

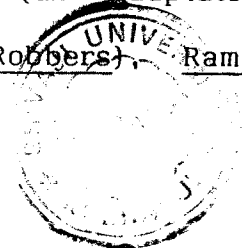
C H A P T E R - I V

M A N A J I R A O

Shivram Mahadev Paranjape (1864-1929), who is obviously known as a pioneer of his own 'Kal' (Times), a weekly, was born at Mahad on 11 June, 1864. He completed his primary education at Ratnagiri and further education at Pune where he bagged the Jagannath Shankarseth Sanskrit scholarship in 1884.

S.M.Paranjape was a prolific writer. He tried his hand at poetry, drama, novel, essay etc. In other words his personality was a multidimensional one. In short, we can say that his contribution to the Marathi literature is incomparable. Apart from his literary career, he was a patriot and nationalist. While describing his nationalistic fervour, A.N.Deshpande rightly says, "one of the remarkable facets of his personality was his strong protest against the slavery and his great zeal for seeking the freedom of the country".¹ He was a conservative in social thinking but a radical in politics.

Paranjape handled all forms of literature successfully. He published two novels, Govindachi Gost and Vindhyachal and the epic Ahalyajar, some historical books and six Marathi plays. Of all his six plays Manajirao (an adaptation of Shakespeare's Macbeth), Bhimrao (Schiller's Robbers), Ramdevrao



(Addison's Keto) are worth considering. Ramdevrao deals with the bad effects of treachery and the victory of the patriotism is the theme of Bhimrao and Manajirao which is our great concern delineates the story of the ingratitude and treacherous soldier who murders his master to grab the kingdom.

First of all, it is necessary to take into account the plot of Macbeth for the better understanding of Manajirao .

Macbeth is Shakespeare's one of the greatest dramatic achievements. It has been termed as a Tragedy of Ambition, as ambition is the main spring of the action. In this play, Macbeth, the hero is a man of guilt. In addition, Lady Macbeth, his ambitious wife, fashions her husband to desperate deeds for gaining power. The prophecy of the three witches tempts him to seek an enormous power and to become a sovereign king of Scotland. It is Lady Macbeth who exercises an evil influence on him. In order to bring his cherished ambition into reality, she adds fuel to the flame by telling him to murder her guest king Duncan. He thinks that Banquo is the main hurdle in his path of achieving kingship, so he murders him also. But the thing is that the murder of Banquo marks the decline of Macbeth's fortune, it is the beginning of the end. Hereafter he turns to be a tyrant. Then he kills Lady Macduff and her children. Thus he commits sin after sin as he is haunted by his own safety. However, he is left

repenting. The guilty conscience started pricking his mind. The moment Macbeth has won the crown, he begins to pay the price for his misdeeds. Lady Macbeth also becomes aware of her guilt. She comes to know the seriousness of her sin so she thinks that all the 'perfumes of Arabia' can't wash her bloody hands. As a result, she loses her sense and dies miserably. In the end Macbeth is defeated by Macduff and Malcolm. Now Macbeth realises that he is undone by the witches and their prophecy. The whole action is raised to a supernatural plane by the appearance of the witches. It is the character-flaw of Macbeth which leads him to the ultimate destruction. Thus Macbeth is a great tragedy which portrays a brave mind diseased by ambition.

In this chapter, an attempt has been made to compare Macbeth and its Marathi version Manajirao from the thematic point of view. Another version of this play Rajmukut by V.V.Shirwadkar will be discussed in the next chapter. These adaptations should be examined by observing the features of cross-cultural and mythological references, changes in the names of the characters and setting, curtailing of the particular important dialogue, meaninglessness in translation and wrong alterations etc. Since translation is not an easy task, the translator or an adaptor faces almost all above mentioned problems of translations. An adaptor finds it difficult to retain the alien social and cultural

references in his adaptation. In this regard R.S.Walimbe puts it. "If the translation of alien language is meant for students, it must be a literal translation but if the translator intends to entertain the readers, it must be adaptation substituting the native names, customs and traditions. The readers should hardly be aware that it is alien one".² It means that an adaptor is free to make use of any type of deviation as per his inclination.

Since William Shakespeare's Macbeth is based on historical story of the Scottish dynasty, he chooses Scottish highlands for the setting of the play and creates a medieval atmosphere. S.M.Paranjjape also creates a medieval atmosphere by using the ancient names of the towns and countries, for the easy understanding of the Marathi readers. He, intentionally makes use of the native names such as Manikpur (Glamis), Parashupur (Forres), Vilaspur (Norway), Devgadh (Duncinane), Indrapur (Inverness), Magadha (England), Ratnapur (Ireland) and Skandapur (Scone) etc.

Paranjape replaces the original names of the characters by native Indian names. The following list presents the parallel names of the characters in Macbeth and Manajirao.

<u>Macbeth</u>		<u>Manajirao</u>
Duncan	King of Scotland	Raja Damaji
Malcolm		Malharrao
Donalbain	his sons	Dhanaji
Macbeth	Generals of the	Manajirao
Banquo	king's army	Vyankojirao
Macduff		Mukundrao
Lennox		Laxmansingh
Ross	Noblemen of Scotland	Ranoji
Menteith		Mahipatrao
Angus		Angre
Caithness		Sardar
Fleance	Son to Banquo	Gulab
Siward	Earl of Northumberland	Shivdevrao
Young Siward	His son	His son
Soyton	An officer, attending on Macbeth	Santaji
Lady Macbeth		Daryabai
Lady Macduff		Kamalabai
The weird sisters		Tin Chetkini

If we have a close look at the names of the characters in the source text and the target text, we may notice that there is a sort of closeness in the beginning letter of the name of the characters. It seems that, Paranjape might have some intention in naming the British characters in accordance with their counterparts. In this respect, S.K. Bhosale points out that, "It is interesting to note that the initial letters of the names of the characters in Manajirao suggest the original names of the characters in Macbeth for example, Duncan - Damaji, Lennox - Laxmansingh, Banquo - Vyankojirao etc."³

Paranjape succeeds to some extent in composing the witches' song in Marathi. A brief opening scene of the act I, gives an immediate impression of mystery. Macbeth is introduced by name by the third witch and they all sing.

All : Fair is foul, and foul is fair :

Hover through the fog and filthy air.

Macbeth, Act I, Sc.I. P.27.

Paranjape's substitution is bit longer than the original one as,

सर्व : जाऊ या सा-या जणी आता जाऊ या ॥ धृ ॥
 ब-याचे चाईट चाईटाचे बरे टाकू क्षणामध्ये करुनिया ॥
 छ-याचे छोटे छोटीयाचे खरे करुनि दाखवू फिरुनिया ॥
 जाऊ ॥ हवेत पोहू पाण्यावर चालू जमिनीत जाऊ बुडी मारुनिया ॥
 भविष्य सांगू कुत्र्याचे रडणे पावराचे बोलणे रेकुनिया । । जाऊ ॥

मानाजीराव अंक १, प्रवेश १ पृ०३२

In the III scene, the 'weird sisters' again come together on a blasted heath. Before the victorious general Manajirao arrives on the heath, the witches plan to torment a sea captain whose wife has annoyed them. Then Macbeth appears on the scene and the third witch says,

Third Witch : A drum, a drum !

Macbeth doth come;

Macbeth Act I, Sc.III P.35.

This is translated by Paranjape as,

तिसरी चेटकीण : अग, अशा रागापून जाता कोठे ?
 ही पहा वाघे वाजू लागली भारी,
 आणि आली मानाजीरावाची स्वारी
 आता सोडा सारा हट्ट
 आणि व्हा जराशा घट्ट

मानाजीराव अंक १, प्रवेश ३ पृ०३७

And again the scene I of the act IV is a remarkable example of what has been called the ritual of the witchcraft as

The first witch : Round about the cauldron go;

In the poison'd entrails throw.

Toad that under cold stone

Days and nights has thirty-one

Swelter'd Venom sleeping got

Boil thou first i th' charmed pot.

Macbeth Act IV, Sc.I P.133.

Paranjape substitutes it as,

पहिली घेटकीण : कटईखालती पांगला जाऊ पेढू घा. कटईत पहिल्याने
दगडाच्या फटीत माहिनेच्या माहिने बसून राहिलेल्या
विषरी बेडकाला शिजवा. बेडूकभामा डरांव डरांव,
कटईच्या तेलात मरांव मरांव !

मानाजीराव अंक ४, प्रवेश १ पृ.८०

and also,

Second witch : Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt, and toe of frog,

Wool of bat, and tongue of dog,

Adder's fork, and blind-wom's sting,

...

Lizard's leg, and howlet's wing -
 For a charm of pow'rful trouble,
 Like a hell-broth boil and bubble.

Macbeth Act IV, Sc.I P. 133.

These lines are construed by Paranjape as,

दुसरी घेटकीण : कापड्याचा डोळा, सरड्याची तंगडी, म्हातारी तंगडी,
 टकला यात. बेडकीचे बोट, पिंपवाची नांगी, मणभर बांगी,
 टकला यात. पाषाण्या रक्ताची काढवा कढी, माणसांची
 मढी, टकला यात.

मानाजीराव अंक ४, प्रवेश १ पृ. ८०

It seems that, Paranjape has retained the original beauty of the rhyme scheme in translating these lines. Paranjape makes use of artistic expression to make his adaptation extremely readable. He could write the verses of witches extremely well as he had the poetic aspect. In this context, A.N.Deshpande says about Paranjape that, "He inherited the art of singing from his father ----- as a result of this a subtle sense of beauty and a poetic aptitude emerged in him."⁴ Paranjape slightly changes the dialogues of the three witches and substitutes them by his own addition. In this regard, he himself puts it in the preface to Manajirao, "I have applied the native witchcraft and its process instead of using British ideas of it."⁵

It is expected that an adaptor should try his best to be loyal to the source text. Paranjape seems to be loyal to the source text in retaining the original images used by Shakespeare in Macbeth. The images in Macbeth are really symbolic and suggestive which portray the characteristic traits of the characters. In this connection, Caroline F.E. Spurgeon rightly puts it, "The ideas in the imagery are in themselves more imaginative, more subtle and complex than in other plays, and there are a greater number of them, interwoven the one with the other, recurring and repeating".⁶ In act I Scene II, the Sergeant, reporting of the battle, presents 'Macbeth' as the decisive factor. We get a remarkable picture of Macbeth as a kind of superman, a fearless, ferocious almost invulnerable champion of right against treachery. He says to Duncan -

Sergeant : Yes;

As sparrows eagles, or the hare the lion,
If I say sooth, I must report they were,
As cannons overcharg'd with double.

Macbeth Act I, Sc.II P.31.

The images of the birds and the animals are retained as,

शिलेदार : होय ! ज्याप्रमाणे चिमण्यांना पाडून गस्त पक्षी भिंतात किंवा
सशांना पाडून सिंह भिंतात, त्याप्रमाणे ते भ्याले छरे ! सरकार
भ्यायचे तर लांबच राहिले, पण ते तोपेसारखे गर्जू लागले.

मानाजीराव अंक १, प्रवेश २ पृ. ३४

and also in act II, Sc.IV, an old man tells Ross that he hadn't
seen so ominous and wonderful thing in his life span of seventy
years.

He says : 'Tis unnatural,

Even like the deed that's done,

On Tuesday last,

A falcon, tow'ring in her pride of place,

was by a mousing owl hawk'd at and kill'd.

Macbeth Act II, Sc.IV PP.91-93.

which is translated as,

म्हातारा : आज घडून आलेले कर्म जसे अपूर्व, तसेच हे ही अपूर्व झटले पाहिजे.
गेल्या मंगळवारी एक बहिरी ससाणा आकाशात उंच उडत होता.
इतक्यात एका धुडाने लपत उपत येऊन, त्याच्यावर झडप घातली
आणि त्याला ठार केले.

मानाजीराव अंक २, प्रवेश ४ पृ. ६३

and when Macduff is informed of the assassination of his wife and children,

Macduff : He has no children. All my pretty ones ?

Did you say all ? O hell-kite! All ?

What, all my pretty chickens and their dam

At one fell swoop.

Macbeth Act IV, Sc.III P.169.

Paranjape substitutes it as,

मुकुंदराव : घाला काही मुलेबाळे नाहीत, मग मुले मेली असता बापाला कसे दुःख होते हे त्याला कोठून कळणार ? माझी ती सगळी लहान लहान मुले त्याने मारली ? तुम्ही काय सांगितले ? सगळी मारली म्हणून ? अरेरे पांडाळा ! अरे नरकातल्या गिध्या, माझी सगळी पिलीपिली आणि त्यांची आई ह्यांना तू एका भंकर इडपेसरशी उघलून नेलेस काय ?

मानाजीराव अंक ४, प्रवेश ३ पृ. १७

The images of the birds and the animals display the implied meaning. The simile of the 'eagle' represents Manajirao's valour, magnanimity and grandeur. In the same way the falcon stands for Raja Damaji and the owl for Manajirao. It means that the images of eagle, falcon, owl and the hell-kite are symbols of different facets of the Manajirao's personality.

The 'imagery of cloth' is also skilfully handled by Paranjape. After the first appearance of the witches, Ross greets Macbeth as a Thane of Cawdor to which Macbeth immediately replies -

Macbeth : The Thane of Cawder lives;
Why do you dress me
In borrow'd robes ?

Macbeth Act, Sc.III P.43.

Paranjape translates this as,

मानाजीराव : कठोरपूरया ठाकूर तर जिवंत आहे. मग मग लोकांच्या
वस्त्रांनी माझे शरीर तुम्ही काय म्हणून भूषित करता ?

मानाजीराव अंक १, प्रवेश ३ पृ.३९

Soon after this when Macbeth is engrossed in ambitious thoughts suggested by the confirmation of the two out of the three "prophetic greeting". At this time Banquo murmurs,

Banquo : New honours come upon him
Like our strange garments, Cleave not to their mould.
But with the aid of use.

Macbeth Act I, Sc.III P.45.

Paranjape construes this as,

पर्यकोजीराव : नवीन केलेले कपडे प्रथम आपल्या अंगाला घांगले बसत नाहीत
 पण तेच जुने झाले म्हणजे सपईने घांगले बसतात. त्याप्रमाणेच
 नवीन मिळालेल्या सन्मानामुळे त्यांना कसेलेंच वाटत आहे.
 पण काही दिवसांनी सर्व ठीक जमेल.

मानाजीराव अंक १, प्रवेश ३ पृ. ४१

Though Paranjape strives to keep the original sense of the images in Manajirao, his efforts are not so effective as that of Shakespeare. Shakespeare's images make a great appeal because of his poetic gift.

Sometimes, Paranjape's deftness in adapting the source text can be felt. When the Sergeant narrates the battle scene between Macbeth and Macdonwald, he says

Sergeant : So they doubly redoubled strokes upon the foe.

Except they meant to bathe in reeking wounds,

Or memorize another Golgotha

Macbeth Act I, Sc.II P.31.

Paranjape puts it as,

शिलेदार : शत्रूवर त्यांनी शस्त्रांचा भडिमार चालू केला आणि शत्रूच्या रक्तात त्यांनी साक्षात स्नाने केली. सारांश, त्या पेढी हे कुसुमेनातील दुसरे भारतीय युद्धच आहे की काय, असा भास होत होता.

मानाजीराव अंक १, प्रवेश २ पृ.३४

and

Macduff : O Scotland, Scotland,

Macbeth Act IV, Sc.III P.159.

मुकुंदराव : हर ! हर ! हे माझ्या देशा, तर मग तू खरोखरच हतभागी आहेस.

मानाजीराव अंक ४, प्रवेश ३ पृ.९३

and also

Lady Macbeth : Here's the smell of the blood still.

All the perfumes of Arabia

will not sweeten this little hand,

Oh, oh, oh !

Macbeth Act V Sc.I P.177.

which is substituted by Paranjape as,

दर्याबाई : अजून माझ्या हाताला रक्ताची घाण येतेच आहे. मलयपर्वतावरील
सगळ्या घंदनाचे गंध उगळून ह्या हाताना फासले तरीसुद्धा ही
घाण जायची नाही, असे पाटते ! काय करावे ! अरे-रे-रे !

मानाजीराव अंक ५, प्रवेश १ पृ. १००

From the above cited examples, it seems that Paranjape co-relates the alien historical, mythological and religious episodes with their native counterparts. In doing so, he creates a native medieval atmosphere. That is why a reader feels that this is all happening on his own land and therefore he takes a deep interest in the play as it creates an affinity in him.

Paranjape's figurative use of language is worth noting. For instance, in Act II Scene III when Macduff informs Macbeth and Lennox of the assassination of king Duncan, he says

Macduff : Confusion now hath made his masterpiece
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life O'th' building.

Macbeth Act II, Sc. III P.83.

Paranjape's translation of these lines is as under -

मुकुंदराव : दुसरे काय ? दुर्दैवाने आपली कमाल कसून सोडली ! कोणी
हरामखोराने आपल्या महाराजांच्या हृदय - मंदीराचा भेद
कसून त्यातील प्राणस्पी रत्न हरण कसून नेले !

मानाजीराव अंक २, प्रवेश ३ पृ.६०

and also,

Macbeth : All is but toys; renown and grace is dead;
The wine of life is drawn, and the mere less.
Is left this vault to brag of

Macbeth Act II, Sc.III P.87.

Paranjape construes this as,

मानाजीराव : आता हा संसार निःसार झाला ! किर्ती आणि चांगुलपणा
ही आज लयाला गेली. आज त्रिभुवनातील खरे रत्न ते हरवून
गेले आणि मागे ह्या सगळ्या गारगोट्या मात्र उरल्या आहेत !

मानाजीराव अंक २, प्रवेश ३ पृ.६१

By using the figurative expressions Paranjape conveys his ideas effectively. Sometimes it seems that, his style of writing is sublime. Kusumavati Deshpande and M.V.Rajadhyaksha rightly praise the style of Paranjape in these words, "He wrote in a rich style using a variety of rhetorical devices from alliteration to irony."⁷

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. On the contrary, some scenes or some part of the dialogues have been completely dropped. For instance, in act I, Sc.VII Lady Macbeth prompts Macbeth to murder king Duncan. Unwillingly Macbeth says-

Macbeth : I have bought

Golden opinions from all sorts of people which would
be worn now in their newest gloss.

Not cast aside so soon.

Macbeth Act I, Sc.VII. p.61.

Here the 'mataphor of cloth' is deleted by Paranjape and substituted it by the following expression.

मानाजीराव : हा बेत आता इतकाच राहू दे. कारण महाराजांनी मला
अलीकडे बराच मान दिलेला आहे आणि घोडीकडे सर्व लोक
मला नावाजताहेत. तेव्हा नावलौकिकासारखी मला कृती केली
पाहिजे. असल्या नीच कृत्याने त्याला काळ्या लाकणे
बरोबर नाही.

मानाजीराव अंक १, प्रवेश ७ पृ.४९

The scene V of the act III is completely dropped by Paranjape. The scene VI is mingled in the VII scene and the character of 'doctor' is deleted in the III scene of the act IV. He also omits some of the portion of the dialogue of Lady Macduff with her son in Act IV, Sc.II.

Lady Macduff : Yes, he is dead. How wilt thou do for a father?

Son : Nay, how will you do for a husband ?

Lady Macduff : Why, I can buy me twenty at any market.

Macbeth Act IV Sc.II P.149.

The concept of the Sati Savitri is infashioned in our Indian culture. Therefore, Paranjape might have thought that this part of conversation is not in keeping with the Indian context. An Indian woman can never think of marrying 'twenty men' as Lady Macduff says so. S.K.Bhosale is also of the opinion that, "Paranjape has not brought this part in his adaptation because it is inconsistent from the point of view of the Indian tradition."⁸

At times, Paranjape interpolates the source text and substitutes his own. For instance, in Act II Sc.III, there is a Porter's scene. Shakespeare has used the porter's scene with a view to minimize the strain of the tragic tension. Shakespeare's minor characters also show the aspect of ironic humour and sometimes they speak like a philosopher. Paranjape substitutes the dialogues of the porter's soliloquy by passing a vitriolic

remarks on the British and the contemporary social reformers

दैपडीयाला : हा ! हा ! ह्यी युगत लई बेस सुपलिया ! रातीच कुणीबी नरकामंदी पडायाली येऊ नये असा हुकुम आपल्या धनी- साहेबांच्याकडूनधेनी मी काढवतो..... आ अरं इचि भनं ! मृत्यू लोकामंदी कुणी हुकुम केला की, रातीचं कुणी मसंबी नका की, कुणी मेलं तर जाऊ बी नका तर हे लवंडीचे पापी लोक निमूटपणे रेकट्याती अन् आमच्या धन्याचं रेकणार नाहीत व्हंय

ह्यो क्ण आला ? अर इचि भन् ! ह्यो दारु पिणारा आन् मांस खाणारा हायं र बुवा ! इचि भनं ह्ये दारु प्यापून लई परमश्ताय ! अब बब ! ह्येच नाकबी कस तोंडल्यावानी लाल भडक झालयं !

मानाजीराव अंक २ प्र देश ३ पृ ५८

In the preface to Manajirao, Paranjape himself puts it, "the sentences in the soliloquy of the porter can not be translated. Ironic humour can be created only when we use the native ironic reference and it is properly designed in the target text."⁹ Through the soliloquy of the porter, Paranjape has vehemently showed his

protest against the strange rules issued by the British neither to cremate nor to bury the dead during the period of epidemic.

In the act II, Sc.II, when Lady Macbeth tells Macbeth to wash the 'filthy witness' from his hand;

Macbeth says : Will all great Neptune's ocean wash this blood
clean from my hand ? No; this my hand will
rather
The multitudinous seas incarnadine,
Making the green one red.

Macbeth Act II, Sc.II P.77.

Paranjape's translation of it is as,

मानाजीराव : वसुधाच्या ताब्यातल्या साती समुद्रातील पाण्याने तरी
हे रक्ताचे डाग धुऊन जातील काय ? छे ! छे ! छे ! उलटे
लाखो समुद्र असले तरी त्यांचे ते काळोखोर पाणी माझ्या ह्या
हातावरील रक्ताने तांबडे भडक होऊन जाईल.

मानाजीराव अंक २, प्रवेश २ पृ. ३७

It seems that, Paranjape succeeds in retaining the mythological references. There is an analogy between Neptune and Varun. Neptune is Roman sea god whereas Varun is Indian.

To highten the native atmosphere, Paranjape has used some Sanskrit and Hindi words for instance,

Macbeth : One cried 'God bless us', and 'Amen' the other,
 As they had seen me with these hangman's hands,
 Listening their fear, I could not say 'Amen'
 When they did say 'God bless us !'

Macbeth Act II, Sc.II, p.75.

Paranjape puts it as,

मानाजीराव : स्वप्नात त्यांनी मला ह्या हातांनी खून करताना पाहिले.
 म्हणून त्यातील रकाने देवाचे स्मरण करून म्हटले, "दुःस्वप्न
 विलयं नीत्वा शोभनं कुरु केशव." ते ऐकून दुस-यानेही
 "तथास्तु" असे म्हटले म्हणून माझ्याही मनातून देवापाशी
 "तथास्तु" म्हणून प्रार्थना करायची होती. पण माझ्याने
 ती करणेना.

मानाजीराव अंक २, प्रवेश २ पृ.३५

Murderer : My lord, his throat is cut

Macbeth Act III, Sc.IV, P.115.

मारेकरी : सरकार, त्याची गर्दन छाटून टाकली.

मानाजीराव अंक ३, प्रवेश ४ पृ.७४

Malcolm : At no time broke my faith would not betray
 The devil to his fellow, and delight
 No less in truth than life.

Macbeth Act IV, Sc.III, p.166.

मल्हारराव : मी कोणाचा विश्वासघात केला नाही आणि प्रत्यक्ष सैतान जरी माझ्यावर विश्वास ठेऊन माझ्या आश्रयाला येऊन राहिल तरी त्याला देखील मी दुस-याच्या हवाली करणार नाही. माझा जीव आणि छरेपणा मला सारखे प्यारे आहेत.

मानाजीराव अंक ४, प्रवेश ३ पृ. ९४

From above cited examples it seems that, Paranjape might have intentionally used "गर्दन" "सैतान", "प्यारे", "तथास्तु" because Sanskrit and Hindi are very close to Marathi.

As compared with Shakespeare's 'Macbeth', the character of Manajirao doesn't maintain the original dignity, grandeur because Manajirao's expressions are very common and all other minor characters speak about him in common words. When Manajirao refers to Raja Damaji he doesn't observe decency and decorum. For instance,

मानाजीराव : भिषाय हा दमाजी लोकांपाशी फार नम्रपणे वागलेला आहे आणि ह्याचा राज्यकारभार अगदी घोळ आहे. तेव्हा ह्याचा खून करण्याचे जर कोणी अघोरे पातक करील, तर त्याच्याविषयी दमाजीचे सद्गुण लोकांची मने अगदी छवळून टाकतील.

मानाजीराव : अंक १, प्रवेश ७ पृ. ४८

and also,

Macbeth : I go, and it is done, the bell invites me

Hear it not, Duncan, for it is a knell

That summons thee to heaven or hell.

Macbeth Act II, Sc.I P.71.

Paranjape puts it as,

मानाजीराव : हा मी जातो आणि एका क्षणात ते उरकून टाकतो. हा जो डंका वाजला, तो मला हे काम करावला चल म्हणून बोलवित आहे. दमाजी, तू हा ऐकू नकोस. कारण, हा तुला स्वर्गाला किंवा नरकाला पोषवीत आहे.

मानाजीराव अंक २, प्रवेश १ पृ. ५४

It is observed that Paranjape's Manajirao doesn't use polite language while addressing Damaji and his wife Daryabai. He speaks about her rudely and without giving due respect. For instance,

Seyton : The Queen, my lord, is dead.

Macbeth : She should have died hereafter

Macbeth Act V, Sc.V P.191.

Paranjape's substitution is,

सैताजी : महाराज, राणीसाहेब मरण पावल्या !

मानाजीराव : ती आणखीन काही दिवसांनी मेली असली तर बरे झाले असते.

मानाजीराव अंक ५, प्रवेश ५ पृ. १०८

It seems that, the words used by Manajirao on the occasion of his wife's death don't express his love for her.

In act I, scene III, in the witches' scene Macbeth's, 'Speak ! I charge you ! ' is translated by Paranjape as,

सांगा, सांगा, तुम्हाला शपथ आहे. It shows that though Manajirao was a valiant 'general', he is tempted by the witches and requests them to predict his fate. In this connection S.K.Bhosale is of view that, "character's glorious nature and greatness of mind can be expressed through his thoughts and actions. Shakespeare has achieved a tremendous success in portraying the character of Macbeth but paranjape's Manajirao can't reach the height of Macbeth."¹⁰

It means that Paranjape couldn't succeed in bringing all the qualities of 'Macbeth' in 'Manajirao'. Other characters in the play, also do not speak about him with due respect. King Duncan decides to confer upon 'Macbeth' the title of Thane of Cawdor'

Duncan : No more that Thane of Cawdor shall deceive
Our bosom's interest, Go pronounce his present death
And with his former title greet macbeth.

Macbeth Act I, Sc.III, P.33.

and also,

Duncan : What he hath lost, noble Macbeth has own.

Macbeth Act I, Sc.III, P.33.

Paranjape construes this as,

दमाजी : त्या ठाकराला आताच्या आता देहांत शासन करण्याचा हुकूम
दिला आहे, असे प्रसिध्द करा आणि कठोरपूरचा ठाकूर ही
त्याची पदवी आपल्या मानाजीरावाला दिली आहे असे जाहीर
करा.

मानाजीराव अंक १, प्रवेश ३ पृ.३५

दमाजी : जे त्या ठाकराने गमावले ते मानाजीरावाने कमावले हे बरे झाले.

मानाजीराव अंक १, प्रवेश ३ पृ.३५

When Lady Macbeth walks in her sleep with a lamp in her hand,
she says about Macbeth,

Lady Macbeth : A soldier; and afeared ?

दर्याबाई : शिमाई म्हणायता आणि असे भिता ?

मानाजीराव अंक ५ , प्रवेश १ पृ.१००

Paranjape's translation of this line literally seems to be a minor one. In Marathi, the word 'Shipai' doesn't mean a 'general' and also in the act I Sc.II Ross informs King Duncon of "Macbeth's Valour in the war.

Ross : The Thane of Cawdor, began a dismal conflict
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisions,
Point against point rebellious, arm'gainst him,
Curbing his lavish spirit; and to conclude,
The victory fell on us.

Macbeth Act I, Sc.II P.33.

Paranjape translates this as,

राणोजी : संग्रामदेवतेषा प्रियकर - आपला मानाजीराव - ह्याची आणि
त्याची लढाई जुंपली. त्याने तलवार उपसली की हा उपसी,
त्याने दुसरे रखादे हत्यार काढले की ते हा काढी. अशा
रितीने लढाई करून मानाजीरावाने त्याची अगदी छोडकी
जिखरीली.

मानाजीराव अंक १, प्रवेश २ पृ.३५

From above quoted examples it seems that, other minor characters also speak about him rudely. They do not show any respect for him. Therefore, though he is a chief character of the play his status is reduced to ashes and his role seems like a role of any other minor character. That's why, he doesn't impress the common

readers. Paranjape himself minimizes the status of the character of Manajirao because of his loose translation.

However, one can appreciate the title of the play Manajirao as it is suggestive. A word Manajirao depicts character's conscience for self-respect. Paranjape puts it,

शिरोदार : तो शूर मानाजीराव - मानाजीराव तो - तथा मानी
पुरुषाला मानाजीराव हे नाव अगदी योग्य आहे.

मानाजीराव अंक १, प्रवेश २ पृ. ३३

Manajirao is really Manajirao in the true sense of the word.

On the whole, the merits and demerits of Paranjape's Manajirao, as a work of adaptation can be viewed from the thematic point of view in these words. It is observed that Paranjape like Shakespeare, creates a medieval atmosphere by using ancient names of the towns and states such as Magadha, Vilaspur, Indrapur and Parashupur. etc. One more point is that Paranjape forms a close association with the names of the original characters by using similar initial letters, for instance, Macduff - Mukundrao Angus - Angre, Menteith - Mahipatrao and Seyton - Santaji. Paranjape has become as successful and skilful as Shakespeare in Portraying the witches and their ritual system effectively. Like Shakespeare, he has maintained the rhyme-scheme in composing the songs of the witches. The description of the witches and their songs has

been made in the Indian context. Paranjape makes skilful use of artistic expression in creating the setting, character and plot etc. Manajirao is replete with rich images in the Indian context. The way Paranjape exploits the imagery and symbolism, reveals his complete mastery over Indian mythology and religion. His maturity of mind is also seen in his use of the title. The name, Manajirao itself reveals the qualities of the character. However, the dramatic beauty of Macbeth can't be experienced in Manajirao. It is a fact that, however great the adaptor or translator may be, he can't succeed in retaining the original beauty of the language of the source text.

NOTES AND REFERENCES

1. A.N.Deshpande, Adhunik Marathi Vagmayacha Itihas Bhag I, 1874 to 1920 (Pune: Venus Prakashan, 1974), P.185.
2. R.S.Walimbe, Marathi Natya Samiksha (Pune: Pune Vidyapeeth Prakashan, 1966), P.10.
3. S.K.Bhosale, S.M.Paranjape - Vyakti Ani Vagmay, A.Ph.D.thesis submitted to Pune University, Pune in 1970. (unpublished), P.494.
4. A.N.Deshpande, Op.Cit., P.185.
5. S.M.Paranjape, A preface to Manajirao (Pune: Sarita Prakashan, 1986), P.13.
6. Caroline F.E.Spurgeon, "Shakespeare's Imagery in Macbeth" Twentieth Century Interpretations of Macbeth ed. Terence Hawkes (New Jersey : Prentice Hall Inc, englewood cliffs, 1977), P.13.
7. Kusumavati Deshpande, M.V.Rajyadhyaksh, A History of Marathi Literature (Delhi: Sahitya Academy, 1988), P.82.
8. S.K.Bhosale, Op.Cit., P.492.
9. S.M.Paranjape, Op.Cit., P.17.
10. S.K.Bhosale, Op.Cit., P.477.