ENCAPSULATION OF SHAKESPEAREAN TRAGEDIES: KANETKAR'S *GAGANBHEDI*

VANDANA PATHAK

Professor (Retired), Department of English, L.A.D. & Smt. R. P. College for Women, Nagpur, India

ABSTRACT

William Shakespeare is well known for his tragedies, especially for Hamlet, Macbeth, Othello and King Lear. These tragedies have been translated and creatively adapted into almost all regional languages in India including Marathi and in foreign languages as well. Shirwadkar's Natsamrat (the play) is the most well-known adaptation based on King Lear and it has been filmed as Natsamrat in Marathi. Yet some worthy Marathi translations/ adaptations are still in the dark. Vasant Kanetkar's Gaganbhedi is a little-known play and it is based on all four tragedies of Shakespeare. It is a play divided into three acts with Vikram as its protagonist. The first act of the play is based on Hamlet. Kanetkar's second act of the play is based on Macbeth and Othello. The last act of the play is reminiscent of King Lear. The other characters in Gaganbhedi, those of Jae (she is like Ophelia, Lady Macbeth and Desdemona) and Rupali (daughter of Vikram) too are well developed. What Hamlet says about Ophelia (in Hamlet) applies well to Vikram and it can be said aptly, "What a noble mind is here overthrown!" My paper is an attempt to study Gaganbhedi as a creative adaptation of these Shakespearean tragedies.

KEYWORDS: *Gaganbhedi, Kanetkar, Shakespeare, Shakespearean Tragedies, Adaptation, Transcreation*

Received: Nov 21, 2020; **Accepted:** Dec 11, 2020; **Published:** Jan 08, 2021; **Paper Id.:** IJELDEC20205

Text of the Paper

"What a noble mind is here overthrown!"

(Ophelia in *Hamlet*, Act III, Scene I)

William Shakespeare has been translated and adapted on stage in all regional languages of India. Marathi saw about 80 versions of Shakespeare, chiefly free adaptations which began in 1867 and continued till date, starting with a popular version of *Othello* composed by Mahadevshastri Kolhatkar and performed by the Aryaddharak Natak Mandali. Gopal Ganesh Agarkar translated *Hamlet* into Marathi as *Vikaravilasita* in 1883. Recently, the play *Natsamrat* (based on *King Lear*) and its movie adaptation by the same name created a sensation in the media as a landmark adaptation. Yet all playwrights are not as fortunate as Shirwadkar and their contribution to literature is still in the dark.

Vasant Kanetkar (1923) has published many plays in Marathi. *Vedyache Ghar Unhat* (1957), *Ashrunchi Zali Phule*, *Prema Tuza Rang Kasa*, some biographical and historical plays and *Himalayachi Savali* are his well-known plays. Being an experimentalist, he has written comedies, mythological plays, historical and a musical play as well. His most amazing play is a 'tragedy-*chatushtya*' (combination of four tragedies) titled *Gaganbhedi* in 1982.

This play can be analysed on various levels like human relationships, characters, style, poetic language, psycho-analysis as well as from the point of view of Comparative literature.

Whenever we think of Shakespeare, we think of his four tragedies- *Hamlet* (a revenge play), *Othello* (a domestic tragedy) and *Macbeth* and *King Lear*-chronicle histories with variations. These four tragedies have a long list of dramatis personae and are eponymous-having been named after their protagonists. In *Gaganbhedi*, Vikram is an embodiment of all these four tragic characters and is the protagonist of the play. In Shakespearean tragedies, the theme is hatred and revenge, jealousy and suspicion, ambition and intrigue, envy and ingratitude. All these themes are noticeable in *Gaganbhedi*.

As is well known, Shakespeare's tragic hero is not an ordinary person. As we all know, Hamlet is the Prince of Denmark, Othello and Macbeth are distinguished soldiers and King Lear is the King of Britain. The protagonist's rank or gifts raise him to an elevated stature above all other characters and what happens to him is of public importance. Vikram too enjoys an elevated status and the ups and downs of his life affect people in Vikram Industries and Rajendranagar. Jaee, Vikram's wife, is like Ophelia, Lady Macbeth and Desdemona and his daughter Rupali is like Regan and Goneril in King Lear.

Shakespeare's tragic hero has a fatal flaw that causes his ruin. Hamlet is indecisive. Othello is jealous and credulous. Macbeth has 'black and deep desires'. King Lear lacks sense of judgement. Vikram is an embodiment of the virtues and hamartia of all these four characters. Vikram is young (30 years old), dynamic, foreign educated (in Germany), ambitious young man. His mother Lalitagauri is a widow who has remarried in haste (reminding us about Hamlet's mother Gertrude):

Just before ten months
she who had collapsed on her husband's corpse
Drained due to tears,
After forgetting spouse, repulsing son,
Should straight away jump into adultery? (*Gaganbhedi*, 91)

This is quite reminiscent of Hamlet's soliloquy in Act I, Scene II:

That it should come to this!
But two months dead: nay, not so much, not two: ...
Let me not think on't--Frailty, thy name is woman!
A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears: (Act I, Scene II, *Hamlet*)

Due to his father's accidental death and mother's remarriage, Vikram is traumatised. He becomes insane. Vikram's bag and baggage is all packed and he is being sent to Vienna for treatment of insanity. His friend Balraj (like

Horatio) and his beloved Jae (Ophelia) offer him strength and support and Vikram decides to leave his home Lalita Mahal and his city Rajendranagar. Addressing his father (he has seen his father's ghost), he says,

Being free from the deadly embraces of the past,
I am standing at the base of future.
Standing on the shaky rock of the present
Confronting an immense challenge
Like an upright mountain cliff
Once you too stood up on the same shaky rock
And climbed up breaking it side by side
But collapsed before heaving a sigh on scaling the peak
No one, really no one lent you a helping hand
You picked up a dark yellow cobra thinking it to be Kewra
And at every step endured quietly poisonous bites
Then remained only helpless dragging...till the last moment
What is written in my destiny? (*Gaganbhedi*, 30.)

The simple, innocent Jae, after her marriage with Vikram, transforms into a confident and ambitious, authoritative, ruthless business woman. This 'Lady Macbeth' is quite adept at playing games. She says, "I have shown you and Priyaranjandas that I am good at manoeuvring" (*Gaganbhedi*, 37) and further questions, "Am I asking for the empire for myself? Is my hearth awaiting it?" (*Gaganbhedi*, 37)

Rudreshwar Jyotishi's (fortune teller's) prophecy has come true and Vikram has been appointed as the President of Chamber of Commerce. A jubilant Jae exclaims, "My dream has come true. How happy I am! Now if you just manoeuvre a little, the business of Rajendra Group will be in our hands" (*Gaganbhedi*, 42). Her feelings are like those of Lady Macbeth who is extremely elated when the first prophecy of the witches comes true and can't wait for the fulfilment of other prophecies.

Rudreshwar has also predicted accidental death of Priyaranjandas-Vikram's stepfather. Vikram is obsessed with this prophecy. But in an attack on Priyaranjandas, Lalitagauri also dies. Vikram is distraught and "the guilt feeling that he is somewhere responsible for mother's murder is gnawing him from within" ... (*Gaganbhedi*, 50).

Vikram has now taken over the business in Rajendranagar but dare not enter Lalita Mahal. He advises Balraj and Jae to look after that business. He instructs them, "Daily you two go together and after finishing work come back in the evening. If necessary, you stay there (laughs), if you have the courage, then stay in Lalita Mahal's 'Ghost House', otherwise in the Factory's Guest House!" (Laughs) (*Gaganbhedi*, 52).

Vikram is obsessed with a feeling of guilt. Balraj consoles him by saying, "Friend, there is nothing wrong with you. You are caught in a trap created by mere imagination. What you feel is all fake. It is just your day dream"

(*Gaganbhedi*, 54). Vikram too concedes, “My mind has turned into a dark cave of dirty, wild, conspiring, selfish and suspicious thoughts and an ignorant, innocent child is entering deeper and deeper into this cave noticing it with curiosity” (*Gaganbhedi*, 54).

Balraj and Jaece visit Rajendranagar almost daily for business. Vikram and Jaece’s daughter is a precocious observant kid and knows of the visit of the stranger to Vikram (indicative of Vikram’s involvement in his stepfather’s death). She takes over the mantle of Iago and asks her father, “Daddy, why do you send Mummy with Uncle all the time?” (*Gaganbhedi*, 58) And adds further “Whenever you see, you see Mummy and Uncle! Going to and coming back from the office together, for shopping together, when they have to go to a party or a show, then too they are together. What is this? I don’t like it!” (*Gaganbhedi*, 58)

This thirteen year old girl then hints at the gossip and adds, ‘Our teacher is so bad...said... “Rupali’s mother is now-a-days with Balraj!”...Drawing teacher was telling this. And said, “She is following in the footsteps of her mother-in-law!”’ (*Gaganbhedi*, 59)

Vikram accuses Balraj of betrayal and adultery. He has been honoured with ‘*Padma Vibhushan*’ (Second Highest Civilian Award of Republic of India) but is very depressed and lonely:

Oh, God...in this house too again the same venomous experience?

Impudent betrayal! Shameless adultery! Any other man, at just the doubt of disloyalty, would have thrown away his friend and wife, proving his masculinity.

I am simply burning, suffocating deep within;

But my heart is so involved in near and dear ones, it is not ready to let go...or break apart.

Why? Why? What for? (*Gaganbhedi*, 65)

Jaece is deeply hurt and tries to shed light on her relationship with Balraj which is “simple and pure relationship” and not “male-female relationship” (*Gaganbhedi*, 67). She is very offended by her comparison with Lalita and on learning that her daughter is the culprit, she declares and says, “A female goblin! An abominable person! She must have been born with your mother’s blood in my womb” (*Gaganbhedi*, 68).

Vikram tries to strangle Jaece and Rupali rescues her and admits to having lied. Jaece becomes insane and does not understand anything. Thus, she is rendered to the level of Lady Macbeth whose plight is worse than that of her husband. Rupali has taken over her father’s business and things have gone from bad to worse. The staff has started ignoring Vikram and Vikram is upset with Rupali’s unethical business tactics. Rupali is married to Uday and tells her father, “I am competent to take my own decisions” (*Gaganbhedi*, 77).

She does not like Vikram’s interference and tells him succinctly, “I am me. Whenever I think anything is of my benefit at any time, I will do it. You have handed over the business of the entire industry to me, so let me do it in my way. You don’t worry unnecessarily” (*Gaganbhedi*, 78). She cannot stand her mother Jaece and would like to keep her movements restricted to the fourth floor against Vikram’s wishes. Balraj is pragmatic and advises Vikram to make

arrangements for himself and Jae before Rupali takes over everything. Vikram is against this and Balraj explains, "Your Rupali is intelligent, dexterous and skilful. But she is equally selfish. She is cunning and conniving and whorish" (*Gaganbhedi*, 81). On Vikram's losing temper, he adds, "In this journey of life, the world that we see at every step, our life is not as beautiful as we would like it to be and at the end of the journey, men don't get the death they wish to have just by spreading hands. Until mother-father, brother-sister, offspring and friends are tested on its touchstone, they remain sweet and adorable. But once the world turns against you, just one relationship remains-I, me and myself! Your Rupali knows only this relationship" (*Gaganbhedi*, 80).

Vikram throws out Balraj. The situation at home and the business front worsens and Vikram leaves home. He is attacked by workers and Balraj brings him back home. Vikram suspects workers. Balraj acquaints him with his flaws and says, "Due to your impetuous and suspicious nature, you have always invited grief upon yourself. You doubted me without any reason then. You hurt me. In that fit of suspicion and impetuosity, you wanted to kill Jae and impaired her for life" (*Gaganbhedi*, 86 – 87). Vikram loves his daughter so much that he cannot hear a single word being spoken against her. Balraj tries to alert him to the situation and hence he says, "Friend, Shall I tell you a bitter truth? You are good natured, intelligent, skilful, but you are equally impatient, impetuous and at times, weak in mind, vulnerable. Get rid of your vices on time and hold all reigns in your hands ably. Only then this business empire set up by you and your Papa will scale the peak. Otherwise selfish bandicoot rats will destroy this temple. I warn you" (*Gaganbhedi*, 87).

Rupali takes over the business completely. She has cornered all shares and possesses 70 % shares of the company. She says, "Today I have seventy percent shares of this business in my custody, Daddy. Even if you wish to, you are helpless today. This business group is mine. Mine alone" (*Gaganbhedi*, 90). Rupali crosses all borders of decency and ethical conduct. On being scolded by her father, she says, "What I should do and how I should behave is my own sweet will. Nobody should teach me anything. You must have realized, Daddy, that in this home now, you and I can't adjust with each other. We can't cope up with each other for a moment, hence I have decided to keep you in an Old Age Home at Vishrampur" (*Gaganbhedi*, 90). Vikram is completely shaken up and distressed. He feels,

All relationships in the world of men are fake, just lies,

Only selfishness, betrayal, cruelty and adultery

Imbibed in human blood since evolution is true!

Have the strong cubs of tigers and lions

At any time pierced the throat of their mother?

Have baby snakes of venomous mothers

Ever raised their hood to bite their father?

Then from where did human babies inherit this venom?

The young ones of humans, how did they learn to pounce upon their parents?

What is born from the womb of deep maternal love is known as ungratefulness! (*Gaganbhedi*, 91)

He has lost trust in all human relationships, even in kindred. He feels that nobody belongs to anybody and are all loners. Each one has to stand for himself. The circle has come full. Vikram feels that he is cursed and all human relationships are deceptive. Like Ashwathama, he decides to bear his curse boldly and resolves not to stay with anyone or seek anyone's moral support:

"Like Aswathama, I will bear my curse on my forehead. I will not stain any one's home henceforth. I don't want shelter with anyone. I don't wish for any one's support now. I will shoot up alone like Ashwatha tree and be uprooted as if to pierce the sky..." (Gaganbhedi, 92).

He is old, ill and traumatized and decides to stay with Jae all alone. But destiny has her own ways. Jae commits suicide. Due to this shock, Vikram too dies a tragic death. Even though Vikram's downfall and tragic death are due to his hamartia, there are two influences beyond his control. First is the intervention of the supernatural elements. The ghost of his father first and later on that of his mother appears in the play. The prophecies of the Jyotishi egg on Jae and Vikram in life. His suspicious nature and lack of judgment contributes to the catastrophe.

Drama is meant for viewing. It is a performing art. Shakespeare wrote his plays in the Elizabethan age where as Kanetkar has written *Gaganbhedi* in 1982. So, the time period, settings and background as well as the language of presentation is different in the original Shakespearean plays as well as in *Gaganbhedi*. The genre remains the same. It can also be described as a Vertical translation as it is translation/ transcreation from a language that enjoys prestige value to a vernacular language.

The problem of 'performability' of an adapted text is more complex. The translator has to decide "whether to translate the text as a purely literary text, or to try to translate it in its *function* as one element in another, more complex system" (Bassnett, 120). In a play, *spectacle* plays a significant role and text and *performance* are in such an integral relationship with each other, that it is difficult to separate one from the other due to their dialectical relationship. It seems as if Kanetkar has borne all these points well in his mind while working on his text. Kanetkar, as has already been mentioned, loved to experiment on stage and at the same time, deal with psychological aspects. His *Gaganbhedi* is a perfect example of his creative excellence in depiction of the psyche of the characters.

Shakespeare's plays are usually of five acts and each act contains many scenes. As against Shakespearean structure of the drama, *Gaganbhedi* is divided into three acts. First and second acts have three scenes each whereas the last and the third act have two scenes. These three acts of the play are integrally connected with each other and merge with each other seamlessly. *Gaganbhedi* being a tragedy quartet trans- created in three acts, there is no scope for sub-plots as such in the play. The character of Vikram as Hamlet, Macbeth, Othello and King Lear is well developed and represents a kaleidoscopic range of life, emotions, conflicts, ups and downs and struggle of human beings. When the play begins, Vikram is 30 years old. The second act begins 14-15 years later and there is a gap of 12 years after the second act. There is plenty of external and internal conflict in the play. Each protagonist of Shakespearean tragedy faces immense internal conflict and trauma. As Kanetkar has pointed out that "even though all these four protagonists are bodily different and each one has a different story, yet they have one soul and they have some kindred relation with each other" (*Gaganbhedi*, *Nivedan*, p.no. not given). He further adds that Hamlet, Macbeth, Othello and Lear are great characters, but basically these are psychological attitudes and psychological moods. He writes further,

Once a thought came into my mind that if these four are psychological stages, then it is possible that these might just proceed in the life of one person at different times. While going through and searching for it, one day I found an equation of the life struggle of all these four protagonists. This is the story of a man who lived all alone throughout his life and was destroyed-first by his mother, then his wife and later on by his daughter. With this equation, a pattern evolved in my mind. In the first act, it was Hamlet, in the second act Macbeth and Othello and in the third act, King Lear-all these psychological attitudes proceed periodically in the life of one and the same protagonist. Keeping this equation and pattern in mind, from Indian roots, I tried to write a piece of drama and it is *Gaganbhedi* (*Gaganbhedi, Nivedan*).

The play has a contemporary setting and the language used is colloquial. In Marathi plays, usually each play was written as if it was '*Ekpraveshi*' (a single scene). Later on, due to the influence of Shakespeare, each act was divided into many scenes (Bhat, 1978, 31) and Kanetkar adopted this method in his play. All Marathi plays, till Shakespeare influenced Marathi theatre, were *Sukhantikas* (happy ending plays). The Shakespearean influence brought in its wake tragic ends. "Shakespearean tragedies do not fit within a framework. These tragedies are lifelike. They appear before us with numerous problems, colours and complications. These plays possess a direction but do not have sides; they flow but do not have banks" (Shirwadkar, 9).

Vikram in *Gaganbhedi*, depicts the downfall of a good person, a person with a stature at the centre stage of the action (that is why his downfall, like downfall of protagonists of Shakespearean tragedies, is more dramatic and interesting), due to hatred, suspicion, jealousy, hubris, misjudgement, producing suffering and insight in the protagonist and arousing pity on part of the audience. Pity and fear are natural human responses to spectacles of pain and suffering as this kind of pain and suffering is universal and can strike anyone at any time. His death and his wife's death (whether accidental or suicidal) are also due to lapses on his part which is in keeping with the principles of tragedy. Bhasa while dealing with the problem of tragedy says, "There is no doubt, I think, that our emotional responses to these characters are governed as much by our own cultural and literary attitudes, as it is determined by the nature of the literary presentation itself" (Bhat, 1985,50).

As per the classification of protagonists in Sanskrit aesthetics, Vikram can be described as *Dhrioddhat*- a protagonist with hubris, self-admiration and jealousy. Bhasa said in *Urubhanga* that "Pride and honour" are the stuff of which kings are made and this applies well to Shakespeare as well (Bhat, 1985, 50). Vikram and Balraj's characters are a pair of contrasted characters. Rupali emerges as an obstinate girl who completely disregards sane advice and counsel for peaceful settlement and continues to perpetrate wicked acts because of her unchecked pride and lopsided sense of honour. Rupali, thus, is a *kul-stree*, who later on becomes a *ganika*. Rupali is like Iago (*Othello*) in the Act II and assumes shades of Regan and Goneril (*King Lear*) in Act III. Dayal acts like Polonius at times and Balraj is like Horatio in many aspects.

Shakespearean scenes have various settings. In *Gaganbhedi*, Lalita Mahal and Roop Villa act like a castle and a palace. Vikram's business empire too is like a castle and the strike is symbolic like a storm. The characters too have been delineated strongly and the dialogues are poetic, symbolic and meaningful. Rajadhyaksha had pointed out way back in 1964 that "Of the two great aspects of Shakespeare's art, characterization and poetry, the former made a tremendous impression; the latter was imperfectly understood" (Rajadhyaksha, jstor.org, 85).

An avid Shakespeare reader and language lover does miss Shakespeare's language prowess in this creative experiment. Shakespeare's poetic language, poetic and philosophical soliloquies, powerful dialogues, rhyme, imagery and poetry is missed sorely in this Marathi text. Kanetkar too has used poetic and metaphorical colloquial Marathi in the oeuvre but one keeps on missing the original Shakespearean dialectal delight because of one's thorough acquaintance with Shakespeare. Yet each language has its own aesthetic appeal and charm and non-English readers or an uninitiated reader of *Gaganbhedi* will not find anything amiss and enjoy it to the full. Some linguistic features of *Gaganbhedi* are wanted in Shakespearean tragedies.

Kanetkar has given Indian names to the characters and an Indian metaphorical title to the play. The title of the play is metaphorical and suggests how sky high is the character of the protagonist and how the themes or the plot dealt there in pierces the sky and goes beyond it. The Indian names of the characters make it easy for the spectators to associate or identify with them. Shirwadkar has rightly pointed out that the names Macbeth, Hamlet and Desdemona, etc. create a distancing effect in an Indian theatre (Shirwadkar, 11). The meanings of the names in Marathi need no explanation for Marathi or Indian people. Vikram means valorous and victorious person. Balraj means strong and powerful. Jae is the name of a very delicate flower and Rupali means beautiful or pretty. Shakespeare does not give elaborate instructions and stage directions. Kanetkar's play is set in India and he gives thorough instructions. Thus, the play has been regionalized and Indianized. Is this regionalization of the Bard's play justified and does it give the non-English reader a taste of Shakespeare? A famous critic asks, "Can anyone change the names of places and persons and yet be faithful to the Master? Should the translations be literal or will the sense of the passage do? These and similar questions still wait the answer" (Rajadhyaksha, Shakespeare in Marathi, jstor.org, 84-85).

Shirwadkar in *Shodh Shakespearacha* has said that if at all Shakespeare's charm is to be revealed to non-English Indian readers, then it can be done through translations and adaptations of his tragedies as the strength of Shakespeare lies in his tragedies (Shirwadkar, 3). He further asks if Shakespeare's plays can be translated into its original form, with its idiomatic and phraseological references and without changing names, or whether it should be done in *Swadeshi* (belonging to the native land-Indianized, indigenous) guise so that people over here can understand it? (Shirwadkar, *Shodh Shakespearacha*, 83). Deval has answered the other question about Indianization or regionalization of the text. He feels that '*Deshikaran*' (Indianization) is an absolute must so as to make it reach the least common spectator (Shirwadkar, *Shodh Shakespearacha*, 83).

Due to its experimental nature, *Gaganbhedi* received strange response from the critics. Lata Moharir described the attempt to bring all four tragedies together as 'ridiculous'. Pushpa Bhawe, a renowned drama critic, had called it 'an insult to Shakespeare.' Madhav Manohar had defended Kanetkar (Shakespeare & Marathi Natak, Waze, loksatta.com). The present writer does not agree with the views of Lata Moharir. Moharir, in her thesis on Kanetkar, has said that being unaware of the contextual meanings of the original plays and due to lack of association with the performances and theatre,

most of the translations/ transliterations possess lifelessness, bookishness and lack pace.” (Shakespeare & Marathi Natak, Waze, loksatta.com). Prof Kanetkar, in the Foreword of *Gaganbhedi* has made it amply clear that he was acquainted with Shakespeare and his works. He had read these tragedies and he was well versed with Elizabethan theatre and performances. It was because of his deep knowledge of Shakespearean tragedies that he could think of such a bold experiment and execute it so well. Madhav Manohar complimenting Kanetkar says, “The dramatic talent of Kanetkar is evident and witnessed in the completion of a full circle in this tragedy first by the depiction of the adultery of the protagonist’s mother, wife’s adultery later and the daughter’s adultery at last” (Kulkarni, 54). Bharat Muni states that “the playwright should know the bhavas (inner state of being) of all characters in the story, and it is these bhavas that the audience of that drama connects with. The hero is shown to be similar to everyone in some ways, trying to achieve the four goals of human life in Hindu philosophy, and then the vastu (plot) emerges through the "representation of three worlds – the divine, the human, the demonic". Drama has dharma, it has artha, it has kama, it has humour, fighting and killing. The best drama shows the good and the bad, actions and feelings, of each character, whether god or man” (Natya Shastra). Kanetkar’s *Gaganbhedi* has definitely proved itself true on the touchstone of Bharat’s Natyashastra.

Any translation/ adaptation has to be readable, reachable and should possess performability criterion. Kanetkar’s *Gaganbhedi* can best be described as a creative translation or trans-creation as the content of the oeuvre comes from the source texts and then it is recreated keeping in mind cultural differences and sensitivity. It is fast paced and entertaining. In *Gaganbhedi*, Kanetkar has seamlessly interwoven into his plot the motifs of four great Shakespearean tragedies coherently and all readers enjoy it. The above description, I think, makes it crystal clear that Kanetkar has very effectively and successfully contextualised four watermark Shakespearean tragedies in Marathi literature as *Gaganbhedi*.

REFERENCES

Primary Source

Kanetkar, Vasant. 1982. *Gaganbhedi*. Mumbai: Parchure Prakashan Mandir. The present author has translated (free translation) all original Marathi dialogues into English for non-Marathi readers. All page numbers in the parentheses refer to this edition of the text.

Secondary Sources:

1. Bassnett, Susan. 2003. *Translation Studies*. Routledge.
2. Natya Shastra. https://en.wikipedia.org/wiki/Natya_Shastra. 9 April 2020. 2.15 p.m.
3. Bhat, G.K. 1978. *Sanskrit Natyasrushti*. Pune: Continental Prakashan.
4. Bhat, G.K. 1985. *Sanskrit Drama*. New Delhi: Ajantha Publications.
5. Kulkarni, Rajashree. *Prof Vasant Kanitkar: Ek Prayogsheel, Samajik Natakhar*. Ph.D. Thesis. Jaykar Knowledge Resource Centre, Savitribai Phule Pune University, Pune. Unipune.ac.in. 2 April 2020, 4.15 p.m.
6. Shakespeare, William. *The Tragedy of Hamlet, Prince of Denmark*. <http://shakespeare.mit.edu/hamlet/hamlet>. 12 March 2020. 8.30 a.m. All references to Hamlet in the parentheses refer to this edition of the text.

7. *Shakespeare in Marathi*. M. V. Rajadhyaksha. *Indian Literature*, Vol.7, No.1 (1964), pp. 83-94. [Jstor.org/stable/23329682](https://www.jstor.org/stable/23329682). 15 March 2020. 8.30 p.m.
8. *Shakespeare ani Marathi Natak, Ek Sangopang Tulana*. Madhav Waze. *Loksatta.com*, July 23, 2016.
9. Shirwadkar, V.W. 1983. *Shodh Shakespearacha*. Pune: Suparna Prakashan.