screen debut in Bollywood films some decades ago, and he went on to become known as the Bard of Bollywood. This essay will discuss two Shakespeare plays—King Lear and Macbeth—that are performed in traditional and folk Indian theatres. Shakespeare was commercially adapted by Indian Parsi theatre in the 19th century, and Indian cinema eventually replaced it as a source of amusement. A few recent innovative Hindi films, Omkara (Othello), Maqbul (Macbeth), and Hayder (Hamlet), have made history by addressing current socio-political conditions in India. Shakespearean plays' adaptability to the Indian entertainment business will also be examined in this essay.

Keywords: *Shakespeare adaptation, Indian Cinema, Postcolonial India, Bollywood*

1. INTRODUCTION

All people agree that one of the greatest literary symbols of all time is the English poet and playwright William Shakespeare, and throughout time, a thriving scholarly community and consumerist cultural market have developed around him. The commercial side of Shakespeare is clearly highlighted by Bollywood's filmic connection with the Bard of Avon, whose plays have been taken, commodified, and adopted in order to satisfy a wide range of audience tastes. The association between Bollywood and Shakespeare appears to have existed for quite some time, based on the industry's fascination and respect for the Bard's works. However, there is also a discernible and intricate web of economic interest that highlights Bollywood's primarily commercial involvement with the literary and cultural figure of Shakespeare. Shakespeare has become both an economic and cultural asset due to his broad and powerful global influence, which "represents international cultural capital" as well as "universal values." Conversely, Bollywood has not only turned from a "indigenous product" into a "global brand," exerting influence on the global market, the global economy, and the international culture industry, but it has also carved out a position for itself as one of the most significant film industries in the world since the advent of globalization and the rise of India as a robust economy. Shakespeare and Bollywood together, therefore, represent a new global culture and comprise a kind of cultural capital. This seemingly odd relationship between Bollywood, the popular, and Shakespeare, the highbrow, elite, may seem natural, but it is actually very complicated in terms of marketing and profit-making possibilities.

This paper delves into the politics of adaptation and appropriation that are influenced by commercial and profit-driven goals. Additionally, it explores the complex relationship between Bollywood and Shakespeare. Despite these differences, the study opens doors to dialogue between various communities and cultures that go beyond the narrow boundaries of high and low, elite and subaltern, East and West, and other dichotomies. Additionally, the study looks at how Shakespeare is able to communicate to "states unborn and accents yet unknown!" because of the works' inherent modernity and contemporaneity.

Lastly, we make the case that performing "Bollywood Shakespeare" opens up new perspectives and new ways of understanding the texts, and that these many strands of critical engagement can

successfully are "part of the larger framework of alternative reading." Shakespeare's, which fundamentally constitutes an interdisciplinary critical Endeavour. Filmmakers in post-independence India have not only appropriated or modified Shakespearean plays within their own societal and political framework, but with by means of their appropriation and adaption, they have also redefined and refashioned the Bollywood, the leading film industry in India, is depicted in this cinematic map. Undoubtedly one of the biggest film-producing cities in the world is Mumbai hubs. It's said that the term "Bollywood" is likewise comparable, the As an alternative to Hollywood, the "nerve centre of the film world," this is additionally seen as a suitable phrase moderating the cross-currents between cultures of both the West and the East.

1.1 Research Objective

- Examine the literary and cultural legacies of Shakespeare on Bollywood, following the development of his effect on Indian film.
- Examine the ways that the "universal" themes of violence, retribution, intrigue, and love found in Shakespeare's plays have impacted and moulded the Indian ethos and imagination during the postcolonial period.
- Examine how Shakespearean adaptations have evolved historically in Indian traditional and folk theatres, paying particular attention to King Lear and Macbeth productions.

2 LITERATURE REVIEW

Archer, (2022): By examining early modern England via the Gorboduc lens, Archer provides a distinctive viewpoint on political dynamics. Through the introduction of the term "pyropoetics," the article explores the symbolic application of fire in Shakespearean drama, offering a new perspective on the representation of tyranny in that era.

Bartelle,(2022). The sociolinguistic dimensions of Shakespearean emotions are examined in Bartelle's doctoral dissertation . Through an examination of the concept of the intranslatable, the research delves into the intricate relationship between language and feeling, providing valuable

perspectives on the cultural context and emotional resonance of Shakespeare's works in various settings.

Bhardwaj & Kaur's (2018) collaborative work employs a comparative methodology, scrutinising the literary aspects of vengeance tragedy within the framework of the Shakespearean adaptation "Haider." The writers illustrate how cultural and environmental changes impact how revenge is portrayed in literary narratives by contrasting the two books.

Das (2022) explores how pain and victimhood are portrayed in Indian comics, with a focus on rape-related stories. The essay clarifies the manner in which comics function as a vehicle for expressing and contesting cultural norms surrounding victimhood and trauma by analysing the narrative and visual components.

Dash, (2022). Dash's doctoral dissertation, which explores the ecological elements included into Shakespearean drama, adopts an ecocritical stance. The research offers a sophisticated understanding of ecological issues in Shakespeare's plays by analysing how nature, the environment, and human interaction with the natural world are portrayed.

Grady, (2022). Shakespeare's works explore the theme of hope, following its development from political settings to utopian aspirations. With connections to larger philosophical and political discourses within Shakespearean theatre, the book offers a thorough analysis of hope as a thematic element.

Hessell's (2022) examines Keats and Brown's friendship by focusing on their mutual readings and literary inspirations. Through an analysis of the intertextual relationships, the research advances our knowledge of literary networks and group reading practices during the Romantic era.

3 AN AMERICAN COLONIAL PLAY

The British brought Shakespeare to India in order to educate and amuse the Indians while also providing them with amusement. As she described English theatre in colonial India, Ms. Anita Das said, "The Calcutta theatre, supported by Warren Hastings, presented only British repertory,

including *The School for Scandals*, *Richard III*, and *Hamlet*, among others. One of the first English-language newspapers in India, *Selections Calcutta Gazettes* 29 reviewed *The Merchant of Venice*, stating that "On Monday evening the Comedy of the "Merchant of Venice" was performed here to a very full theatre."The other characters were generally well-supported, and Shylock never seemed to be in a position of great advantage. In order to exhibit English plays, especially those by William Shakespeare, new theatre halls were constructed in the city of Kolkata between 1775 and 1808.Regular presentations of plays such as *Othello*, *The Merchant of Venice*, *Hamlet*, *Romeo and Juliet*, and *Richard III* attracted the interest of the upper class Indians and were subsequently translated into Bengali and then Marathi. In the year 1850,

Shakespeare was translated and adapted into Bengali, Marathi, Gujarati, and Urdu, among other Indian languages.The first Shakespeare play that Munshi Imdad Ali translated into Hindi was *The Comedy of Errors* (1879).Shakespeare has been popularised among the public by the Parsi Theatre Companies in India. Shakespearean plays with folk music and dances were produced by these company theatres in the latter part of the 1800s in Urdu and Gujarati. The purpose of these theatres was to give the audience the greatest amusement possible as a means of survival, giving the plays an Indian flavour. By drastically altering the original text and focusing more on Indian taste, tones, and texture, the Parsi theatre took the liberty to Indianize Shakespeare. Prominent Indian theatre researcher Prof. Jagved Mallik makes the following argument: "The Parsi theater's Shakespeare was frequently a deviant, complex, and, at times, fragmented text—in contrast to the monolithic symbol that was taught in schools and colleges.

The founders of Parsi theatre groups appear to have had this departure from the conventional paradigm as a defining characteristic from the start.

The founder of contemporary Hindi writing, Bharatendu Harishchandra (1850–1885), openly denounced the Parsi theater's presentational style, branding it as cheap and vulgar. Rather than focusing only on amusement, he advocated for a type of theatre that would benefit society intellectually.Durlabh Bandhu is the name he gave to his adaptation of "*The Merchant of Venice*," while still upholding Shakespeare's cultural and intellectual dignity. This may be the first

Shakespeare adaption to be done in India with a political and meaningful message. By renaming characters, locations, and events without altering the plot, Bharatendu attempts to subvert the play into an Indian context. He replaced the battle between the Christian and Jewish groups in the original drama with one between the Hindu and Jain religions, creating a parallel. The play becomes political and represents the Indian independence movement against British rule by portraying Shylock as a foreign invader who seeks to take over native lands and amass wealth by using fraudulent methods to slaughter innocent people.



Figure1: A scene from The Merchant of Venice

In this scene, the titular trader Antonio is confronted by the Jewish moneylender Shylock, who demands that the bond be fulfilled. The bond states that Shylock will get a pound of Antonio's flesh if he doesn't pay back the loan.

Portia appears on the scene as the trial is going on, dressed as a youthful legal expert, and makes an argument on Antonio's side. With a deft manipulation of the bond's conditions, she makes it clear that Shylock is only entitled to a pound of flesh and not blood. By using this deft interpretation, Shylock is unable to hurt Antonio without breaking the tie.

A dramatic resolution to the play's tensions and conflicts, the courtroom scene highlights themes of justice, mercy, and the fallout from retaliation. The sequence is crucial to the play's denouement of the characters' destinies, and Portia's legal wrangling adds another level of complication.

3.1 Shakespeare on Screen in India

Shakespeare's works have been widely viewed by the general public thanks in large part to Indian cinema, aside from the stage adaptations. Throughout the last 100 years, the Indian film industry has continued to be the most well-liked. It attempted to cinematize the great literary works, such as plays, novels, and stories, thereby broadening the scope of the arts and bringing them within the reach of the ordinary masses in the subcontinent. In addition, it brought about new developments in the socio-cultural milieu of the nation. The movie industry is a religion to many Indians, and the actors are revered as gods.

Filmmakers are always drawn to Shakespeare's emotional intensity and superb portrayal of human nature, which helps them fit into the celluloid medium. A sequence from *The Merchant of Venice* (1931) was converted into a Hindi film in 1935 by Parsi actor and producer Shahrab Modi. Executed by Geoffrey and Laura Kendal *Courtesy: The Merchant of Venice as Zalim Saudagar* in 1941; *Shakespeareana* by Geofferey Khoon ka Khoon by performing in the principal role. A Bengali adaptation of Shakespeare's play "*Comedy of Errors*" was transformed into a Hindi film called "*Angoor*" in 1982 by renowned Indian poet and lyricist Gulzar .At the box office, this comedy movie was a big hit. Manju Jain, a critic, states that moving Shakespeare appropriately seems to be the only option to be "faithful" to him in a multicultural setting. Of these, the most successful—indeed, the most commercially successful Indian Shakespeare film to date—has been Gulzar's *Angoor* (1981), a full Indianization of *The Comedy of Errors*.

4 SHAKESPEARE IN POSTCOLONIAL PRACTICES OF THEATRE

In the postcolonial era, India has seen numerous adaptations of Shakespeare's plays into theatrical productions. Following independence, Indian theatre and art were reorganized and interpreted from an Indian perspective.

For the new theatrical manifestations, Indian folk and traditional theatres were revitalized. Through original Indian works, translations, and adaptations, the majority of postcolonial India's directors and writers made an effort to incorporate the amazing cultural legacy of the nation into contemporary theatre. One of the major writers, Shakespeare, was also examined from a new perspective. In an effort to decolonize Shakespeare, the current Indian socio-political landscape began to intertwine itself either in the performances or in the adaptations, resulting in the presentation of Shakespeare through various Indian indigenous theatrical styles. Shakespeare's plays were performed for the modern theatre in the second half of the 20th century, and they were also incorporated into traditional and folk theatre forms including Nautanki, Yakshagana, and Jatra. Shakespeare is becoming more and more Indianized on a philosophical level as well as via the fusion of the forms, which leads to a cross-cultural understanding of the text and practice.

The postcolonial Indian "Theatre of Roots" movement seeks to develop an indigenous form of theatre expression that has its roots in the nation's customs and cultures. The movement begins in India in the 1970s and continues, but in a different way. Many dimensions were added to the presentations by Shakespeare's appearances at the root theatres. In postcolonial theatre, the focus is shifted to the performances and interpretation, as opposed to previous presentations where the text functions as the core nervous system. Shakespeare's adaptations for the root theatre include the Bengali version of "Macbeth," which is directed by Utpal Dutt and looks into Bengali "Jatra" theatre forms as a means of incorporating native expression into the play. Rustom Bhargha claims that "Dutt's idea of presenting Shakespeare for the [Bengali] masses may have been crude, but it was probably closer to the heart of the Elizabethan theatre than most recent European revivals of Shakespeare's plays."

Shakespeare was reinterpreted using fresh ideas and interpretations after the founding of the "National School of Drama" in 1958. During the postcolonial era, the Drama School was crucial in reshaping contemporary Indian theatre. For the NSD (National School of Drama) performances with higher performative values, the plays of all the major playwrights in history have been translated or altered. B.V. Karanth's *Barnam Vanam* (1979): *The Varnam Wood*: a Hindi version

of Macbeth will go down as one of the revolutionary Shakespearean plays in Indian experimental theatre among the many experimental works produced by the drama school alumni.



Figure2: A Scene of Othello Drama

Poetic imagery was introduced into the text by the renowned Indian poet Raghuveer Sahay's Hindi rendition of Macbeth as Varnam Vana. In this storied National School of Drama Repertory Company production from 1979, B.V. Karanth, the former director of NSD, attempts to visualise Shakespeare through an Indian lens. The performance was woven together by Indian architect B.V. Kartha, a member of the "Theatre of Roots" movement, with the expressions of Yakshagana, a kind of folk theatre from Karnataka (South India). Indian imagery and stylization were introduced into the production by the form. The play introduced new aesthetics enhanced with visual and aural perception through the fusion of Karth's experimental theatrical music and Yakshagana's stylized motions. "I choose the full of sufferings," admits Karanth in his director's commentary. The play's conclusion, seen from an Indian perspective, exposed the universal primal desires of humankind.

The play's scenery, costumes, and props all represented the colours and forms of the many Asian theatre traditions, including those of Bali, Indonesia, Cambodia, and Japan. All of this was done to give the production an Oriental ethnic voice. The National School of Drama repertory company

and the Indian director B.V. Karth mounted Macbeth in a new Hindi reverse translation in a most inventively conceived production, with stylized movements by the actors and costumes inspired by Indian and Indonesian traditions. "I do not find myself capable of producing Shakespeare the way he is produced in his own country. Instead, Karthagna fashioned Yakshagana form, which has a fluid rhythm and a strong dramatic style, making Shakespeare truly 'our contemporary' for the first time in a century of Indian Shakespearean productions. It would be untrue of me if I did that. Because it is a component of my awareness and expression, I employ the Yakshagana form not for selfish reasons.

Through the use of the native stylized form of Yakshagana, the playwright is able to portray universality, strong emotions, and larger-than-life scenarios in his construction of the situations, plot, and characters for "Macbeth." When the play and the form are combined, Indian sensibility is employed to communicate the play, and the form serves to define character entrances and exits as well as the play's emotional tensions.

Additionally, the production took a bold step forward by publicly expressing an alternative viewpoint that had never before been thought of in India. The "Varnam Wood" in this production stands for a "intricate jungle of ambition," which is limited to our minds. It attempts to entangle us in its web, turning us become its own adversaries. This particular reading of Macbeth is justified by the way it became "Varnam Vana." His own mind's extension of his production of terror is demonstrated by the witches in "Macbeth." Fear-stricken, Macbeth imprisoned himself in a terrifying nightmare that was



Bengali Othello, Little Theatre Group, Calcutta, 1958. Utpal Dutt (formerly in Shakespeareana) as Othello

Figure3: A scene of Barnam Vana

An eminent Indian director, Ratan Thiyam, delivers a whole new rendition of "Macbeth" (2014) in Manipuri for the Chorus Repertory Theatre Company, setting an example of a truly postcolonial Shakespeare. In this Indian adaptation, Thiyam attempts to portray Macbeth as a notoriously ambitious and avaricious tribal chieftain, treating him as the epitome of a "dreadful disease" of unbridled desire, greed, and violence that is consuming humanity in the 21st century in general and India in particular. The drama depicts a dehumanised Indian society that, as a result of globalisation, has lost sight of its moral and cultural principles. It's a sickness that initially affects the



Figure4: A scene from Macbeth

man by getting inside his nerves and thoughts."These symptoms are not easily diagnosed because they are born inside of polluted and corrupted minds rather than being visible on the surface".Thiyam has incorporated elements of the original play into his own style, such as the dramatic moments, instigations, complexity, and conspiracies. With a postcolonial experience for the audience, his portrayal of Macbeth is the most horrifying one ever seen on stage, set against the backdrop of the global 21st century.



Figure5: A scene from Macbeth

One of the most important individuals in Indian and global theatre is regarded as Ratan Thiyam. His plays, which he writes and stages, are renowned for drawing on traditional Indian theatre techniques. The Sangeet Natak Akademi Fellowship, the organization's highest honour in performing arts, was given to him in 2012 after the Government of India gave him the Padmashri in 1989. He founded and serves as the director of the Chorus Repertory Theatre in Imphal, Manipur. The National School of Drama (NSD) head Ratan Thiyam was chosen by the Indian president in 2013 and will serve in that capacity for four years.

5 CONCLUSION

A fascinating perspective for appreciating and examining these classic works is provided by interpreting Shakespearean tragedies through Indian aesthetic paradigms. By contrasting Western drama with Eastern sensibilities, a rich tapestry of artistic and cultural cross-pollination is created, exposing universal themes that cut across many traditions. We may conclude from this investigation that our comprehension of both cultural legacies is improved by the amalgamation of Indian aesthetic ideals and Shakespearean tragedy. Indian aesthetics is a complex tapestry that skillfully incorporates universal aspects of human nature like love, envy, ambition, and the fallout from unbridled power.

Within the framework of Indian intellectual and creative traditions, the deep feelings and moral quandaries portrayed in Shakespeare's plays find resonance. Ultimately, the examination of Shakespearean tragedies within Indian aesthetic frameworks bears witness to the ageless and sublime quality of these compositions. It challenges us to see the connections between many cultural manifestations and the eternal value of Shakespeare's observations on human nature. By promoting a greater understanding of the commonalities that bind people together despite differences in geography and history, this cross-cultural discussion enhances both traditions.

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