

C H A P T E R - V I
C O N C L U S I O N

This study has attempted to examine the four Marathi translations/adaptations of Shakespeare's Hamlet and Macbeth viz., Agarkar's Vikarvilsit (1883), Nanasaheb Phatak's Hamlet (1960), S.M.Paranjape's Manajirao (1898) and V.V.Shirwadkar's Rajmukut (1954) from the thematic point of view. It also examines why and how the translator/adaptor deviates from the source text and brings out the necessary changes as he pleases.

Vikarvilasit is his first attempt of adapting Shakespeare's Hamlet into Marathi. Vikarvilasit is compared with its corresponding source text Hamlet. It is observed that Agarkar changes the names of the characters and places, and creates a native atmosphere. Major events occurred in the source text are retained without damaging the original beauty. Agarkar makes a skilful use of extension and interpolation while constructing the soliloquies of Chandrasen. Agarkar is adept in using epigrammatic Marathi expressions in his writing. Alien cultural, social and mythological references used in the source text are properly substituted by using the indigenous cultural and social ones. At times, Agarkar makes a skilful use of the native mythology which corresponds to particular episode in the original text e.g. Priam's slaughter is substituted by Dron's slaughter in Mahabharata. Most

of the times Agarkar deviates from the source text and this can be seen the way he describes the pains and agonies of the Hell. Such verbose description of the Hell is not there in the source text. Agarkar has used significant imagery and figurative expressions to convey his ideas emphatically.

The title Vikarvilasit doesn't clarify its significance as far as adaptation is concerned. Agarkar should have entitled it as Chandrasen or Ativicharvilasit.

In the third chapter Nanasaheb Phatak's Hamlet has been analysed as an adaptation of Shakespeare's Hamlet. Phatak has attempted to make a stage version of Hamlet. His stage version became popular because of his meticulous instructions given in the play to make the scenes effective. He has deleted Polonius' speech of advice to his son Laertes, the conversation between the player King and the Player Queen and gravediggers' witty dialogues. Phatak has curtailed some portion of the dialogues which he thinks irrelevant to the development of the play. Agarkar's description of the pains and agonies of the Hell is dropped by Phatak.

In Phatak's Hamlet, mythological personalities like Kanva, Drona, Ashwathama, Kichak, Sairandhri, Karn, Bhim and historical figures like Kalidas, Sikandar are properly referred. He makes no changes in the names of the characters and setting as his version is based on Agarkar's Vikarvilasit.



In Hamlet the native proverbial phrases and idioms are used, keeping in view the Indian readers. They create familiar atmosphere. Phatak alters the original similes, symbols, myths and phrases for the better understanding of Shakespeare's play Hamlet. The title Hamlet is appropriate. So far as an adaptation is concerned, Phatak excels Agarkar as his translation sounds more appropriate in meaning. As compared with Phatak, Agarkar's language shows the impact of Sanskrit. Vikarvilasit and Hamlet may be said, perhaps, to be the best examples of this genre.

Shivram Mahadev Paranjape's Manajirao is also regarded as an adaptation of Shakespeare's Macbeth. Paranjape has chosen the native atmosphere by changing the names of the characters and places. Here, it should be made clear that the Marathi names of the characters show that there is a sort of closeness in the beginning letter of the names of the characters in Macbeth. Paranjape succeeds in composing the songs of the witches in Marathi. He has retained the original beauty of the rhyme-scheme. He replaces the alien witchcraft by using native witchcraft and its processes.

In Manajirao, Paranjape has deviated from the source text and used the native mythology. He correlates the alien historical and mythological episodes with their native counterparts. The reference of the bloodshed of Golgotha is replaced by the battle

of Kurukshetra. In doing so, he creates a medieval atmosphere. By using figurative expressions Paranjape conveys his ideas effectively. So far as the structure is concerned there are some instances where Paranjape keeps the entire scenes of the play intact without any alterations e.g. Act I, SC.IV, SC. V, SC.VI, Act II SC.I, SC.IV, Act III SC.II, SC.III, Act IV SC.II, SC.III, Act V SC.II, SC.III, SC.IV and SC.V. The SC.V of the Act III is completely deleted by Paranjape. The SC.VI of the act V is mingled in the SC.V.

In Manajirao, Paranjape takes full liberty in curtailing the speech of Kamalabai as some part of her speech is not in keeping with the Indian context. Dewadiwala's soliloquy in Manajirao is his own addition through which he vehemently shows his protest against the strange British rules during the period of epidemic. The title Manajirao itself clarifies its significance as the adaptation of Macbeth as the word Manajirao depicts a character's conscience for self respect.

Vishnu Vaman Shirwadkar's Rajmukut is also treated as the adaptation of Shakespeare's Macbeth. Shirwadkar changes the original names of the characters and places in a different way. He also creates a medieval atmosphere. It is to be noted that Shirwadkar is a gifted poet, therefore, his adaptation Rajmukut greatly differs from the earlier adaptations. He attempts to make his adaptation Rasanistha rather than Shabdanistha.

In Rajmukut, Shirwadkar retains the original structure of Macbeth successfully except the deletions of some scenes. Sometimes he substitutes the original content by adding his own thoughts and ideas. His addition occurs due to his irresistible love for figurative expressions. Shirwadkar also has deleted some portion of the dialogues, scenes or the entire scene due to different social, cultural, mythological and geographical situations.

Shirwadkar fails to retain the original dramatic effect i.e. the witches in Shakespeare's Macbeth have supernatural power but the Dakinis have no such power of witchcraft. Therefore, the original effect of the witches in Macbeth is not produced by Dakinis in Rajmukut. The character of Hecate, a goddess of witchcraft is also deleted by Shirwadkar in Rajmukut. In order to produce the native atmosphere Shirwadkar uses the names of the Hindu deities like Shiva and Arjun. It is explicit that Shirwadkar has given the Indian dimension to Shakespeare's play Macbeth.

The title Rajmukut suggests the key note to the central theme of the play. In comparison with Paranjape's Manajirao, Shirwadkar's Rajeshwar seeks much respect by the readers.

Thus, the cross-cultural, social, historical and religious elements help us to distinguish between alien and indigenous atmosphere in two different nation's plays. Adaptor's personality

reflects in his adaptation that is why he makes necessary changes. It is needless to say that personal likings and dislikings creep in the adaptation.

To sum up, we may say that Agarkar's Vikarvilasit, Nanasahab Phatak's Hamlet S.M.Paranjape's Manajirao and Shirwadkar's Rajmukut approximate to their respective source texts except the deletions, additions, interpolation of specific themes of imagery, legend, psychology socio-historical and cultural elements. Agarkar's Vikarvilasit is imbued with native mythological references whereas Shirwadkar's Rajmukut is replete with the figurative expressions. Phatak's stage-version Hamlet and Paranjape's Manajirao are said to be the best examples of adaptation.

Though, the above versions are called translations, they are not literal translations in the true sense of the term; on the contrary, they are adaptations. Howsoever a writer tries to retain the original beauty of the play, he cannot retain it in his adaptation. In this regard, William Jones is perfectly right when he says that, "The original fragrance of the perfume doesn't remain as it is, while pouring it from one phial into another." (as quoted in Gopal Ganesh Agarkar by Sunand Deshpande, P.230).

It means that an adaptor cannot succeed in keeping the original beauty of the play, therefore, he makes necessary thematic changes in his adaptation.