

**The Renaissance and Shakespeare**  
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**Lecture – 10**  
**A Midsummer night's Dream Panel Discussion**

Hello friends, in the last few modules you have seen a multilingual adaptation of certain scenes from a midsummer night's dream. In this module we move on to a panel discussion where the participants are professor Panja from the University of Delhi. And the students and teachers from Janaki Devi memorial college. The panel discussion draws attention to several important questions about a known English audience's reception and perception of Shakespeare. These include Shakespeare status as an English poet play write and the local adaptations of this place.

The panel discussion also talks about several important questions regarding translation itself, would instance the students talk about how translating the play into their own native terms help them have a better understanding of the play. The students also emphasize the difference between studying the play as a text in the classrooms, and accessing it through performance. I hope you will enjoy this family discussion thank you.

Now, you just watch this wonderful dramatization, multilingual dramatization of a scene from a midsummer night's dream play by William Shakespeare. We will introduce you to all the performers, and then it will have a little discussion about the (Refer Time: 01:44) behind the performance. Could you please introduce yourself?

Hello I am Aishwarya Pandala and I was like an (Refer Time: 01:52).

Hello my name is Sumera Ved (Refer Time: 01:55) and I was Punjabi Romeo(Refer Time: 01:57).

My name is Deepika and I was play in the English Romeo.

Hi my name is Apprachita and I was playing the Bangla of Helena.

(Refer Time: 02:07) I was playing the Bangla of Romeo (Refer Time: 02:10).

Hi, I Joy Sylvester. I was the Malyalam Helena.

I am Kuljeeth. I conceptualized.

(Refer Time: 02:18) professor of English Janaki Devi a memorial college.

I am Shomi (Refer Time: 02:24) joint director (Refer Time: 02:25).

Swathi Paul (Refer Time: 02:28) the (Refer Time: 02:29) English Janaki Devi memorial college.

I am Sanjana Verma, and I played the Punjabi Helena.

I (Refer Time: 02:34) and I played the Nepalese (Refer Time: 02:36).

This is (Refer Time: 02:38) and I was the English Helena.

I am Deepika Singh and I was the announcer.

Hi, I am Indra Ananth. And I was the one who manage the music.

Thank you for that round of introduction. Now Kuljeeth, Swathi, Payal this the questions to you all of you. What was the (Refer Time: 02:55) behind having a multi linear performance upon mid summer nights dreams?

It is a work in progress piece of the project which I am doing with Janaki Devi Memorial College. And we are going to perform a full pledged play a of Shakespeare with summarized scene of second and 6th of March. So, during deprovizations, we realize that couple of scenes from Shakespeare when the students were taking the lines there was not very sure about what they were doing. And I also realized what they was speaking was not in harmony with the body language. And I asked just one question to them whether they understand what they have saying. They said yes we too.

So, as a part of an of an exercise I told them to translate. And when they translated it was initially very tentative sort of scene, but subsequently it groom into a concept. And hence we taught of devising scene from midsummer night's dream, and then came we see Shakespeare society of India even then, we call why not used this as a sort of 20 minute piece on the play. And let us not call it the performance, but the rehearsals. And that is how the name just we call it as rehearsing the mid summer nights dreams.

Swathi and payal, what you think performance as repeating of Shakespeare? Because I know both of you teaching Shakespeare into the classrooms. So, what that (Refer Time: 04:37) is scarify performance.

I think today we look at a text not only in terms of you know what it kind of offers to a satellite of meaning text is needed, but owns in terms of performance. And in this I understandly talk about performance rigid. Production like this you rehearsing in assembly, I think itself gives the notion of many performances kind of a quoted in one. And that is where in we were looking at prevalence first his experimental. Then we looking at polarity, then were looking different languages kind of coming together. And we will itself does not remain restrictive to either one particular context or a particular language. It extends itself to for a arts students it is a (Refer Time: 05:24). So, when you look at (Refer Time: 05:26) that matter we look at that one particular section remain(Refer Time: 05:30) Malayalam and (Refer Time: 05:32) kind of you know, clashing that is that gives me you know of different kind.

Swathi?

Yeah I just like to say that the way admin teaching drama (Refer Time: 05:42) years and they discover that the way drama has been taught has in general. Both in school and even in colleges sometimes.

Is the way (Refer Time: 05:51) I have taught. In the sense that it seem as a text which is which then has to be understood. And so, you kind of sceneorically understand it. But the notion of perform interprety. The notion that this is the play which has been written for an audience, that some have those missing with a students. And that then becomes quite a challenge to get (Refer Time: 06:17) to means to recognize that this is a genre that has to be looked at differently. And also yes, as payal said you know, a text is open to multiple meanings, to multiple cultures. And one of the things that I just cover to making the children were performing that this particular pieces that has that peter scene is that even in terms of language. For example, the bangla it is very interesting that process is fairly discover for the students. Because you may think it you are a bengoli, but actually when the translating it you realize that the bangla you know he is very functional and it is not exactly the bangla that is suitable to the for the text, you know interms of the musicality of the text.

So, theater has its own demands. And that is something that I feel is very important for the students to learn in the classrooms and other ones.

You place the (Refer Time: 07:13) point about the function of language in theater. Now what made you people choose the certain languages that you did choose? You know, why a part of why, (Refer Time: 07:24) why Punjabi? Why Hindi?

I think it's well my mother tongue is Bangla. And much more familiar with it. Apart of English I speak Bangla in plays ( Refer Time: 07:37) has I know my parents.

Right.

So, I had much more complicated by speaking. Like mam said yeah, you just give function Bangla.

Yes.

And which is giving a part of another countries asking my parents, how to translate and using the hair. So, yeah it is just being a penetrating the air, from me and my mother tongue.

Yeah right.

Yeah. So, how has the whole process of translation helped you in case? For example, Punjabi you how does you know translating Shakespeare into Punjabi helped you access Shakespeare?

Actually Shakespeare is always you know (Refer Time: 08:13) those English poets. When we translated in Punjabi you know it gave a much more sentences belonging to interprets. And only to this and that is on treating into the text across it was really fun in translate the English into Punjabi, and the we thoroughly enjoyed the process.

If that is change the notion what we had in mind.

Yes.

We would thinking of it in some other central bracket translated in let us it get got to know that what it is actually.

So, I able to understand the character run.

Run, run.

So, what promotion did you have before translating Shakespeare? What promotions did you have of Shakespeare?

It was like actually it is the whole cultural thing changed. Like we were doing it let me we were doing in English.

Yeah.

We were like most of the (Refer Time: 08:58) and some what we were not able to invoke well.

Yeah right.

When we translated in then emotions came out.

Very well so.

Healthy run.

Like be (Refer Time: 09:08) on the student.

Yes.

Being a (Refer Time: 09:11) student we being doing Shakespeare from first year as, I couldn't relate to the text and from me I always taught, why Shakespeare? Why (Refer Time: 09:18) within. While doing this play now as fallen in love with Shakespeare. Teachers brings out the characters will live in your life. And now today I so related with the character of Romeo, I am always.

I have seen that way I translate the text in Hindi or the language I am very comfortable with. I understand the meaning of the lines I get the emotions, I get these slightly of the person that in what way you or she is thinking. So, that kind of healthy in universes that (Refer Time: 09:52) I translate the lines in Hindi and I do it. And that you know I get the emotions very well on our face or on your body language. So, that was realty that I guess

as really helped me. So, that is why we have chosen different languages to have comfortable.

Right, right

And more over I nearly study Shakespeare in a classroom.

Yes.

It's like we do not will we want to work hard or not, but when it comes to performance we are forced to understand the text.

Right

So, it helps.

Right.

And also be the enjoyment fact.

Can I that is (Refer Time: 10:22) with character

Then a (Refer Time: 10:25) region language we were just comes everything.

And wanted to (Refer Time: 10:27) that between the (Refer Time: 10:29) and the that the linguistic difficulty of or fit in English sees to have been remarkably overcome by the students once they transmit that into there.

More over we did not only this cover Shakespeare's, there we also discovered our own language.

Yes.

My own language and other language, I do not know malayali. I do not know Malayalam. I do not know Punjabi. I do not know Nepalese. I do not know bangla. And now I can say Punjabi rivals (Refer Time: 11:02).

Yeah.

That is one of the huge benefits of an Indian scenario. You know that we are here to so many language, you take it for granted, but that is really a gift. You know we never none of us grow up in a multiple scenario. So now, this leads to me to this give me important questions, but people keep asking. And you please Shakespeare of global like among, or does he need to be localized, does he need to be translated in order to make sense or it is there something eaten and (Refer Time: 11:35) about Shakespeare.

Swathi, let us talk with me, then we can ask others.

It's a very tough call you may the question you asked, because why do not the one hand yes, he is really we did seen that the (Refer Time: 11:49). So, open to local interpretations to local representation and so on. Yet and yes he is open to (Refer Time: 11:58) I think all place to is not only, but definitely large number of place are open to contextualization, political, social, economic contextualization. Yet for me I am talking about myself personally. There are certain you know iternal lines, you could the music character per example (Refer Time: 12:18) which just moves me, and the language which I am also familiar with though bengoli is supposed to be in bangla supposed to be my mother tongue.

But I am also familiar with English, and I know that I was want to certain dialogues and synthetics farm or farm or then I (Refer Time: 12:37) anything the other languages. So, there is you know it is it is very difficult to play Shakespeare drama he is a global icon let us obtain 2 multiple representations, and come it works both.

Right, right.

I think lot dependent on how we define the term global in self. Because I mean I will look at the Google and local in terms of polarities in the sense that you know, if I am part of the Google set up today, I want to carry my own localized setup contacts with me to the Google world. And I think that is where Shakespeare kind of fits it, because where it is important to read Shakespeare in English in the language itself. It is also important to translate it into your own context. Because I think as this students just pointed out that they said (Refer Time: 13:30). And that only happens when you kind of localized it translate it and conceptualize it in terms of your own language.

Yeah.

So, translation does also kind of opens up Shakespeare plays to wider arranged meanings.

Right.

So, I guess behind the take the truth again now.

Kuljeeth say.

I think it is a creative call, how this should be Shakespeare. And we all have been watching performances done by different theater rules and definitely companies, like (Refer Time: 14:01) summer nights dream yeah (Refer Time: 14:05).

Yes

(Refer Time: 14:07).

Yes

(Refer Time: 14:09) or nation school of (Refer Time: 14:10)

(Refer Time: 14:10).

Or (Refer Time: 14:12).

Yes, yes.

So, you have different versions of a same play of (Refer Time: 14:21), then it is a creative call how does wish to take up a production. As a theater worker, as a theater practitioner I feel speaking in English and acting in English are 2 different things. We all are students of literature English literature, all are flet was to the (Refer Time: 14:43), but then comes to perform in English, there are sensitivities which we have carried right from our childhood. We do not respond to certain nonsense when it comes to performance.

So, I feel as a theater practitioner I would I would love to look at Shakespeare in my own soil and do something. With him and that is where when it comes you doing Shakespeare in Elizabethan old English. I always emphasize to do that particular scene in India own worker vernacular (Refer Time: 15:20) So that when you do it in English you see connect



much more in that language as such, who as part of synchronization all the actors are aware of it. We have done those exercise emphasizing on the connects So that they also feel it inside not merely on the scene. So, I think it is creative call near of experience I have also (Refer Time: 15:44).

Right, right. Now few questions about your specific performance. Like the music patriotism. The fact that you have your (Refer Time: 15:53) is black (Refer Time: 15:53) how, what is the black and all we (Refer Time: 15:58) may we can ask the sound person about some light?

Oh right about the meanings said, why did you to use this particular (Refer Time: 16:07)?

I think it was it was suiting the performance with that and wanted to create.

(Refer Time: 16:16)

I think (Refer Time: 16:18) is very classic one.

Right that is why (Refer Time: 16:21) user

It's very increvent like when it comes on stage it gives a stage presence music gives a stage presence to look at the music and you get fascinated by.

Right, right.

(Refer Time: 16:27) I because we are forming (Refer Time: 16:28).

Exactly.

Yes what it all the dress whose idea.

You wanted to have in perfomaties and also person.

Yeah ok

So, it was casual, but it was also uniform and what about the choreography you know a lot of your for example, when you are feeling in the details of the plot all beautifully you could this?

See there are lot of exercises which we had been doing during your role workshops at a college.

Right and that is what the exercises we do with that series.

Ok.

In trying to give them a sense of space and performance.

Right.

Is called (Refer Time: 17:28) walking behind one particular fix bits. So, we taught why not we use this exercise to create the sort of as I used to tell them for that moment, but each visual.

Right.

Just to become the sense of justification, posturing it repeat that over a period of 15 days or so.

Right.

So, subsequently when we decided to go ahead with that we taught let us use that exercise, and then they will be a (Refer Time: 17:58) they will be a narrator who take upon and then we at least kind of place the context.

Yes

And then we replay (Refer Time: 18:01).

Yeah

And that is how we decide.

Right, right. Wonderful, well I am sure all of you had tremendously enjoyed both the performance and the panel discussion, and I want to thank you all.