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## Review On Role Of Shakespearean Theatre With Special Reference To India

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### 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.

**Keywords:** Shakespearean, Theatre, India.

### INTRODUCTION:

Despite periods of withdrawal, Leo de Berardinis is one of the few author-directors from the new Italian theatre of the 1960s and 1970s who has remained faithful to the spirit of experiment, and has consistently attempted to renew himself and his processes of theatre making, according to De Berardinis L (1991). Marco de Marinis covers the early years of de Berardinis' work and underlines the distinctive aspects of the productions of that period in an introduction to the interview that follows. The conversation itself delves into his perspective on theatre and theatricality in the mid-1980s. Its central theme is a discussion of de Berardinis' 1985 production of King Lear – the director's second encounter with the play – in relation to his own goals, the interpretive views of other theatre people and critics, and what de Berardinis believes we can still perceive of Shakespeare's intentions. Marco de Marinis' postscript details later developments in the director's work.

### REVIEW OF LITERATURE:

While the Tercentenary of Shakespeare's death (1916) was hardly celebrated in India and marked the beginning of a period in which Shakespeare was hidden, the

Quartercentenary of his birth (1964) spawned a large number of collections, theatre performances, and even exhibitions to pay homage to the Bard, according to Garca-Periogo, Rosa (2012). Although a special issue of the journal *Indian Literature* published in 1964 led to Shakespeare's re-emergence, Utpal Dutt's Shakespearean plays in Bengali were the most groundbreaking undertakings in the construction of a vernacular Shakespeare on the Indian stage. Following Arjun Appadurai, this study claims that Utpal Dutt's Bengali theatre shows in 1964 contributed to the "decolonization" of Shakespeare, which consisted of freeing Shakespeare "the text" and Shakespeare "the author" from imperial ties and colonial ties. Because the original place names and names of the characters are combined with the Bengali language and some unavoidable localization, two of his three theatre performances produced in 1964 – *Romeo and Juliet* and *Julius Caesar* – are symptomatic of the effects of "glocalizing" the Shakespearean texts. As a result, Shakespeare's Quartercentenary in India saw not only his re-emergence, but also the beginnings of his indigenization.

Eminent Shakespeareanist John Russell Brown developed some fascinating insights regarding the nature of performance, the state of Western 'Theatre' today, and the future potential of Shakespeare's plays while investigating the dramatic cultures of South and East Asia, according to Brown JR (2013).

Based on his experiences with popular Asian performances, he describes his ardent belief in the capacity of theatre to reach large audiences in *New Sites for Shakespeare*. It's a personal polemic, but it's also a deftly argued and stunningly powerful examination of Shakespeare's contemporaries' theatrical experiences.

This is a book that no one who cares about today's live performing arts can afford to overlook. Separate chapters address staging, acting, improvisation, ceremonies, and ritual, with a focus on the audience's experience throughout.

Shakespeare's plays extensively, almost obsessively, thematize time, according to Wagner M (2013): time is, among other things, a 'devourer' (*Love's Labour's Lost*), one who can untie knots (*Twelfth Night*), or, probably most famously, simply 'out of joint' (*Hamlet*). However, most critical analysis of time and Shakespeare tends to overlook time as an important - though elusive - aspect of stage practise. Wagner's attention is especially performative, asking after time as a stage reality rather than a literary theme or poetic metaphor, and this work seeks to fill that gap. Because the book tries to describe how time works on Shakespearean stages, he takes a phenomenological method. Wagner investigates the ways in which theatrical activity generates a manifest presence of time from philosophical, historiographical, dramaturgical, and performative viewpoints, demonstrating Shakespeare's keen awareness and use of the phenomena. The argument that theatrical time, particularly Shakespearean time, is anchored in temporal tension and 'thickness' underpins these analyses (the heightened sense of the present moment bearing the weight of both the past and the future). Wagner explores the ways in which time transcends thematic and figurative roles and becomes an integral aspect of

Shakespearean stage praxis throughout the book.

Shakespeare's plays, according to Yadav M (2014), depict the successes and failures of human responses to order. These illustrations are beautifully captured and presented on a silver screen. This report is an attempt to research Shakespeare's Indian adaption in popular culture. It examines how Shakespeare has been completely assimilated into Indian culture. The work focuses on four recent Shakespearean adaptations in Indian cinema: Vishal Bhardwaj's *Maqbool* (released in 2004; based on Shakespeare's adaptation of *Macbeth*), *Omkara* (released in 2006; based on Shakespeare's adaptation of *Othello*), Manish Tiwari's *Issaq* (released in 2012; based on Shakespeare's adaptation of *Romeo and Juliet*), and VK Prakash's *Karamyogi* (release These films were a huge hit in India, and they brought Shakespeare closer to the people than ever before. The research delves into the tactics used by cinematic representation to legitimise the prevailing social order. The article examines the ideology that influences the film's production as well as the messages conveyed via it.

The book was released by R. Cohen in 2015. *Shakespeare on Theatre* is a remarkable examination of Shakespeare's underlying theories of acting by master acting coach Robert Cohen, who pays close attention to the plays themselves and provides a plethora of relevant historical data. What he discovers will astound both academics and actors: Shakespeare's drama and acting practise were predicated on realism, though one that was distinctly distinct from the realism later found in Stanislavski.

*Shakespeare on Acting* is a fascinating look at how the plays express a deep awareness of performance while also reflecting the life and times of a singularly skilled theatre-maker.

According to Saikia P.S. (2016), Shakespeare performances play an important part in the development of Shakespeare studies in India. In India, Shakespeare performances came before Shakespeare studies. In the post-independence period, Shakespearean plays were refashioned in Indian folk dramatic styles. Shakespeare has become a household name in India because to the adaptations. The development of Shakespeare Studies in India is aided by this nurtured familiarity.

S. Llano According to Roberto Gerhard (2016), in addition to his well-known symphonic, chamber, balletic, and operatic music, Gerhard also composed pieces for radio, theatre, and television. He composed the music for ten theatre plays between 1947 and 1962, including eight Shakespeare works and Chekhov's *The Cherry Orchard* for the Shakespeare Memorial Theatre in Stratford-upon-Avon, as well as the electronic music for Bridget Boland's *The Prisoner*, which premiered at the Globe Theatre in London in 1954. 1 This chapter will detail the nature of Gerhard's various musical contributions to the Shakespeare plays produced at his foremost theatrical commissioner, the Memorial, in chronological sequence. It will also place these works in the context of British postwar theatrical culture, in which the Memorial played an important role.

T. Irish (2016) investigated how enacting Shakespeare's language through theatre-based

practise can help young people connect to a variety of human views and improve their communication abilities. I examine the history of Shakespeare's literary legacy value in formal education, as well as the ongoing contradiction between his positions as literary icon and living artist. Shakespeare, according to Peter Brook, is in risk of becoming 'deadly theatre,' i.e., admired and respected but unaware of the moment of its production and reception. A parallel might be drawn with 'deadly' classrooms, where Shakespeare is reverently taught but students find no relevance to their own lives in his plays.

Ben Jonson was correct when he asserted "he (Shakespeare) was not of an age, but for all time," according to Kumar S (2019). His design was praised by Mother Nature.' Shakespeare's enduring popularity is a testament to his relevance in the twenty-first century, for reasons such as illumination of the human experience in simple yet profoundly eloquent verse; great stories transcending time and culture; unequal character and their various interpretations; literally coined phrases such as 'to be or not to be.' Apart from that, he has contributed not only to the English language but also to the way people think and act. Shakespeare's writings are continuously generalizing, moving from the particular to the general. Thus, a play's specific plot becomes a part of humanity's overall story, and its men and women become part of humanity's 'unbroken from generation to generation' panorama. He deals with tremendous elemental passions, as well as universal joys and sorrows, so that we all share in the fate of his characters vicariously. His works are still relevant today because human nature, in its essence, is the same in all periods and times. Even in the twenty-first century, his plays are studied, performed, and reinterpreted in a variety of cultural and political contexts around the world, not because Shakespeare is renowned, but because his characters feel extraordinarily vibrant and alive to audiences. While they may be kings, queens, and princes, they face the same issues that many theatregoers do, as well as stage characterizations that people can relate to.

## **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.

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