

Theatrical Domestication of Shakespeare in India

Sk. Masumminhaj Hossain

Ph. D. Research Scholar

Department of English & Foreign Languages

Guru Ghasidas Vishwavidyalaya, Bilaspur

Abstract

William Shakespeare has always been a major influence for the playwrights and dramatists all over the world. Like all other countries, India is also no different. Playwrights of India have therefore domesticated the works of Shakespeare in their works and have made it popular to the Indian audiences as well. Therefore, in this article, the paper has traced down the prevalence of Shakespeare in the theatrical context of India. This article has also critically explored the instances of domestication of Shakespearean plays in Indian theatres. However, the popularity of Shakespeare among the Indian audience with their conglomerate culture has always been of quite importance. Therefore, through domestication, the texts of Shakespeare have become a source of great entertainment for the Indian audience.

Keywords: Shakespeare, Domestication, Indian Theatre, Adaptation, Popularity, Audience

Introduction

With the domestication of Shakespeare and his plays, the Indian Theatre has well incorporated into itself the fascination, horror and motif of revenge as well. The plays of William Shakespeare or the Bard of Avon represent the illustration of the day-to-day story of human life. The Shakespearean play therefore well establishes the stories of success and failures of human life with deep psychological explorations. From *Macbeth* to *Romeo and Juliet*, from *Twelfth Night* to *Othello*, from *Comedy of Errors* to *King Lear* and from *The Merchant of Venice* to *Anthony and Cleopatra*, each and every play of Shakespeare is a live example of the human grievances, romance, jealousy, spite, revenge and remorse. These various shades of human emotion and an in-depth exploration of the human psyche have also been well captured in the Indian Theatres. With the exceptional skills of domestication, the Indian playwrights have brought Shakespeare on Indian theatre with a subtle touch of native simplicity. Therefore, in this article, the paper aims to critically review the influence of Shakespearean plays on Indian theatres and discover the strategies of domestication as well.

In order to examine the technique of absorbing the Shakespearean flavour into the imagination of the Indian playwrights, the paper will critically review the scholarly articles and journals of previous authors. This Secondary qualitative data has been collected from the authentic sites such as, Research Gate, SagePub, Google Scholar and Shakespeare Association. In order to get a contemporary outlook on the research result, the paper has selected the journals and articles published within the last five years in PDF format. Hence, this paper critically examines the practice of domestication of Shakespeare in Indian Theatre and the Bard's appropriation by the Indian audience as well.

Prevalence of Shakespeare in Indian theatre

The plays of William Shakespeare have been introduced in India because of British Colonialism. Many Western texts dominated the educational curriculum of the British Colonial period which resulted in a proliferation of performances of Shakespearean plays as well (Subramanian, 2017). Therefore, by the middle of the twentieth century, a lot of Indian writers and playwrights started their extensive practice of reading and writing about Shakespeare. The first generation of writers who had started to practice 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 Venkateshaya Iyengar and H.S. Shivaprakash.

The contemporary Indian theatre of the twentieth century was highly inspired by Shakespearean plays in terms of theme, structure, art of characterisation and genres as well. The most prominent impact of Shakespearean plays was noticed in both of the Bengali and Assamese Theatre. However, on the other hand, a significant effect of the Shakespearean plays has also been observed in the South Indian theatrical practices as well. As per the findings of Chakrabarty (2020), Bengal has always been the epitome of culture and theatre. Though Shakespeare was introduced in Bengal on the verge of British colonialism, the practice of British drama dated back during the establishment of the English theatres. However, as per the opinion of Sen (2020), the introduction of Shakespeare in the Bengali theatre "answered to a desperate need for intellectual and psychological stimulus". The first Shakespearean play that has been performed in the theatres of Bengal was a production of *Richard III*. Initially in those theatres, native Indians were not allowed to enter. Therefore, initially, Shakespeare was introduced into Bengali Theatre in an unadulterated version. However,

in later times, as the Indians were also given the grant to enter the theatres, Shakespearean plays gradually started to be domesticated. During this initial phase of domestication of Shakespearean plays, the Bengali playwrights focused more on the comedies and tragedies of Shakespeare than his historical plays. Therefore, the translated representation of plays such as *The Merchant of Venice*, *The Comedy of Errors*, *Othello* or *Macbeth* became more prominent than the Historical plays. The direction of James Barry or Geoffrey Kendal presented these plays with the subtle touch of Indian flavour. Initially, in these Bengali theatres, British white actors were employed to enact these plays. However, during the time of James Barry a native Bengali actor, Baishnav Charan Adhya, has been cast for the role of Othello. Though this was an instance of utter trepidation for the British audience, the people of Bengal considered it as a victory and a remarkable step towards the Indianization of Shakespeare (Percec, 2019).

However, the craze of Shakespearean plays in Bengali theatre was gradually reduced during the 1920s and 1940s. In this period, the craze of Shakespearean theatre was replaced by the patriotic dramas and nationalistic play with the impending expectation of the Independence. However, later on, during the late decades of the twentieth century, especially during the 'Kallol period', the plays of Shakespeare again came into prominence under the efficient direction of Utpal Dutt. Utpal Dutt in his time added a new dimension to the domestication of the Shakespearean plays. Utpal Dutt has always believed that "the classics were not a prerogative of an élite" unless they were introduced to the people, otherwise, these plays would have "cease to exist". Utpal Dutt has not only directed the Shakespearean classics, rather, he performed as the lead actor in the plays, such as, *Othello*, *Twelfth Night* and *Julius Caesar*. Later, during 1964, he produced two more plays of Shakespeare in Bengal theatres. These plays included *Romeo and Juliet* and *Julius Caesar*. These two plays were performed at the Minerva Theatre in Kolkata. Under the direction and production of Utpal Dutt, the Shakespearean plays had reached a larger group of the audience since he presented these plays in contemporary Bengali dialect with relevant fluency. However, though he had translated these plays into Bengali with utmost care and efficiency, he had maintained the names and attires of the characters unadulterated. With this huge popularity of Shakespearean plays, his works were later incorporated on the silver screen as well with the increasing acceptance of the Indian cinemas (Etman, 2017).

In the case of the Assamese drama as well, Shakespeare has been a major influence. As per the findings of Karim (2019), the major influence of Shakespearean plays in the Assamese drama comes in terms of the inclusion of 'Scenes' in the structure of the plays. Before introduction to the Shakespearean plays, the Assamese dramas were divided into only acts or 'ankas', following the structure of the Sanskrit plays. However, in the modern times, the Assamese plays have included the scenes as well. The Assamese plays such as, *Litikai* by Bezbarua, *Bhut ne Bhram?* by Padmanath Gohain Barua shows the division of five acts and multiple scenes in their structure. On admitting the influence of Shakespeare on his plays, Bezbarua has once remarked that he "follows in the foot-steps of the great poet (Shakespeare)". On the other hand, the equal influence of Shakespearean plays has also been observed on the art of characterization in the Assamese plays. Even in the performance of the local *Ram Navami* plays of Assam, the characterisation of Ram and his lover Navami reflects the same chemistry as that of Shakespeares's two protagonists in *Romeo and Juliet*. From the tragic ending of the Ram and Navami to their conversation of misplaced love, shows the domestication of *Romeo and Juliet*. On the other hand, another Assamese historical play, namely *Chakradhvajasimha*, the characters of prince Priyaram and his companions resemble the characters of Prince Henry, Falstaff and their companions from the play *Henry IV*. Another major influence of Shakespeare in the Assamese play can be well-observed in the play *Nilamber* (Karim, 2019). In other words, the play *Nilamber* is an Assamese adaptation of Shakespeare's *Othello*. Other than the main characters, the Assamese theatre has also been inspired by Shakespeare in its characterisation of the fools (Karim et al. 2020). The concept of the fool in Indian drama was not new since the Sanskrit plays had already introduced us with the concept of the 'vidushaka' or the 'clown'. However, in the case of the Assamese drama, the concept of the fool or jester has been missing until the introduction of the Shakespearean plays (Karim, 2019). After Shakespeare, the Assamese playwrights have incorporated the characters of 'Bahuwa' or the fools in their plays. After assimilating the structure and the art of characterisation, the Assamese drama has also incorporated the Shakespearean style into their approach. The major style incorporated in Assamese Plays after Shakespeare was the use of Blank verse. In the plays of Atulchandra Hazarika or Radhakanta Handique or Mitraddev Mahanta, an explicit use of the blank verse can be observed (Karim, 2019).



Fig. 1. The depiction of the look of Durga Khote as Lady Macbeth in *Rajmukut* (Saini, 2019)

On the other hand, in the case of the Marathi Theatre industry the influence and prevalence of Shakespeare can be equally observed. The Marathi play 'Natasamrat' by Shirwadkar was a South-Indian adaptation of Shakespeare's *King Lear* (Bourus, 2017). In this play, the domesticated counterpart of the character King Lear, namely, Appasaheb Belvalkar has become a milestone in the context of the Marathi Drama. On the other hand, the other plays that manifested direct incantation of Shakespearean plays, is *Rajmukut*. *Rajmukut* was another play by Shirwadkar where he has merged and Indianized *Othello* and *Macbeth*. Other than Shirwadkar, the other Marathi playwright who has shown immense interest in the domestication of Shakespearean plays was Parashuram Deshpande. He has translated many Shakespearean plays including the *Merchants of Venice* (Saini, 2019). Other than these plays, the prevalence of Shakespeare can be observed in other productions as well. The influence of Shakespeare has also been observed in the Malayalam and Kannada plays alike. Unlike Hindi and Marathi theatre, the Kannada theatre has always shown prompt responses to the Shakespearean plays (Periago, 2017). The important Malayalam productions of Shakespearean plays are observed in *Katha Prasangam* (Sajeev, 2019). This was a successful domestication of *King Lear*. On the other hand, the other instance was *Kodumkattu* by K.N.Panikkar which has clearly Indianized the play *The Tempest* by William Shakespeare. Similarly, *Chattankattu* by Chandrasan was another Malayali adaptation of Shakespeare's *The Tempest*. In Malayalam theatre, many writers have also shown the attempt to domesticate *Macbeth* under the context of South Indian culture. Among these writers, the attempt of M.G. Jyothish is one of the most remarkable one.



Fig. 2. The front page of *Rajmukut* and Shirwadkar (Source: Saini, 2019)

On the contrary, unlike the Marathi, Malayalam or the Kannada theatre, the Hindi dramas have never come across a professional or definite theatrical system. The Hindi drama has always maintained a certain amount of distance from the Parsi or the Urdu theatre on account of its vulgar and commercial approach. Therefore, the translations of Shakespearean works in Hindi were done in the form of literary exercise, rather than as plays for the stage.

The adaptation of Shakespeare has also been seen in the folk theatres of India as well. Dobhal sees the most appealing example of the domestication of Shakespeare in Indian Folk theatre in the adaptation of *Othello* in the folk theatre of Uttarakhand. This adaptation of *Othello* is titled as *Rumelo*. Other than that, there are numerous examples of other plays and theatres where Shakespeare has asserted his relevance. The prevalence of Shakespeare in Indian theatre has gained prominence because of their universal themes and appeals. This can be manifested in all of Shakespeare's plays. The theme of pride and overambition in *Macbeth*, or the theme of Anti-Semitic attitudes as manifested in the *Merchant of Venice* is quite relevant in context of India. On the other hand, the fluidity in the gender role or the sexual orientation of the human beings as represented in the *As you Like It* has also received value in the Indian Context as the concept of Homosexuality and Trans-gender studies have gained prominence in the Indian sub-continent.

Theatrical domestication in India

The process of theatrical domestication refers to a transformational process that results in the development of theatre. In India, the process of domesticating foreign drama or other literary texts have been prevalent since the time of Indian Renaissance, after the colonial period. However, it is to be noted that there has been a fine difference between the domestication and foreignization of literary texts and pieces. In the process of domestication, the translator picks up the strategy of eliminating the foreign elements of the text and rooting them with the native culture. Here the translator tries to incorporate the native culture, values and morale within the foreign text. As a result, through domestication, therefore, the target audience or the readers can connect with the foreign piece of the literature in an easy way (Mitra, 2017). In the case of the foreignization, the translation is done on a word-to-word basis. Consequently, the reader or the audience finds it quite difficult in connecting with the text or the performance. The difficulty comes in the process of reading or reviewing the performance since despite the linguistic similarities, the text remains exceptionally congested with foreign references and allusions. Therefore, between domestication and foreignization, domestication becomes more effective for the readers and the audiences as well (Yessler, 2019).

The best instance of domesticating Shakespeare's play in the Indian Theatre was observed in the production of *Macbeth* by Girish Chandra Ghosh. As per the findings of Poonam Trivedi in her book *India's Shakespeare: Translation, Interpretation and Copyrights @Kalahari Journals*

Performance, the popularity of Shakespeare in Indian theatre was well observed during the late nineteenth and the early twentieth century. In terms of wide demand of translation and adaptation in her book, she has remarked:

Shakespeare’s long and pervasive influence on dramatic activities in the nineteenth century resulted in widespread adaptations and translation of his plays. To make the borrowing more acceptable to a wide variety of audience, the plays were Indianised to a large extent by adding songs and dances in keeping with the 'geetinatyas', (kind of opera) which were very popular.

However, in the case of the Bengali Theatre, the first domesticated adaptation of Shakespeare’s plays was performed in 1873 with the public performance of *The Comedy of Errors*. Though it was the first attempt of domesticated performance of Shakespearean plays, very little information is known about its acceptance among the audience. However, Girish Chandra Ghosh saw the major success in the domesticated translation of Shakespeare’s works in the brilliant adaptation and translation of *Macbeth*. This brilliant piece of domesticated *Macbeth* was first performed on 28th January of 1893 (Mendes, 2017).



Fig. 3. The Front Page of *Macbeth* by Girish Chandra Ghosh (Source: Chakrabarty 2020)

In this work, Girish Chandra Ghosh has shown remarkable skills in detailing and designing of the production. The performance has also excelled in terms of its fidelity to the main work. Though as per the opinion of another famous director, Utpal Dutt, the translation could not match the brilliance of Shakespeare, however, the structural differences that Ghosh had included in his plays helped to maintain the roots of native culture. In Shakespeare’s *Macbeth*, the play opens up with the ominous conversation of the three witches on the heath, setting the tone of impending doom and confusion as well. The use of the phrase “Fair is foul, and Foul is fair. / Hover through the fog and filthy air” sets the notion of confusion and ominous nature of the play. In addition, the use of the words and phrases such as, “heath”, “set of the sun” or “battle’s lost and won” also represent the duplicitous nature of the witches. Even the fact that we hear the name of Macbeth, the protagonist of the play, from these evil creatures also sets the anticipation for the dormant evil nature of Macbeth’s character.



Fig. 4. An illustration of the Front Page of Shakespeare’s *Macbeth* (Source: Sen, 2020)

Indian theatre has always shown a rich heritage in terms of its culture, history and identity even before the national and colonial paradigms (Mitra, 2017). Therefore, while domesticating *Macbeth*, Girish Chandra Ghosh has realised that for the audience of the Bengali theatre it would easily connect themselves with the prevalent structure of the Sanskrit drama. However, on account of his uncompromising nature regarding the plot, structure, art of characterisation and nomenclature of the work, Ghosh found a major challenge in maintaining the balance between the original context and its relevance in contemporary theatre. In order to bring relevance, Ghosh has significantly replaced the opening of *Macbeth*. Instead of the ambiguity in the verses of the witches in the original *Macbeth*, Ghosh has begun his production with the 'Naandi', a popular verse used in Bengali drama for invocation. In addition, Ghosh has also shown remarkable talent in domesticating the omens of the opening act as well. Instead of the thunder and lightning on the heath of the original play, in Ghosh's work begins with the narration of "a girl sitting, / With her hair let down, uncovering herself / Eating peanuts gluttonously." In the Bengali tradition and culture, it is considered to be an omen for a young girl to sit with open hair on the set of the evening and uncovering herself.

On the other hand, the other phrase that has been used to represent an omen is "para kundulay magi" meaning "twisting my nose the virago yelled". In Bengali culture, the phrase "magi" is used for any common woman belonging to a lower section of the society that can be compared as an equal counterpart of Shakespeare's "rump-fed ronyon". However, in this Bengali counterpart, there is an Amazonian valour for daring to touch a witch, which was missing in the original Shakespeare as well.

On the other hand, as per the opinion of Sen (2020), Shakespeare's plays have been adopted in prose, operas, novels and short stories of 19th and 20th century India. As per the findings of Subramanian & Rajamanickam (2017), there have been many playwrights who have tried to translate *The Merchant of Venice* by Shakespeare into contemporary Tamil. The names of such writers include Pammal Sambanda Mudaliyar, Aru Somasundaran, S.V. Kallappiran Pillai, and T. Namasivayam. Among the top ten translators who have tried to translate *The Merchant of Venice* in Tamil, the biggest challenge came into the form of converting the unsophisticated, rustic, vulgar and colloquial terms into Tamil. While translating *The Merchant of Venice* in Tamil, the major barriers therefore have come in terms of the linguistic, proverbial, cultural and the social aspects. As per the opinion of Muruganandan (2019), in between 1876 and 1920, there have been 91 adaptations of Shakespearean plays in different Tamil productions. Among all of the Shakespearean tragedies, *Romeo and Juliet* has been frequently domesticated in the Tamil language. There have been eight domestications and adaptations of *Romeo and Juliet* in Tamil.

On the other hand, as per the findings of Rana (2020), another remarkable domestication of Shakespearean plays has been observed in the adaptation of *Othello* in the folk theatres of Uttarakhand. A huge cultural difference has been noticed in this adaptation. For instance, Rana (2020) has observed that during the marriage of Darshana (Desdemona) and Aunsiallo (Othello), Dobhal has included the contemporary culture of a 'mangal geeti' that is widely used in the rustic parts of Uttarakhand. Even when Darshana is sent to the house of her in-laws, she is sent with the traditional gift snacks of Arsa (made of jaggery and rice). In this play, the transformations of the dialogues are also remarkable. Here, the phrase "My fortune has been burnt down by tinder", as stated by Othello has become "Meru to bhaag hi damye ge". Thus, a new dimension is added to the domestication of Shakespearean plays in India. On the other hand, as per the finding of Sarkar (2018), in the Bengali domestication of *As You like It* by Annadaprasad Basu, titled as *Ananga-Rangini*, the Bengali playwright has totally abolished the concept of a boy actor playing the equivalent of Rosalind. However, with such abolishment of the role of the boy actor, Bengali domestication lacks several aspects regarding the fluidity of gender and sexuality. In addition, as per the findings of Sajeev (2019), a remarkable domestication of *The Tempest* has been observed in Abhishek Pillai's *Talatum*. Here in this domestication, Pillai has restricted himself from using multi-lingual dialogues. Rather he has laid his primary focus in the body of the play. Unlike Shakespeare's *The Tempest*, in Pillai's work, the presence of Caliban's mother Sycorax has been hugely noticed. As a result, the issues regarding the authenticity, ownership and appropriation have been raised in the context of theatre of Kerala.

Role of Audience in theatrical domestication of Shakespearean plays

As per the findings of Sharma (2021), India has always exhibited its rich heritage in theatre and drama since the ancient times. However, Indian theatre has always considered its audiences because of the country's tradition and culture. Therefore, all the presentations of the Indian theatre have always been audience-based performances with a perfect balance along with the socio-cultural aspects. There have been many instances where the actors or the playwrights have made improvisation in their works as per the suggestion of their audience and this practice has been continued even till the present times. While domesticating the plays of Shakespeare in Indian theatre, the role of the audience has been quite significant. From the earlier days of such adaptations, the interests of the Indian audiences have always built the basic foundation of the work. As per the findings of Kakde (2019), the Marathi adaptation of the Shakespearean tragedies, such as, *Othello*, or *Macbeth* has been highly popular among the Marathi audience. On the other hand, as per the findings of Chakrabarty (2020), in spite of the brilliance in the translation and domestication of *Macbeth* by Girish Chandra Ghosh, the adaptation has surprisingly failed to satisfy the needs of the Bengali audiences. In addition, as per the findings of Sajeev (2019), the Kathakali production of Shakespeare's *King Lear* in 1989 has gained a mixed acceptance from the audience as an innovative attempt of familiarising the Audiences of Kerala with the western culture. As per the opinion of Nicholson (2020), the primary focus of the Indian serious theatre has always been in serving the performance according to the popularity, taste and the diametrical standards of the audience.

As a result, in the domestication of *Othello*, in the folk theatre of Uttarakhand the playwright has significantly incorporated many of the cultural and lingual alterations within the original concept of the play. As per the opinion of Raj & Singh (2021), it is also important for the performers to establish an effective communication with the audience. As per the findings of Rana (2020), the adaptation of *Othello* in the folk theatre of Uttarakhand has also been popular as the rural audience of Uttarakhand was highly mesmerized by the riches of the protagonist families. The impact of losing the chandrarhar by Darshana (the Indian counterpart of

losing the handkerchief by Desdemona) heightens the engagement of the audience as well. Therefore, the interest and expectation of the Indian Audience has shaped and sized the Indian domestication of the Shakespearean plays.

Popularity of Shakespearean domestication in Indian Theatre

As per the opinion of Percec (2019), the dramas of Shakespeare were not only exploited through their romantic taste. Rather the visual representation, poetic language and development of the characters had equal contribution in their being represented and reproduced. The themes that have been reflected in the plays of Shakespeare, such as, the devastating effect of jealousy on the human relationship in *Othello*, the effect of vengeance and over ambition in the life of *Macbeth*, the communal aspects of *The Merchant of Venice* or the devastating impact of family pride on love has attracted immense attention from the Indian audience. Therefore, from Ghosh's *Macbeth* to Nagendranath Chowdhury's, or from *Rajmukut* by Shirwadkar to *Kodumkattu* by K.N. Panikkar, the popularity of Shakespeare has remained intact. In addition, because of Shakespeare's popularity modern adaptations of Shakespeare has also been observed in modern cinemas and web series of India as well.

Discussion

Therefore, as per the opinion of Etman (2017), William Shakespeare is the ultimate canon of Western Literature that provides a huge array of working material. Therefore, Shakespeare's plays have been adapted in prose, operas, novels and short stories of the 19th and 20th century India (Sen, 2020). However, as per the findings of Quarumby (2018), the infinite ability to translate the plays of Shakespeare, somehow ironically presents the untranslatability in terms of political connotations and mythical temporalities. Yet, with the universal appeal and the evergreen themes regarding the human emotion and psyche, the writings of Shakespeare have always been popular even in the Indian context. Though the cultural barriers, classical allusions, puns in proverbs and idiomatic expressions have formed major obstacles, the Indian playwrights with their remarkable skills of domestication, have made Shakespeare and his plays a contemporary issue in the context of Modern India. As a result, the modern film directors and producers have carried the tradition of domesticating Shakespeare's works that was started by the early dramatists forward.

Conclusion

To conclude with, this can be said that Shakespeare has always been the cultural milieu in the literary world and an evergreen icon of Western Literature. However, the texts of Shakespeare have found their relevance even in the soil of foreign lands as distant as India.

Therefore, with the relevant themes, appealing visual representation and poetic expression, the plays of Shakespeare have become a major source of the entire Indian Theatre. With the domestication of the Shakespearean play, the Indian theatre has not only enriched itself in terms of the resources, rather it has also been enriched in the context of structure, allusions, techniques and quality as well. In some of these cases, the theatrical performances have been presented from religious perspectives. However, gradually with the effective implementation of globalisation and internationalism, the Indian theatre has more been absorbed into Shakespearean flavours in terms of better translation, performance, adaptation studies and the cultural practices. Therefore, it can be said that the domestication of Shakespearean plays in Indian context has surmounted the Indian tradition and culture.

Works Cited

1. Bouchard, Larry D., and Charles A. Gillespie. "Religion and Theatrical Drama, an Introduction." *Religions*, vol. 12, no. 4, 7 Apr. 2021, p. 257, 10.3390/rel12040257. Accessed 28 Nov. 2021.
2. Bourus, Terri. "Songs of Lear Presented by Song of the Goat Theatre, And: The Revenge of Prince Zi Dan (Hamlet) Presented by Shanghai Jingju Theatre Company, And: Piya Behrupiya (Twelfth Night) Presented by Company Theatre Mumbai." *Shakespeare Bulletin*, vol. 35, no. 3, 2017, pp. 479–510, 10.1353/shb.2017.0036. Accessed 24 Mar. 2021.
3. Chakrabarty, Darshana. "Adaptation of Shakespeare in Bengali Theatre and Cinema." *Cultural Dynamics in Indian Cinema*, edited by Santosh Kumar Biswal et al., United States of America, IGI Global, 26 June 2020, pp. 250–266.
4. Chaturvedi, Ravi, and Tapati Gupta. *Contemporary Indian Theatre: Theatricality and Artistic Crossovers*. , 2017. Print.
5. "Contexts." *Shakespeare and Emotion*, 22 Oct. 2020, pp. 17–196, 10.1017/9781108235952.002. Accessed 29 Nov. 2021.
6. Davis, Tracy C., and Peter W. Marx. *The Routledge Companion to Theatre and Performance Historiography*. Edited by Leo Cabranes-Grant et al., Routledge, 3 Aug. 2020. Accessed 29 Nov. 2021.
7. Etman, Colleen. "Feminist Shakespeares: Adapting Shakespeare for a Modern Audience in the Hogarth Shakespeare Project." OSF, 11 May 2018. Web.
8. García Periago, Rosa María. "Rewriting King Lear in a Diasporic Context, Rewriting the Nation: Second Generation and Life Goes On." *ODISEA. Revista de Estudios Ingleses*, no. 17, 22 June 2017, 10.25115/odisea.v0i17.353. Accessed 15 Nov. 2020.
9. Joubin, Alexa A. "Global mediation: Performing Shakespeare in the age of networked and digital cultures." *The Arden Research Handbook of Shakespeare and Contemporary Performance*, edited by Peter Kirwan and Kathryn Prince, London, Bloomsbury, 2021, pp. 132-150. Print.
10. Karim, Mohammad Rezaul. "Shakespearean Style and Technique in Modern Assamese Drama: A Study of Reception and Response." *SSRN Electronic Journal*, 2019, 10.2139/ssrn.3483797. Accessed 5 Nov. 2020.
11. Karim, Mohammad Rezaul, and Soleman Ali Mondal. "Shakespeare's Influence on Pre-Independence Assamese Tragedy: A Historical Perspective." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 12, no. 1, 30 Mar. 2020, 10.21659/rupkatha.v12n1.41. Accessed 28 Nov. 2021.

12. Kritika, Ojha. *Characterization of Women in Hindi Film Adaptations of Select Shakespearean Tragedies*. Diss. Christ University, Bengaluru. http://archives.christuniversity.in/disk0/00/00/73/02/01/Kritika_Ojha_1530017.pdf
13. Lakhera, sonali, and M. S. Rana. "Othello Thou Art Translated: Examining Equivalence in Othello in the Folk Culture of Uttarakhand". *International Journal of Linguistics, Literature and Translation*, vol. 3, no. 10, Oct. 2020, pp. 48-53, doi:10.32996/ijllt.2020.3.10.6.
14. Mendes, Ana Cristina. "Transculturating Shakespeare: Vishal Bhardwaj's Mumbai Macbeth." *Where Is Adaptation? Mapping Cultures, Texts, and Contexts*, 2018, pp. 168–180, hdl.handle.net/10451/33905, 10.1075/film.9.10men. Accessed 24 Nov. 2021.
15. Muruganandan, K. "Birth of the Tragedy in Tamil: Colonial Compulsions and Cultural Negotiations." *Language in India*, vol. 19, no. 6, June 2019, pp. 203-211. Print.
16. Nicholson, Rashna Darius. "Why Speak Of/for 'Indian' Theatrical Pasts?" *The Routledge Companion to Theatre and Performance Historiography*, edited by Tracy C. Davis and Peter W. Marx, London, Routledge, 4 Aug. 2020.
17. Percec, Dana. "Revisiting the Classics and the New Media Environments: Shakespeare Re-Told by Jeanette Winterson, Margaret Atwood and Edward St. Aubyn." *Multicultural Shakespeare: Translation, Appropriation and Performance*, vol. 20, no. 35, 30 Dec. 2019, pp. 133–150, 10.18778/2083-8530.20.10. Accessed 26 Feb. 2021.
18. Rajurkar Raj, Vishakha & Singh, Dev Vrat. "Theatre Communication: Revisiting Bharatmuni's Naṭ yaśastra." *Theatre Street Journal*, vol. 5, no. 1, 27, Mar. 2021, pp. 36-58. Print.
19. Saini, Vijeta. *Merchant of the Empire*. Diss. Northeastern University, Boston, Massachusetts. 10.17760/d20394157. Accessed 29 Nov. 2021.
20. Sajeev, Shilpa. "Re-interpreting the Bard, From Kathakali to Kathaprasangam: Cultural Revisionings, Orality, and Theories of Spectatorship". *Alteritas: EFL-U Journal of Literary Inquiry*, 2019.
21. Sarkar, Abhishek. "Rosalind and Śakuntalā among the Ascetics: Reading Gender and Female Sexual Agency in a Bengali Adaptation of As You Like It." *Multicultural Shakespeare*, vol. 18, no. 1, 1 Dec. 2018, pp. 93–114, 10.18778/2083-8530.18.07. Accessed 14 Oct. 2019.
22. Schwanebeck, Wieland. "The Twin Who Came from Abroad: The Comedy of Errors and Transcultural Adaptation." *Shakespeare*, vol. 16, no. 1, 23 July 2019, pp. 90–99, 10.1080/17450918.2019.1636854. Accessed 29 Nov. 2021.
23. Sen, Suddhaseel. *Shakespeare in the World: Cross-Cultural Adaptation in Europe and Colonial India, 1850–1900*. New York: Routledge, 16 Oct. 2020.
24. Sharma, Ram. "A History of Indian English Drama". *Athenapollo: An International Journal of Language and Literature*, vol. 1, no. 1, Sept. 2021, pp. 21-30. <http://www.athenapolljournal.com/index.php/1/article/view/14>.
25. Studies, Journal of Humanities and Social Sciences. "The Genesis of Modern Marathi Theatre | Journal of Humanities and Social Sciences Studies." *Al-Kindipublisher.com*, 7 Sept. 2020, al-kindipublisher.com/index.php/jhsss/article/view/170/156. Accessed 28 Nov. 2021.
26. Subramanian, V.T. *A Critical Analysis of the Tamil Translations of William Shakespeare's the Merchant of Venice*. Diss. Bharathidasan University, N.p. 2013, Web. Accessed 29 Nov. 2021.
27. Weinberg, Ana. "A Loving Redemption of Lady Macbeth: Nimmi in Vishal Bhardwaj's Maqbool." UNAM, 2016. Print.
28. Yessler, Reagan A. "Social Inequity in Memories of Shakespeare: The Fetishizing Power of the Globe Theatre." Master's Thesis, University of Tennessee, 2021.

https://trace.tennessee.edu/utk_gradthes/6199

Biographical Note

Sk. Masumminhaj Hossain is an M. A. and M. Phil in English from Chhatrapati Shahu Ji Maharaj University, Kanpur. His most recent among more than once qualifications in the UGC NET was in 2019. At present he is a Ph. D. research scholar at the Department of English and Foreign Languages in Guru Ghasidas Vishwavidyalaya, Bilaspur (C. G.) and also a State Aided College Teacher, Category-I of English at Gobardanga Hindu College, Khantura, in West Bengal. His present field of specialization involves adaptation, Shakespeare and theatre. His research area in the past was American literature. Evidently, he has a number of journal publications and umpteen national and international seminar presentations.