
THE RECEPTION OF THE KING LEAR IN INDIA

P. MATTIAH YADAV

Abstract: Shakespeare occupies a significant, rich and multifaceted position in Indian culture. His plays have been translated into every major Indian language and are performed more often than those by others. Shakespeare, the most widely translated secular author in the past centuries, with several editions in many languages. It's an earnest attempt to study the reception of King Lear in India, when the play, King Lear has been entered in India, what are the literary forms like performances, translations, adaptation into movies and folk art forms entered in, the major dramatists, troupes and places, performed, translated and adapted the play is vividly described in this paper.

Keywords: Translations, Adaptations, Performances, BhandPather and Kathakali.

Introduction: Shakespeare occupies a significant, rich and multifaceted position in Indian culture. His plays have been translated into every major Indian language and are performed more often than those by others. Shakespeare, the most widely translated secular author in the past centuries, with several editions in many languages. "Shakespeare holds a special place in the Indian intellectual and literary circles. His writings are considered secular, universal and eternal" (Sangeeta Mohanthy, 2010) "The cultural importance of Shakespearean translation could be measured in quantitative terms Shakespeare being among the most widely translated writers and the most frequently performed playwrights in world literature, as well as in qualitative terms with respect to the way in which his work has helped shape cultural identities, ideologies, and linguistic and literary traditions." (Mona Baker, 2001). It is an earnest attempt to study the reception of the King Lear in India.

In performance: The first performance of King Lear is Brittanile Rajavu (1897) by Govinda Pillai performed in Trivendram. King Lear was famed when Safed Khoon (1907) staged by Agha Hashar Kashmiri (1879-1935), the most important figure in the history of Parsi theatre who made his debut with the adaptation of the Winter's Tale as Murid-A-Shak in 1899. He was awarded the title "Indian Shakespeare" by the Delhi public at a reception held in his honor, for his innovative power and dramatic ingenuity. Harjeet is another version of Parsi King Lear. Mandapaala Charita (1907) in Telugu by Chennapragada Bhanumurthy is an adaptation meant for stage, Kanna Tandri Or Nanne Choda Bhoopaaliyam an adapted performance is staged by Shakespeare Nataka Pracharodiyam, a movement of Shakespeare's drama took place in Telugu speaking places in south India initiated at Chatrapole, Gajam, Odissa by Panuganti Lakshminarasimha Rao in 1933. Ebrahim Alkazi, a celebrated director of the National School of Drama, Delhi produced a Hindi

King Lear (1964). Maharaja Yashwant Rao, The Kolkata group Padatik produced a Hindi *Raja Lear* in 1988 under a German director, Fritz Bennewitz of the Weimar National Theatre, another *King Lear* in Hindi directed by Amal Allana staged in 1989 in Delhi, "Badshah Pather" is a adaptation of "King Lear" in Kashmiri, it narrates the story of two fathers and their sons, evolved by M.K. Raina performed by Bhand Pather, a traditional theatre in Kashmir valley, blend of song, dance and drama, its storyline is often humorous and satirical, performed in January and April 2012 at Indira Gandhi National Centre for the Arts in Delhi.

In translations: King Lear is translated as Hemacandra Raja-Vilasa (1899) by Mysore Subhramanya Batta Puttanna, who introduced Kannada literature in prose form. It's the earliest translation of King Lear in Kannada. Lear Maharaja (1959) by Srinivasa, Kingleyara (1963) by Huyilagola, Kingliyar (1988) by Shivaprakasha other versions of King Lear in Kannada. Chitrakethu Charita (1892) by Kandukuri Veresalingam is a farce. Amruta Hrudaya or Pralayanthaka Raaju (1907) by Paramahansa Vidyananda Swamy from south Indian Vernacular Literature Press, Madras where he edited Shakespeare's plays in Sanskrit, Hindi, Telugu, and Malayalam. Lear Raaju (1961) by Lakshmi kanta Mohan is a last translation in Telugu. Later, King Lear is translated in Bengali as Sahajahan by Dvijendra Lal Ray in 1910, King Lear (1972) by Harivashrai Bachan in Hindi.

In adaptations: Shakespeare entered Indian folk by Kathakali King Lear (1989), Kathakali is a Opera of Kerala, a south Indian state. It has been performed at various places throughout the nation and international stages and also many articles reviews are published on it and sever criticism by theatre critic. Its Delhi-based exponent Sadanam Balakrishnan produced a Kathakali Othello (1997), more curiously, Kathakali King Lear in 1999 performed in London Globe in collaboration with Annette Leday's French Kathakali company

Gunasundari Katha (1949), a Telugu movie adaptation of King Lear, is a comedy not merely a tragedy. The core subject of the movie is taken from King Lear and adapted and added supernatural elements, supra human beings drawn from Indian folk tales and epics to entertain and suit the Telugu audience temperaments. King Ugrasena (GovindarajulaSubbaRao) of DharaNagaram has 3 daughters - Rupasundari (Shantakumari), Hemasundari (Malathi) and Gunasundari (Sriranjani). Rupa and Hema are married to their cousins, Haramati (SubbaRao) and Kalamati (Relangi) respectively. On the occasion of king's shastipoorthi, on his 60th year, in a discussion in his court he asks all the daughters that how much he was loved by daughters, two of the elders satisfied him with showing love and affection but Guna comments that the husband is the most important entity for a girl and she would love him not more not less as a daughter. Her angered father, the King, then marries Guna to a blind, limp, mute and deaf pauper, Daivadeenam (Kasturi Siva Rao) to punish her. When it is discovered that Daivadeenam is in fact a prince under a curse, Guna and Daivadeenam are banished from the Kingdom. They live far away in a small hut at a tribal hamlet. The King is fatally ill. Only a precious gem, the Mahendra Mani, can save him. So the three sons-in-law set out to find the gem and Daivadeenam finds it. Haramati and Kalamati

steal it from him and they tries to cure King. Another curse hits Daivadeenam, who now turns into a bear, Gunasundari and Daivadeenam cured the king with help of the gem. Pleased with Gunasundari's devotion, Lord Shiva and Parvati bless Daivadeenam and he becomes normal once again. The King, understanding the truth finally who loved him more than others daughters and crowned Daivadeenam the King.

Some relevance of King Lear is found in TheLast Lear (2007) a Hindi /English drama based on AajkerShahjahan(1985) a play by UtpalDutt, "King Lear is part of the narrative. With that come old age, vulnerability and loneliness. InAajkerShahjahan, UtpalDutt writes about a traditional style of theatre acting which has become obsolete TheLast Lear (2007) is also about that. UtpalDutt had DL Roy in mind while writing AajkerShahjahan. DL Roy was inspired by King Lear when he wrote Shahjahan" describes how much King Learis there in Last Learby The Telegraph on 8th Sep, 2008.

Conclusion: Translation of Shakespeare's plays in India had begun in the colonial period, it had been said colonial cultural politics were involved in introducing English education in India. King Lear is one of the finest plays to introduce language through plays. Many of the performances of King Lear are adapted to suit Indian audience temperament and Indianized the western dramaturgy.

References:

1. Baker, Mona (Eds.). (2001). Routledge Encyclopedia of Translation Studies. New York: Routledge
2. Mohanty, Sangeeta. (2010). The Indian Response to Hamlet: Shakespeare's Reception in India and a Study of Hamlet in Sanskrit Poetics, the Faculty of Humanities the University
3. Trivedi, Poonam and Bartholomeusz, Dennis.eds. (2005). India's Shakespeare: Translation, Interpretation and Performance. New Delhi: Longman.
4. Chaudhuri, Sukanta. (2006). Shakespeare in India. Kolkata: Jadavpur University, India.

Research scholar/EFL university/Hyderabad/Telangana/yadaveflu@Gmail.Com