

THEATRE INTERNATIONAL

Vol. VII

Shakespeare Special Issue



Eds
Bryan Reynolds, Amitava Roy, Subir Dhar
Tapu Biswas

ap
Avantgarde Press
ISSN NO: 2278-2036/II

A Shakespeare Society of Eastern India Publication

ISSN NO: 2278-2036TI

ap

A remarkable, up-to-date, on-target collection of papers by International and National specialists on Shakespeare. This anthology focuses specially on Shakespearean and Indian texts in comparative interaction and intercultural interrelationships between texts and forms, film and theater bringing East and West together in unique and revealing juxtapositions.

A must-have volume for every individual and institutional library.

- Emi Hamana on *Suzuki & King Lear* • Shayeri Dutt on *Russhdie and Shakespeare* • Pompa Banerjee on *Cleopatra* • Asitha & Sujata on *Twelfth Night & She's The Man* • Madhu Singh & P. Vatsala on *Fools in Kalidasa & Shakespeare* • Papia Mitra on *Prospera in Tempest* • P. P. Singh on *Tempest* • D. Sarkar on *Bratya Basu's Hemlat* • Jyotirmay Jana on *Shakespeare in Assamese* • Tapu Biswas on *Orhelo* • S. Roy & S. Banerjee on *Ulpal Dutt's Shakespeare* • S. Babu & N.K. Yadav on *Machbeth* • A Modak on *Ransom & Shakespeare*.

THEATRE INTERNATIONAL

Vol. VII

Essays on the Theory & Praxis of World Drama

Shakespeare Special Number

Eds.

Bryan Reynolds

Amitava Roy

Subir Dhar

Tapu Biswas

AVANTGARDE PRESS

ISSN NO: 2278 - 2036TI

ISSN NO: 2278 - 2036TI

THEATRE INTERNATIONAL: *Journal-cum-DramaBook*

Published by

Dr. Tapu Biswas

for Avantgarde Press, Shakespeare Society of Eastern India.

6A, Maharaja Nanda Kumar Road,

P.O. Sarat Bose Road,

Kolkata 700029.

Phone: (033) 2466 2688 / 98304 05624 / 9748726895.

E.mail: profroy@gmail.com, tapu_biswas@yahoo.com,

© Shakespeare Society of Eastern India, Registered, Govt. Approved, non-profit Society, Reg. no. S/49021 of 1985-86

First Published: 2014

Page setting and cover design: Bithika Biswas

Printed at: Rainbow Lamination

31A Patuatola Lane, Kolkata - 700009

Price: ₹ 400.00 (*Rupees Four Hundred*)

US \$ 20

UK £ 15

TI Reg. No. B - 1554/11 dt 23/3/11

Book Registered under Act XXV as modified upto the 1st March, 1970 under Section 9, Govt. of West Bengal

ISSN NO: 2278 - 2036 *Theatre International*, Peer Reviewed Journal

Theatre International

Vol. VII January 2014

Editorial Board

International

- **Antony Johae (UK), Ph.D** : Formerly Associate Professor, Kuwait University. Life Member, Shakespeare Society of Eastern India.
- **Aparajita Nanda (USA), Ph.D** : Professor of English, Berkeley, University of California L.A.
- **Bryan Reynolds (USA), Ph.D** : UCI Chancellor's Professor, Department of Drama, Claire Trevor School of the Arts, Univ. of California.
- **Emi Hamana (Japan), Ph.D** : Professor, Doctoral Programme in Literature & Linguistics, University of Tsakuba.
- **Günter Grass (Germany)** : Nobel Laureate in Literature.
- **Robert Emmet Meagher (USA), Ph.D** : Professor of Humanities, Hampshire College.
- **S. Ramaswamy (USA), Ph.D** : Silliman Fellow, Yale University.
- **Sheila T. Cavanagh (USA), Ph.D** : Chair Professor, Masse-Martin/ NEH Distinguished Teaching Professor, Emory University, Atlanta, Georgia.
- **Syed Manzurul Islam (Bangladesh), Ph.D** : Professor of English, Dhaka University.

National

- **Awadesh K. Singh, Ph.D** : Director, Translation Centre, IGNOU.
- **Dattatreya Dutt, D. Litt.** : Professor of Drama, Rabindra Bharati University.
- **Goutam Ghosal, D. Litt.** : Professor, DEOMEL, Visva-Bharati, Shantiniketan, West Bengal.
- **Harish Trivedi, Ph.D** : Former Head of the Department of English, Delhi University.
- **K.C. Baral, Ph.D** : Director, EFLU, Shillong, Meghalaya.

ISSN NO: 2278 - 2036TI

Theatre International

- **Madan M. Sarma, Ph.D** : Professor of English, Manipur University.
- **Manju Dutta Gupta, Ph.D** : Former Professor of English, Rabindra Bharati University, Kolkata.
- **Pona Mahanta, Ph.D** : Former Professor of English, Dibrugarh University, Assam.
- **Prakash Joshi, Ph.D** : Professor, Dept. of English and MEL, Banasthali University, Rajasthan.
- **Rajan Joseph Barrett, Ph.D** : Professor, Dept. of English, Faculty of Arts, M.S. University of Baroda, Vadodara.
- **Sanjukta Dasgupta, Ph.D** : Professor of English and former Dean, Faculty of Arts, University of Calcutta.

Contents

		Page
	From the Editors' Desk	i
1.	Multilingual Performance of Shakespeare Worldwide : Multilingual <i>King Lear</i> , Directed by Tadashi Suzuki a Case Study <i>Emi Hamana</i>	1
2.	Disruptive Identities: Reading Salman Rushdie's Appropriation of Shakespearean Influences <i>Shayeri Dutta</i>	28
3.	Racing Cleopatra <i>Pompa Banerjee</i>	39
4.	A Comparative Study of Plot and Action in <i>Twelfth Night</i> and <i>She's The Man</i> <i>Astha and Sujata</i>	50
5.	Licensed to Amuse : Witty Fools in Shakespeare and Kalidasa <i>Madhu D. Singh and Pratyush Vatsala</i>	59
6.	Prospera the Mother : How a Vowel Changes Shakespeare's Canon in <i>The Tempest</i> <i>Papia Mitra</i>	66
7.	Elements of Colonialism in <i>The Tempest</i> : Post Modern Approach <i>P. P. Singh</i>	90
8.	<i>Hemlat</i> and its First English Translation <i>Dibakar Sarkar</i>	95
9.	Socio-Political Approaches to Shakespeare in the Assamese Language Print Media <i>Jyotirmay Jana</i>	99

Theatre International

10.	Iago or the Bad Servant : Servant-Master relationship in <i>Othello</i> . <i>Tapu Biswas</i>	121
11.	Unbinding Shakespeare in Utpal Dutt's Prose Works <i>Subhadeep Ray</i> and <i>Santanu Banerjee</i>	130
12.	Conceptualization of the Multiple Selves or Duality in the Subject : Shakespeare's <i>Macbeth</i> <i>Shyam Babu</i> and <i>Navin Kumār Yadav</i>	141
13.	Ransom on the Sonnets of Shakespeare <i>Arindam Modak</i>	154
	The Contributors and Editors	160
	The TI Manifesto	163

From the Editors' Desk

Currently so much interesting work of note is being done on Shakespeare worldwide – original research and documentation as well as interpretative criticism from a variety of contemporary and avantgarde perspectives – that this seventh volume of *Theatre International* (TI) once again focuses on Shakespeare Studies.

A majority of the papers anthologized here were originally presented at International conferences organized by the **Shakespeare Society** (SSEI) and the **Tagore Gandhi Institute** (TGI) in collaboration with Universities and Colleges, held at various cultural capitals across India: eg: Prof **Emi Hamana's** paper was presented at the two-day International conference on **Shakespeare across Cultures, Translation Theory and Praxis** and **Comparative Literature** organized in collaboration with Surendranath College for Women, Kolkata (5-6 Dec' 2013); Dr **Pompa Banerjee's** paper is a revised version of her presentation on *Antony and Cleopatra* at the **4th World Shakespeare Conference** (Kolkata, 2007); Dr **Papia Mitra's** "Prospera the Mother" and Dr **Tapu Biswas's** "Iago the Bad Servant" were selected at the International conference on Literature and Language "The Essential Trident" organized by SSEI and **Amity University** at Lucknow (9-10 Dec' 2013); **Astha's** and **Sujata's** and **Madhu Singh's** and **Pratyush Vatsala's** contributions come from the **7th World Shakespeare Conference** organized by SSEI and **Banaras Hindu University** at Varanasi (8-10th Dec' 2012).

We open this issue with tidings from Japan: a country with which India have had a long, rich and complex history of cultural, religious and political ties dating back a few thousand years. Most recently **Emperor Akihito** and his wife **Michiko** re-visited India more than half-a-century after their first honeymoon trip in 1960 (when the emperor was the crown prince) to Delhi, Agra and the Indian

countryside. The royal couple's return to India at age 79 was followed by current Prime Minister **Shinzo Abe**'s visit to India in January 2014. Prof **Emi Hamana**, globe-trotting Shakespeare specialist from Japan and worthy cultural ambassador of her nation came to India in December 2013 to give us in her paper on *Multilingual Lear* a brilliant exposition of the thought and work of **Tadashi Suzuki**, the globally-acclaimed Japanese theatre exponent. Dr Hamana introduced and showcased Suzuki's profound engagement with Shakespeare (specially *King Lear*) and spread the gospel of the **Suzuki Method** with excellent illustrations from CDs.

Indian theatre directors/experts till date have had very little awareness of and cultural transactions with Suzuki the Director till Ms Hamana opened the doors for us Indians to have a fascinating glimpse of some of contemporary Japan's contributions to Shakespeare and World Drama.

In *Disruptive Identities: Rushdie and Shakespeare* Ms **Shayeri Dutta**, one of our outstanding, young, emerging scholars on the scene, reveals the Guru-Shisya, love-hate relationship between Shakespeare and Rushdie and the latter's life-long tense transactions with the Bard. Ms Dutta concludes her insightful paper with an attacking critique on Rushdie and his confounding contradictions:

... "The problem with Rushdie's worldview is that it does not engage with the particularities and differences constituting the sense of pastness. It tends to draw the debate into the domain of abstraction within which it is nearly impossible to conduct a materialist study of texts that might provide crucial links through time and space".

An intellectual ambush from Ms Dutta perhaps more difficult for Rushdie to escape from than an assassin's bullet.

Dr **Pompa Banerjee** from Denver, Colorado while exploring the significance of the word "Tawny" in Shakespeare's *Antony and Cleopatra* combines immense scholarship with a delightful cutting wit and post-colonial social commitment in *Racing Cleopatra*. Writing back

from an admittedly Eastern position and avowedly anti-racist stance she meticulously probes "the divided yet entwined polemics about the functions of colour in racial distinctions." For Ms Banerjee, Cleopatra "possesses a dangerous plasticity that defies taxonomies and her malleability dislocates racial identities".

In *A comparative study of Plot and Action in Twelfth Night and Satyagrah the Man Astha* and **Sujata** explore the similarities and differences between the Bard's romantic comedy and Andy Fickman's modernized, Americanized film adaptation. Shakespeare is "A grand master of mistaken identity" and both playwright and film director use mistaken identity as the basis for creating exciting action and interpersonal misunderstandings. While Shakespeare's text has in it something for everybody from teenagers to geriatrics, Fickman's film is a deft adaptation mainly targeting American teenagers and their trendy lifestyles. "Both playwright and film director fused old material to bring forth new products."

While Fickman brings us up to modern-day America from Shakespeare's early-modern period **Madhu Singh** and **Pratyush Vatsala** relate Shakespeare to Kalidasa and India. In this comparative paper *Licensed to Amuse: Witty fools in Shakespeare and Kalidasa*, Singh and Vatsala ably analyze "How the clown, fool or jester in Western Comedy and Vidushak in Sanskrit drama, especially in comic *Prakarana*, farcical *Prahasan* and Solo *Bhan* perform as more than entertainers with their particular character roles". More specifically the paper focuses on Feste and Madhavya, the jester in *Abhijnana Shakuntalam*. Juxtaposing the two texts and the two court jesters together the two authors offer eleven related points of comparison between Shakespeare's Clown and Kalidasa's Vidushak. This fruitful comparative exercise points to the possibility of further such undertakings—a comparative look at Shakespeare's "wise fools" and Maharaja Krishna Chandra's legendary Gopal Bhand (Bhand= jester) may be rewarding for intercultural studies.

Dr **Papia Mitra**'s detailed critique of the adaptation of Shakespeare's plays in the category of gender provides a valuable survey with thoughtful

commentary. She writes "with feminist and queer studies becoming mainstream academic disciplines, in the plays male roles become female or transgender, which immediately change the theme and occasionally even the plot of the play". Dr. Mitra's extensive erudition is leavened with a delightful wit and sturdy common sense as she analyses stage and film adaptation of *The Tempest*. The paper takes a long and detailed look at director Julie Taymor's film adaptation and in the process of tearing the production to pieces provides an excellent model for exponents of cultural studies.

Dr **P. P. Singh** too takes up *The Tempest*, but from a different perspective. His paper "aims to look at *The Tempest* from the point of view of Edward Said, Frantz Fanon and M. A. Skura"—critics whose thoughts are ably summarised by the good Doctor.

This volume of TI offers interesting views and reviews on film and stage adaptations of Shakespeare texts. We include here research scholar **Dibakar Sarkar**'s brief review of the first English translation of **Bratya Basu**'s *Hemlat, the Prince of Garanhata*, an "off shoot" of *Hamlet* relocated to Kolkata of 2006. The first English translation (by Amitava Roy, Tapu Biswas, Suchandra Ghosh) of Bratya Basu's epoch-making Bangla adaptation was released during the 7th **World Shakespeare Conference** at BHU, Varanasi in 2012 and has begun to make waves on the global Shakespeare scene with noted theatre experts like **Antony Johae** and **Andrew Dickson** among others championing the text.

The English translation, authorized by the playwright himself, has no doubt made Basu's remarkable play accessible to global readers of English. It is being seen as a text that proves Shakespeare to be (seen as) a non-European, non-English phenomenon. Also the English translation is being read as an outstanding example of the postcolonial playwright "writing back". Shakespeare in English appropriated and re-located in **Bangla** in Bengal is translated into **English** and given back to the English (and the West) as the Indian contribution to World Drama.

Dibakar Sarkar made this presentation at a **National Seminar** on "Adaptation and Bratya Basu's *Hemlat*" in Kolkata (24 Aug. 2013) with the playwright present to interact with the audience.

Jyotirmay Jana's *Socio-Political Approaches to Shakespeare in the Assamese Language Print media* is archival research work of immense value by a renowned academic, scholar and activist from the North-East. The **SSEI** has undertaken a State by Indian State research project on **Shakespeare in India** beginning from the eighteenth century till the present to definitively establish and highlight the Indian response(s) to Shakespeare. Dr Jana reveals two centuries of Assamese response and utilization of Shakespeare in that State through his meticulous survey of vernacular writings on and around Shakespeare—specifically socially committed and politically engaged confrontation, co-optation and dialogue with Shakespeare in Assam upto the 21st century. Jana's conclusion based upon this massive research and rehabilitation project is thought provoking:

"In fine, the predominant tendency in the socio-political approaches to Shakespeare in the Assamese language print media is to see the Bard as one opposed to the growing mercantile civilization of this time, as pro-poor and pro-agitation and against man's lust for power and authority. It is basically a leftist view, though, paradoxically, the political base of the left in Assam started waning in the 1980s and that process is still on."

Dr **Tapu Biswas** looks at Othello and Iago's role in the tragedy from the perspective of the hierarchical Earlymodern period with its roots in the medieval and Feudal times. Following modern sociological studies of European "Dalits" from below, Dr Biswas, an acclaimed authority on Western and Indian Absurdist Drama, here reads *Othello* "not only as a play about racism but also about relationships between masters and servants."

The Marxist perspective is again to the fore in **Subhadeep Ray** and **Santanu Banerjee's** *Unbinding Shakespeare in Utpal Dutt's Prose Works*, a consistently serious and solemn "Party piece". Utpal Dutt,

this editor's English teacher and Theatre-Guru in school way back in the late 1950s and early 1960s, has been India's most flamboyant Marxist theatre director and a cult figure with a massive fan-following. Currently undergoing revaluation, depedestalization and demythicizing in a time of radical change and anti-Marxist overhauling, the controversial theatre guru is here being celebrated by two of his ardent Marxist advocates. Whereas the man Utpal Dutt had a tremendous sense of humor and the playwright Utpal Dutt showcased much of his flashing wit and parodic repartee, the young academics here would have gained much if some of the wit of their Master had rubbed off on them.

Dr **Shyam Babu's** and **Navin Kumar Yadav's** *Conceptualization of the Multiple Selves or Duality in the Subject: Shakespeare's Macbeth* brings together philosophy, existentialist psychology and radical thought on "self", "identity", "subjectivity" as also the "subject" to focus on *Macbeth*. This paper suggestively uses concepts of duality from Indian traditions to make a stimulating analysis.

Dr **Arindam Modak** makes an in-depth analysis of *Ransom on the Sonnets of Shakespeare* mainly focusing on Ransom's *The World's Body* to highlight the "dialectical possibilities" in Shakespeare's sonnets.

— **Amitava Roy, Ed.**

The Contributors and Editors

- **Emi Hamana, Ph. D:**
Professor, Doctoral Program in Literature and Linguistics, Graduate School of Humanities and Social Sciences, University of Tsakuba, Japan.
- **Shayeri Dutta :**
M. Phil. Research Scholar, Center for English Studies, Jawaharlal Nehru University, New Delhi.
- **Pompa Banerjee, Ph. D :**
Associate Professor in the English Department at the University of Colorado at Denver, (U.S.A), Teaches courses in early Modern Literature and Cultures. Research interests include Shakespeare, early modern travel and cross-cultural encounters, and European witchcraft.
- **Astha and Sujata :**
Astha: Research Scholar, Faculty of Engineering and Technology, Manav Rachna International University, Faridabad.
Sujata: Assistant Professor, Faculty of Engineering and Technology, Manav Rachna International University, Faridabad.
- **Madhu D. Singh & Pratyush Vatsala :**
Dr. Madhu D. Singh: Associate Professor, SGRR PG College, Dehradun.
Dr. Pratyush Vatsala: Associate Professor DBS PG College Dehradun.
- **Papia Mitra, Ph.D :**
Associate Professor & Head of English, Surendranath College for Women, Kolkata.

- **P. P. Singh, Ph.D :**
Associate Professor , Dept. of English, Sidhu Kanu Murmu University, Dumka, Jharkand.
- **Dibakar Sarkar:**
Research Scholar, Rabindra Bharati University, Kolkata.
- **Jyotirmay Jana, Ph.D :**
Associate Professor, Nowgong Girls' College, Nagaon, Assam.
- **Tapu Biswas, Ph.D :**
Assistant Professor, Dept of English and Other Modern European Languages, Visva-Bharati, Shantiniketan, West Bengal.
Jt. Secretary, Shakespeare Society of Eastern India. Guest Lecturer, Rabindra Bharati University, Kolkata.
- **Subhadeep Ray & Santanu Banerjee :**
Dr Subhadeep Ray and Dr Santanu Banerjee are Assistant Professors in English of Bidhan Chandra College, Asansol, West Bengal.
- **Shyam Babu, Ph.D :**
Shyam Babu, Assistant Professor, Dept. of Literary Theory & Criticism EFLU, Hyderabad (AP).
- **Navin Kumar Yadav:**
Research Scholar, Dept. of English, BHU Varanasi (UP).
- **Arindam Modak, Ph.D :**
Assistant Professor of English, Department of Humanities & Social Sciences, National Institute of Technology, Durgapur.

Editors

- **Amitava Roy :**

Amitava Roy is currently Director, Shakespeare Centre for Advanced Research, Rabindra Bharati University. Former Shakespeare Professor in English, Rabindra Bharati University. President, Shakespeare Society of Eastern India. Author and editor of over fifteen books and three hundred articles and papers in national and international journals and newspapers..

- **Bryan Reynolds**

Bryan Reynolds is Chancellor's Professor, Department of Drama Claire Trevor School of the Arts, University of California, Irvine, CA 92697-2775.

- **Subir Kumar Dhar, Ph.D**

Subir Kumar Dhar is currently Director, School of Languages, Rabindra Bharati University, Kolkata and Professor of English at Rabindra Bharati University. Internationally acclaimed Blake and Shakespeare Expert. Author of two books and numerous papers.

- **Tapu Biswas, Ph.D**

Assistant Professor, Dept of English and Other Modern European Languages, Visva-Bharati, Shantiniketan, West Bengal. Jt. Secretary, Shakespeare Society of Eastern India. Secretary, Tagore-Gandhi Institute for Culture Studies and Service – Learning. Co-Convener of the World Shakespeare Conferences from 2004 onwards.