



---

## PORTRAYING CONCEPT OF TRAGEDY IN THEATER AND DRAMA

**ANKAM CHANDRASHEKAR**

Research Scholar, Radha Govind University, Ramgarh, Jharkhand

### ABSTRACT

*From being 'imitative' amid the main portion of the nineteenth century to 'mainstream' amid the later nineteenth and mid twentieth centuries to 'urban-folkish'1 in post-colonial India, the productions of Shakespeare's plays have experienced momentous changes. The subject of my examination is Shakespeare productions in India which remains an under-examined zone. In spite of the fact that Shakespeare has been interpreted, adjusted and performed in India for over two centuries, there is not really any combined catalog or strong history accessible regarding the matter. This is particularly valid for those Indian languages which have enlisted significant impact of Shakespeare on their show and theater not to mention different languages and their theater conventions. With so numerous languages and theater customs in India it is very testing to follow Shakespeare gathering in the entire nation. This would require a few scholars from different Indian languages to gather such a reference book of Shakespeare gathering in India. I don't endeavor such a striking advance. For the reasons for this thesis, I have constrained my region to a couple of locales with generally more prominent theater exercises. I talk about Shakespeare in Bengali and Parsi Theater finally. Other theater conventions like Marathi, Kannada, Malayalam and Hindi which are similarly rich and have enlisted impressive impact of Shakespeare couldn't be disregarded. As a non-local speaker of a large portion of these languages, I needed to depend on incredible arrangement on accessible sources. This is the confinement confronted by scholars in India working with Shakespeare performances in the Indian languages. I trust my endeavors to follow different reactions to Shakespeare evoked through the Indian productions would unassumingly broaden the current scholarship on Shakespeare by talking about new viewpoints offered by these productions.*

**Keywords:** - Theatre, Indian, Century, Origin, Shakespeare.

## **I. INTRODUCTION**

### **THEATRE – INDIAN THEATRE**

Interest in the origin of the performance center has increased relentlessly since the late nineteenth century, when anthropologists started to be fascinated by the issue. In the beginning, people gradually ended up mindful of forces that seem to control their food supply and the other determinants of presence. Having no reasonable understanding of natural causes, they ascribe them to supernatural or magical forces. Next they started to scan for intends to win the support of these powers. Over some undefined time frame, they see an obvious association between certain of the devices they have utilized and the result they need to bring about.

These devices are then rehashed; refined and formalized until the point when they progressed toward becoming rituals. At this stage the whole gathering normally plays out the ritual, while the audience is the super natural force. Stories or fantasies as a rule grow up around the rituals to explain, illustrate or romanticize them. Often these legends contain components in view of genuine occasions or persons, in spite of the fact that they are normally significantly changed in the stories. Oftentimes the fantasies include agents of super natural forces which the ceremonies celebrate or would like to influence. Performances may then imitate the mythical characters or supernatural forces in the rituals or in Accompanying celebrations.

## **II. OTHER THEORIES OF ORIGIN**

Various researchers have looked for the origin of theater in storytelling. They announce that to endure and tune in to stories are key human traits. Thus, they recommend an example of advancement in which the telling of tales (about the chase, war or other accomplishments) is gradually expounded; at first through the utilization by the storyteller of impersonation, activity and discourse and then through the supposition of every one of the parts by an alternate individual.

According to this hypothesis, at that point drama and theater originate in the story instinct. A firmly related hypothesis considers theater to be having gradually developed out of dancing that are primarily rhythmical and gymnastic or from impersonations of animals movements and sounds. In every, it is in vast part the virtuosity and effortlessness esteemed and as far as anyone knows these characteristics are empowered until the point that they are explained into completely acknowledged showy exhibitions. Both of these theories delineate the auditorium as developing independently of rituals.

In the fourth century B.C., Aristotle contended that man is by nature an imitative animal that he enjoys imitating persons, things and activities and in seeing such impersonations. In the twentieth century, various psychologists have proposed that man has a gift for fantasy, through which he tries to re-shape reality into more satisfying structure than those encountered in day by day life.

In this manner fiction allow people to generalize their tensions and fears with the goal that they may stand up to them and satisfy their deepest desires. In this sense, at that point, the performance center is one tool where by people define and understand their reality or one whereby they escape from upsetting substances.

### **III. THEATER AND DRAMA IN ANCIENT GREECE**

GREECE: Written records according to origin of theater are discovered when the Athenian government agreed official authorize and financial help to drama. This association amongst theater and state started in 534 B.C. At the point when Athens instituted a challenge for the best tragedy exhibited at the city Dionysia, a noteworthy religious celebration.

Despite the fact that tradition credits Thespis with the invention of drama, some ancient records put him as late as sixteenth in the line of tragic poets. This difference is likely because of impreciseness in the original meaning of tragedy, a term currently thought to date from a period when the chorus danced either for a goat as a prize or around a goat which was then yielded. Shockingly, none of the theories about how the term tragedy originated gives critical insights in the matter of how the dramatic frame we call tragedy developed."

### **IV. THE ORIGIN OF TRAGEDY**

The most punctual still surviving account of how Greek drama originated-a chapter in Aristotle's poetics expresses that tragedy created out of act of spontaneity by the leaders of dithyramb. Thusly, it might be useful to take a gander at the dithyrambic shape, a hymn sung and danced out of appreciation for Dionysus, the Greek god of wine and fertility.

And was performed by a band of men gave goat like horns, ears, hoofs and tails and clad in goat skin(or in a goat hair loin band) in imitation of Dionysus's orderly sprites the satyrs on account of this ensemble the choreutae were at times called tragoi, which is the Greek word for "Goats"; in certain regions, as the dithyramb wound up semi literary and went up against a dramatic element, its name was changed to satiric drama; still later, as these inclinations increased, particularly through the addition of an actor, the satyr play come to be called traigodia (goat tune) got from the epithet connected to the caprinechoreutae; the chorus still comprised of satyrs and since these were Licentious bestial creatures, the performance was yet unrefined and undignified;"

Aeschylus (524-456 B.C.) was perhaps the first to raise to abandon satiric choreutae and was certainly the first to raise tragedy to the rank of literature; during the fifth century every poet was required to take after his group of three tragedies at the dramatic celebration with a satyr-play as concession to the satiric origin of the performance."

### **V. TRAGEDY IN THE FIFTH CENTURY**

Our insight into Greek tragedy is constructed for the most part with respect to crafted by three dramatists of the fifth century: Aeschylus, Sophocles and Euripides. A large portion of the tragedies begin with a prologue which gives information about occasions that have happened before the opening of the play. Next comes the parodos or entrance of the chorus; if there is no prologue, the parodos begins in the play.

The parodos of surviving plays change in length from 20 to 200 lines; they introduce the chorus, give work and set up the correct mood. Following the parodos, progressions of scenes, varying in number from three to six and isolated by choral songs, build up the main activity. The exodus or concluding scene includes the takeoff of the considerable number of characters and the chorus."

All surviving Greek tragedies depend on legend or history. Every writer was free, be that as it may, to change the stories and to invent motivations (which are only from time to time given in legend) for characters and occasions.

Consequently, however dramatists may begin with a similar essential story, they finished with generally extraordinary interpretation of it.

Agathon, writing toward the finish of the fifth century, was the first to invent stories for tragedy, yet his illustration was never broadly taken after and none of his plays has survived."

## **VI. CONCLUSION**

Overall, working on this Paper has been a remunerating knowledge. The bits of knowledge into the Indian productions of Shakespeare gave me the chance to visit Utrecht University, The Netherlands to do a transient research project on a near investigation of Shakespeare gathering in India and the Netherlands. This has expanded my vision in regards to Shakespeare productions outside India. Additionally, the joint efforts that were shaped amid this project with Shakespeare specialists around the globe particularly Prof. Ton Hoenselaars, Prof. Paul Franssen and Prof. Ann Thompson have been especially useful in giving experiences into the investigation of Shakespeare productions. I genuinely trust that this investigation adds to the current scholarship in Shakespeare contemplates unobtrusively.

## **REFERENCES;-**

1. Balanagamma. by Hari Purushotham. Dir. R. Nageswara Rao (Babji). Lalita Kala Thoranam, Hyderabad. 29 Dec 2011. Performance.
2. Sri Krishna leelalu. by Pt. Subrahmanya Sastry. Dir. R. Nageswara Rao (Babji). Lalita Kala Thoranam, Hyderabad. 20 Dec 2011. Performance.
3. Singh, Lata. Introduction. Ed. Theatre in Colonial India: Play-House of Power. New Delhi: Oxford University Press, 2009. Print.

4. Seizer, Susan. *Stigmas of the Tamil Stage: An Ethnography of Special Drama Artists in South India*. Durham: Duke University Press, 2005. Print
5. Rai, R.N., et al. Ed. *1857 and After: Literary Representations*. New Delhi: Pencraft International, 2009. Print.
6. Mukherjee, Tutun. Introduction. Ed. *GirishKarnad's Plays: Performance and Critical Perspectives*. New Delhi: Pencraft International, 2008. Print
7. Mee, Erin. B. *Theatre of Roots: Redirecting the Modern Indian Stage*. London: Seagull Books, 2008. Print.
8. Hansen, Kathryn. Tr. *The Parsi Theatre: Its origin and Development*. Calcutta: Seagull Book, 2005. Print. .
9. Banerjee, Sumanta. "Towards a Multi-Cultural Indian theatre?" *Theatre India*, 6 (Nov. 2002):5-14. Print.
10. White, R.S. *Shakespeare's Cinema of Crime*. New Delhi: The Shakespeare Association, 2012. Print.
11. Suroor, Hasan. "Shakespeare to blame for Bollywood's excesses?" *The Hindu*, Nov 3, 2012. Web. 23rd Mar, 2017.
12. Srivastava, Priyanka. "Shakespeare in Love? No its Shakespeare in Bollywood!" *India Today*. Nov 13, 2013. Web. 4th May, 2017.
13. Singh, Saurabh Kr. "Adaptation and Appropriation: Macbeth into Maqbool". *An International Refereed e-Journal of Literary Explorations* vol 2, Issue II (2014):760-764.Print.
14. Singh, Prashant. "Shakespeare in Bollywood". *Hindustan Times*. Dec 4, 2013. Web 2nd May, 2016.