

Exploring Shakespearean Criticism through an Indian Lens: A Review

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Abstract: *Shakespeare is the most scrutinized and exhaustively chummed-over ocean in literary criticism and research. The biography of William Shakespeare has evolved into an industry in the past 400 years. He has been greeted with fervor and ardent enthusiasm from the academic microphone. His stage presence spans the entirety of history. Amidst the sombre atmosphere of the study, the well-known and cherished pages of the "multifarious Shakespeare" have been revisited, and his verses have become an enduring subject of discourse. Scholars and critics have written ceaselessly about him. Annually, scholars contribute to the substantial accumulation of Shakespeare criticism, as noted by Louis B. Wright: "In the present day, the domain of Shakespeare criticism is so vast and encompasses a multitude of specialized matters, ranging from aesthetic appreciation to Freudian analysis, that even specialized literary experts are unable to discern the vital from the superfluous."*

Keywords: Shakespeare, Indian perspective, Criticism.

I. INTRODUCTION

Modern Shakespeare transcends borders. Currently, he is humanity's spiritual heir. His jurisdiction has increased over time. He was purified, rehabilitated, and denigrated. However, he is in the right mood. Shakespeare's global appreciation, even from non-English-speaking countries, is the greatest testament to his humanistic portrayal in his plays and poems. His charm has won over readers and watchers worldwide. Shakespeare captivates us before we understand him by appealing to our emotions. His challenges fascinate readers, editors, reviewers, translators, directors, and performers worldwide. His works have been received differently by the world's major countries. His worldwide appeal makes him a global citizen. Shakespeare criticism has been an intellectual effort worldwide, notably in England and America, but it works like a division of labor based on critics' and readers' skills. Instead of finding Shakespeare's plays' sources, collating editions, and editing them, American critics try to determine their roots. His plays' topics and techniques may be examined by critics. German reviewers analyze his performances philosophically, while French critics examine them imagologically. The Russians interpret Shakespeare socialistically, whereas the Japanese use Kabuki and Noh Drama. Thus, Shakespeare has been appropriated worldwide.

William Shakespeare was born April 23, 1564. His parents were Mary Arden and John Shakespeare. He attended Stratford-upon-Avon Grammar School for elementary school. This school taught him Greek and Latin. He presumably dropped out of this school at 14 to assist his family. He might have worked, however. However, his biographers disagree. Anne Hathaway, eight years older than him, was his bride in 1582. The evidence shows this marriage was rushed and unhappy. He moved to London from his family's home in 1587 to join Burbage's orchestra. He lived in He wrote his most in London from 1587 until 1611. This phase marked the end of his long shift from experimental works to exceptional plays. Shakespeare sold his Globe and Black Friars interests the year he finished *The Tempest*, ending his dramatic career. He died on April 23, 1616, his birthday, and was buried in the parish church chancel after a short life of unremarkability. Besides 154 sonnets, he wrote *Venus and Adonis*, *The Rape of Lucrece*, and *The Phoenix and the Turtle*, and 37 plays. Shakespeare premiered in India in 1775 during Johnson and Garrick's reigns during the American War of Independence. Shakespeare is the most famous English import to India. The British Empire and most of Titus' legacies have vanished, but Shakespeare's empire remains. England has always valued Shakespeare; they know this. To "Would you rather give up the Indian empire?" Shakespeare, Carlyle said, "We cannot function without

Shakespeare, Indian Empire or no Indian Empire." While the Indian empire may collapse, Shakespeare lives on in our hearts. Sri Aurobindo appreciated Shakespeare more than Kalidas for his creativity, vigor, and beauty. Shakespeare's Future poems claim that he has mentally accomplished Viswamitra's fabled achievement more than any other poet; his vision has created his own Shakespearean cosmos. Shakespeare saw "the primal Creative spirit that existed before the creation itself started, and was to be the cause of Tall Creation." Ghandhi Ji was happy because "the Bible constituted three-fourths of This English and Shakespeare one-fourth." No doubt, Jawahar Lai Nehru knew Shakespeare. He used Shakespeare's sonnet "When to the sessions of calm silent thought/I conjure up recollection of things past" as the epigraph for The Discovery of India.

Shakespeare's reputation in India soared upon his arrival. When Hindu College opened in Kolkata in 1816, serious English studies began. When English became the official language of teaching in 1835, the field took off. Hindu College and its distinguished faculty taught Shakespeare and helped students memorize and perform play scenes. Every academic institution experienced this. On Prize Distribution Day in 1837, Hindu College students performed Shakespeare's Merchant of Venice. In 1848, V.C. Addya made Othello. The Metropolitan Academy and David Hare Academy, created in 1852, staged Shakespeare's plays in 1853 and 1853. In 1853, 1854, and 1855, old and new Oriental Academy students performed Othello, The Merchant of Venice, and Henry IV Part I. Shakespeare's popularity soared after these performances. His plays were important to Tall culture and English education. This increased attention led to Bengali theatre's growth in the next decade.

Shakespeare has a long history of being taught in India

His academic writings are now considered literary education credentials. Shakespeare has shaped India's culture in every aspect. He helped Indian culture adopt a new life philosophy and love notion. He says, "There is no question that the new notion of love came to Bengal from Shakespeare and the Romantics." In a paper he writes that "while we had heard the story of King Lear from our mother and understood who wrote it, our first conception of Shakespeare was of guy whose literature all grown-up folks were supposed to analyse and, more importantly, to repeat." We rapidly switched from onlookers to Shakespearean procession participants." Many have honored him by translating and adapting his plays into Indian languages and replicating his literary style, particularly his imagery. His plays have been translated and culturally adapted in several Indian languages. Two significant Shakespearean translations and adaptations include the 1892 translation of Midsummer Night's Dream and S.D. Joshi and Vighnahari Dev's Candrasenah Durgadesasya Yuvrajah, featuring Candrasena and Harsanand as Hamlet and Horatio. Munsii Imdad Ali translated The Comedy of Errors into Hindi in 1879 and released it as Bham Jalak. Many translations and revisions have occurred since then, including the following:

Lahore's Mitra Vilas Press released The Winter's Tale and The Merchant of Venice as Sharad Ritu Ki Kahani and Venice Vyapari, respectively.

The same drama as Gokul Chandra Sharma's Venice Ka Banka (1888), Bhartendu Harishchandra's Durlabh Bandhu, and Arya's Venice Nagari Ka Vyapari. Gopinath Purohit translated Romeo and Juliet as Prem Leela in 1889, Mathura Prasad Upadhyaya translated Macbeth as Sahsendra in 1893, Gadadhar Singh translated Othello as Man Bhavan in 1896, and Venkateshwar Press published As You Like It in 1897. In 1869, numerous Parsi theaters were founded. Because they focused on business, they succeeded. Radheshyam Kathawachak, Agaharsakashmiri, Narayan Prasad Betab, and Tulsidas Shaida translated Shakespeare. Shakespeare editor Narayan Prasad Betab translated plays. Famous adaptations include Cymbeline as Meetha Jahar (1895), Othello as Shaheede Vafa (1898), Hamlet as Khoone Nahak (1898), Measure for Measure as Shaheede Naz (1900), King Lear as Haarjeet (1902), Twelfth Night as Bhool Bhulaiya (1905), and Romeo and Juliet as Bujme Fani (1890). These translations were done for profit, thus their occasional profanity and bad taste. Their editing and presentation are overdone to satisfy viewers. After realizing how crass these translations were, the companies issued fresh ones: Othello (1915) by Laxendra Narayan Press, Moradabad and Govind Prasad Ghildiyal; Romeo and Juliet (1911) by Chatturbhuj Audicchya; and Julius Caesar as Jayant (1912) by Ganpat Krishna Gur. However, Lala Sita Ram's translations stand out. All of these translations completely Indianize tales, characters, emotions, and sentiments.

Harachandra Ghose translated The Merchant of Venice into Bangla as Bhanumati Chitt abha, changing character names and locations. Bhrantivilas, Vidyasagar's rewrite of Shakespeare's Comedy of Errors is a notable example of

nineteenth-century Indianization. Shakespeare's plays are translated and adapted in Assam. Biranch Kumar Baru adapted *The Comedy of Errors* into *Bhrama Ranga*. Chandravali (*As You Like It*), Tara (*Cymbeline*), Bhima Darpa (*Macbeth*), and Amar Lila (*Romeo and Juliet*) were translated by others. Not one of these translations works well on stage. An 1844 translation of *Othello* by Benudhar Rajkhowa as *Seuti Kiron* and *The Comedy of Errors* by Chooror sristi are remarkable. In addition, see Atul Chandra Hazarika as *Banij Konwar* in *The Merchant of Venice*. In Oriya, *Romeo and Juliet*, *Othello*, and *The Merchant of Venice* are translated. Srikantesha Gowda translated *Macbeth* into Kannada as *Prataprudradeva*. Folk rendition of *A Midsummer Night's Dream* by Gowda. *Romeo and Juliet* are *Ramavar ma* and *Lilawati*. Basavappashastry and M.S. Puttanna translated *Othello* and *King Lear* as *Shurasenacharite* and *Hemachandraja Vilasa*. Masti translated *Hamlet*, *King Lear*, *The Tempest*, and *Twelfth Night*. *Raktaksi* by K.V. Puttappa Parvatavani is a great cultural adaption of *Hamlet* as *Bahaddura Ganda* in *The Taming of the Shrew*.

Chitraketu Charitramu translated *King Lear*, Chamatkara Ratnawali translated *The Comedy of Errors*, Malti Madhukaramu translated *Romeo and Juliet*, Padmini Prabhakaramu translated *Othello*, and Vaidabhi Vilasamu translated *As You*

Rao Bahadur Kandukuri Veersalingam translated everything. Other translations include Gurujada Srirama Murthy's 1880 *Venusu Vaniza Naatakamu* (*Suhrut Subhashitamu*) of *The Merchant of Venice*. C.S.R. Krishnam ma translated *Macbeth* into prose unchanged. T. Surjanarayana Raopu authored *The Merchant of Venice* in 1906. Jayadeva (1915), Pratap Sinha (1927), and *As You Like It* (1927) are *Othello* translations by Akella Satyanarayana, Kotamarti China Raghupatirao, and Raja Mantripregada. Bhujangarao Charumati Parinayamu (1917) and Jonnalagadda Satyan arayana Murty (1960) adapted *Othello*. *The Merchant of Venice* has been translated into Tamil as *Venice Vartakan* by V. Viswanathan Pillai (1870) and *Venice Viyapuri* by Venugopal Chary (1870). Sambanda Mud He called *Hamlet* *Amaladitya* and *The Merchant of Venice* *Van ipura Vanikar*. *Cymbeline*, *Macbeth*, *As You Like It*, and *Antony and Cleopatra* remain. Swami Vibulandandha translated or altered twelve Shakespeare plays using Talkappiyar's Tamil philosophy of *Meypaddu*, which resembles *rasa*. T.S.D. Swamy's *Candaikkari Caturikkapattadu* translates *The Taming of the Shrew*.

Kanniyin Kathali, a *Twelfth Night* translation, and *Taming of the Shrew* are the greatest early 20th-century Shakespeare translations. *Aalmarattam*, adapted by Kalloor Oommen Philipose from *The Comedy of Errors*, was Malayalee's first tragedy. A free translation appeared in 1866. Other translations include Kodungallur Kunjikuttan Thampuram's 1897 *Hamlet* and Kandathil Varghese Mappilai's 1893 *Kalahinidamanakam* adaptation of *The Taming of the Shrew*; Chunakkar Krishna Warriar's *Vas antika Svapnam* (1905); M.R. Nair's 1942 *Othello*; and Kainikkara Kumara Pillai's *Julius Caesar* and *Antony and Julius Caesar* and *Antony*. Indian influence permeates these plays. They sometimes offend Shakespeare's universality. The translations adapt ideas and emotions to Indian sensibilities. South Indian translations follow Sanskrit theatrical standards.

Pandit Muktarama Vidyavagis' translation of Shakespeare's *Tales* started Indian Shakespeare criticism. A critical prologue that expresses many Indians' mindset makes it notable. It fails to appreciate the plays' art. Bankim Chandra Chatterjee's 1873 comparison of Kalidasa's *Shakuntala* and Shakespeare's *Miranda* and *Desdemona* shows Shakespeare's supremacy. Man Mohan Ghosh and Nanilal Bandopadhyay debate Shakespeare's universality. Shakespeare's knowledge's beginnings are examined in R. Saupin's *Shakespeare and Outlines of Homer*. He claims that Shakespeare was knowledgeable before he studied, unlike Bacon.

R.V. Subbarau has extensively analyzed *Othello* and *Hamlet*. In Sir Israel Gollancz's *Book of Homage*, Anand Cooniaraswamy, Mohd. Iqbal, and Rabindra Nath Tagore celebrate Shakespeare.

Justices Ranade, Telarig, and Chandravarkar explain existence's ultimate truth in his plays. Dr. R.K. Yajnik's thesis, *The Influence of British Drama on the Indian theatrical with Special Reference to Western India*, examines Shakespeare's theatrical performances. Dr. Ranjee G. Shahani's thesis, *Shakespeare Through an Eastern Eye*, explains how easterners relate to Shakespeare's themes.

II. CONCLUSION

The literature review examining the criticism of Shakespeare from an Indian perspective reveals a nuanced and multifaceted understanding of the Bard's works within the Indian context. Scholars have delved into various aspects, including cultural appropriation, colonial legacies, and linguistic adaptations, to analyze Shakespeare's relevance and

reception in India. Criticism often highlights the tension between admiration for Shakespeare's universal themes and narratives and the need to contextualize his works within the Indian socio-political landscape. Moreover, discussions frequently explore how Indian playwrights, filmmakers, and writers have engaged with Shakespearean motifs to reflect indigenous identities and issues. Overall, the literature underscores the dynamic interplay between Shakespearean literature and Indian cultural discourse, shedding light on the complexities of cross-cultural reception and interpretation.

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