

A literature Review of Criticism of Shakespeare in Indian Perspective

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Abstract

In literary research and criticism, Shakespeare is the most often farmed field—the most extensively chummed-up ocean. William Shakespeare has become a true industry over the last four hundred years. With zest and enthusiastic enthusiasm, he has been applauded from the academic stage. He has been on stage throughout history. In the silence of the study, the old and familiar pages of the 'myriad-minded Shakespeare' have been turned over, and his sentences have become the topic of everlasting discussion. Scholars and critics have been writing about him incessantly. Every year, writers add to the massive mound of Shakespeare criticism, observed Louis B. Wright: "Today, the area of Shakespeare criticism is so extensive and contains such a ramification of specialised issues, from aesthetic appreciation to Freudian analysis, that non-specialist literary experts, much alone other folk, find it impossible to sift out the essential from the frivolous."

INTRODUCTION

Shakespeare has today transcended regional and national barriers. He is currently man's most illustrious spiritual heir. With the passage of time, his dominion has steadily expanded. He had already been rehabilitated, purified, and denigrated. But now we've got him in the right frame of mind. Shakespeare's great acceptance today by even non-English speaking countries is the warmest testament to his global portrayal of man as represented in his poetry and play. He has won the hearts of both readers and viewers everywhere in the globe Shakespeare's direct appeal to our feelings causes us to enjoy him even before we comprehend him. Editors, critics, translators, directors, per

formers, and readers all around the world have found him to be an intriguing challenge. All of the world's major countries have responded to his pieces in their own unique ways. Because of his broad appeal, he belongs to the entire globe. "Though Shakespeare criticism has been a global intellectual business, particularly in England and America, there is a type of division of labour in it based on the aptitude and competence of the readers or critics." The British critics seek for the sources of Shakespeare's plays, compile different editions, and emend the texts, whereas the American critics seek out the sources of Shakespeare's plays, collate different editions, and emend the texts. His plays' topics and approaches may be thoroughly analysed by critics. While German critics give philosophical readings, French critics focus on his plays' imagological research. Whereas the Russians give a socialistic interpretation, the Japanese approach them via the lens of Kabuki and Noh Drama." As a result, Shakespeare has been appropriated differently in different parts of the world.

Shakespeare was born on April 23, 1564. He was John Shakespeare's and Mary Arden's son. He attended Stratford-upon-Avon Grammar School for his elementary schooling. He learned Greek and Latin at this school. However, he most likely had to drop out of this school at the age of fourteen in order to support his family. He may have taken up some sort of work, although his biographers are divided on the subject. In 1582, he married Anne Hathaway, who was eight years older than him. According to the data, this marriage was possibly rushed and unsatisfactory. He left his family about 1587 and moved to London to join Burbage's company of musicians. He stayed in London, where he was most active as a writer. From 1587 until 1611, he lived in London, where he was most active as a writer. During this time, he finished a lengthy journey from his experimental works to the development of a string of outstanding plays. In the same year, Shakespeare wrote his final play, *The Tempest*, he severed his links with the theatre for good by selling his stakes in the Globe and Blackfriars. After a few years of uneventful existence, he died on his birth anniversary, April 23, 1616, and was buried in the parish church's chancel. He composed 37 plays, three poems, *Venus and Adonis*, *The Rape of Lucrece*, and *The Phoenix and the Turtle*, as well as 154 sonnets. Shakespeare was first performed in India in 1775, during the American War

of Independence, during the reign of Johnson and Garrick. Shakespeare is the most important of the various things that arrived to India from England. The British Empire and most of its legacies have vanished, but Shakespeare's empire lives on. Shakespeare's worth has always been recognised by the English, who understand how valuable he is to them. That is why, when asked if he would rather give up the Indian empire Shakespeare, Carlyle responded, "Indian Empire or no Indian Empire, we cannot do without Shakespeare." The Indian empire will, at some point, vanish; but Shakespeare will not go; he will be with us forever." Shakespeare was revered by Sri Aurobindo superior to Kalidas and admired the latter's vital power, beauty, and ingenuity. "More than any other poet Shakespeare has accomplished mentally the mythical accomplishment of the imperious sage Viswamitra; his faculty of vision has built a Shakespearean universe of his own," he says in the Future poems. In Shakespeare, he saw "the primal Creative spirit that existed before the creation itself started, and was to be the cause of all Creation." Gandhiji was happy that "three-fourths of his English comprised the Bible and one-fourth Shakespeare." 6 Jawahar Lai Nehru, too, must have been well-versed in Shakespeare. That's why he picked Shakespeare's well-known 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 popularity in India skyrocketed almost immediately after his arrival. Serious English studies began in 1816 with the establishment of Hindu College in Kolkata, and gained momentum with the adoption of English as the medium of teaching in 1835. The establishment of Hindu College and the study of Shakespeare by outstanding instructors instilled in pupils not only a literary appetite for theatre and the ability to understand Shakespeare, but also the ability to memorise and act sequences from his plays. This trend expanded to all academic institutions. On the Prize Distribution day in 1837, Hindu College students performed excerpts from Shakespeare's plays, particularly sequences from The Merchant of Venice. V.C. Addya staged Othello in 1848. In the year 1852, The Metropolitan Academy and David Hare Academy produced Shakespeare's plays in 1853 and 1853, respectively, while the Oriental Academy's old and new pupils staged Othello in 1853, The Merchant of Venice in 1854, and Henry IV Part I in 1855. These performances sufficiently bolstered interest in Shakespeare. His

plays become an essential aspect of English education and a popular component of all cultural endeavours. The Bengali theatre that flourished in the following decades was a logical outgrowth of this newfound interest.

Shakespeare has a long history of being taught in India.

Scholarship in his writings has become a touchstone of competence and skill in literary education. Shakespeare has influenced every facet of Indian culture. He was a the key factor responsible for instilling a new idea of love in Indian society and introducing a new philosophy of life "There is no question that the new notion of love came to Bengal from Shakespeare and the Romantics," writes Nirad C. Chaudhury. 8 In one of his writings, he says of King Lear, "while we had heard the story of King Lear from our mother and understood who wrote it, our first conception of Shakespeare was of a guy whose literature all grown-up folks were supposed to analyse and, more importantly, to repeat." It didn't take us long, though, to go from observers to participants in the Shakespearean procession." His stature has been felt in a variety of ways, including translations and adaptations of his plays into Indian languages, as well as copying of his lyrical style, particularly his imagery. His plays have been translated and culturally modified into many Indian languages. Some pioneering works in the field of Shakespeare translations and adaptations include the translation of A Midsummer Night's Dream in 1892, followed by the adaptation of Hamlet by S.D. Joshi and Vighnahari Dev under the title Candrasenah Durgadesasya Yuvrajah, in which Candrasena and Harsanand play Hamlet and Horatio, respectively. Munsif Imdad Ali released the first Hindi translation of The Comedy of Errors as Bhram Jalak in 1879. Since then, there has been a flurry of translations and adaptations, a few of which are as follows:

Mitra Vilas Press, Lahore, published The Winter's Tale as Sharad Ritu Ki Kahani (1881) and The Merchant of Venice as Venice Ka Vyapari (1881). The same drama as Gokul Chandra Sharma's Venice Ka Banka (1888), Bhartendu Harishchandra's Durlabh Bandhu (1888), and Arya's Venice Nagari Ka Vyapari (1888).

Gopinath Purohit translated Romeo and Juliet as Prem Leela (1889), Mathura Prasad

Upadhyaya translated Macbeth as Sahendra (1893), Gadadhar Singh translated Othello as Man Bhavan (1896), and Venkateshwar Press translated As You Like It as Man Bhavan (1897).

A number of Parsi theatre groups were founded in 1869. Because their goals were merely commercial, they were successful Radheshyam Kathawachak, Agaharsakashmiri, Narayan Prasad Betab, and Tulsidas Shaida translated various Shakespeare plays. Shakespeare, edited by Narayan Prasad Betab, offered translations of Shakespeare's plays. The most notable translations were Romeo and Juliet as Bujme Fani (1890), Cymbeline as Meetha Jahar (1895), Hamlet as Khoone Nahak (1898), and Othello as Shaheede Vafa (1898), The Merchant of Venice as Dil Farosh (1900), Measure for Measure as Shaheede Naz (1900), King Lear as Haarjeet (1902), Twelfth Night as Bhool Bhulai ya (1905), Anton (1912). As previously said, the purpose of these translations was commercial, hence there are certain vulgarities and bad taste in them. They have been altered overdone and presented with the purpose of providing simple enjoyment to the audience. Later, when the corporations discovered the vulgarity of these translations, they released new ones, such as Romeo and Juliet (1911) by Chatturbhuj Audicchya, Julius Caesar as Jayant (1912) by Ganpat Krishna Gurjar, and Othello (1915) by Laxmi Narayan Press, Moradabad and Govind Prasad Ghildiyal. The translations of Lala Sita Ram, on the other hand, are the most notable. Plots, characters, emotions, and sentiments are all completely Indianized in all of these translations.

Harachandra Ghose translated The Merchant of Venice into Bangla as Bhanumati Chittabilas, with the names of the characters and locations completely altered. Vidyasagar's fictionalisation of The Comedy of Errors as Bhrantivilas is the outstanding example of nineteenth-century Indianization of Shakespeare.

Shakespeare's plays are also translated and adapted in Assamese. Biranch Kumar Baru adapted The Comedy of Errors into Bhrama Ranga. This was followed by other translations such as Durgeshwar Sharma's Chandravali (As You Like It), Nabin Chandra Bardoli's Tara (Cymbeline), Devendra Bharati's Bhima Darpa (Macbeth), and Padmadhar Chaliha's Amar Lila (Romeo and Juliet). However, none of these translations are suitable for the stage. Among various translations, notice might be made

to In 1844, Benudhar Rajkhowa translated Othello as Seuti Kiron, and The Comedy of Errors as Chooror sristi. Aside from this, Atul Chandra Hazarika's version of The Merchant of Venice as Banij Konwar is a must-see. Othello, The Merchant of Venice, and Romeo and Juliet have all been translated into Oriya. Srikantesha Gowda's Kannada translation of Macbeth is Prataprudradeva. Pramilarjunyam by Gowda is a cultural version of A Midsummer Night's Dream. Ramavar

ma and Lilawati are the translations of Romeo and Juliet. Basavappashastri and M.S. Puttanna have translated Othello and King Lear as Shurasenacharite and Hemachandraja Vilasa, respectively. Masti has translated Hamlet, King Lear, Twelfth Night, and The Tempest, among other works. Raktaksi by K.V. Puttappa Parvatavani is one of the outstanding examples of cultural adaptation of Shakespeare's tragedy Hamlet As Bahaddura Ganda in The Taming of the Shrew.

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

Rao Bahadur Kandukuri Veersalingam is responsible for all of these translations. In addition to these translations, Gurujada Srirama Murthy translated The Merchant of Venice into Venusu Vaniza Naatakamu or Suhrut Subhashitamu in 1880. C.S.R. Krishnamma translated Macbeth into prose with no changes. In 1906, T. Surjanarayana Rao published The Merchant of Venice as Vanikpura Vaarta Kodantamu. Othello has been translated as Jayadeva by Akella Satyanarayana (1915), Pratap Sinha by Kotamarti Chinnaraghupatirao (1927), and As You Like It by Raja Mantripregada Bhujangarao Othello was adapted into Charumati Parinayamu (1917) and Othello by Jonnalagadda Satyanarayana Murty in 1960. Venkataiiasimha Rao Naidu's Khanditha Matsaryamu of Cymbeline (1898), T.V. Venkatachalam's Malati Vasantamu of The Tempest (1899), Paramahansa Vidyanandaswami's Pralayanthaka Raju of King Lear (1907), Ch. Sreenivasa Rao's Pulinda Susilam of Othello in 1908, The Merchant of Venice has been translated into Tamil as Venice Vartakan by V. Viswanathan Pillai (1870), Venice Viyapuri by Venugopal Charyar (1879), A Midsummer Night's Dream as

Nandu Venir Kanavu by S.

Narayanaswamy Aiyar (1883), and Cymbeline as Sarasangi by T. R. Salacholosana C hettiar (1897). Paammal Sambanda Mud He has dubbed The Merchant of Venice Van ipura Vanikar and Hamlet Amaladitya. Other titles, such as Antony and Cleopatra, Ma cbeth, As You Like It, and Cymbeline, remain. Swami Vibulandandha has translated/a dapted 12 Shakespeare plays based on Talkappiyar's Tamil philosophy of Meypaddu, which is extremely similar to the Sanskrit notion of rasa. Candaikkari Cathurikkapattadu by T.S.D. Swamy is a translation of The Taming of the Shrew The outstanding ex amples of early twentieth-century Shakespeare translations are Taming of the Shrew and Kanniyin Kathali, a version of Twelfth Night.

Aalmarattam by Kalloor Oommen Philipose of The Comedy of Errors was the first Malayalee translation of Shakespeare's tragedy. In 1866, a free translation was issued. Among other translations are Kodungallur Kunjikuttan Thampuran's Hamlet translation f rom 1897 and Kandathil Varghese Mappilai's adaption of The Taming of the Shrew. the Shrew as Kalahinidamanakam, published in 1893, Chunakkar Krishna Warriar's Vas antika Svapnam (an adaptation of a Sanskrit version of A Midsummer Night's Dream, by R.V. Krishnamacaryya), published in 1905, M.R: Nair's translation of Othello, pu blished in 1942, Kainikkara Kumara Pillai's translation of Antony and Cleopatra, Julius Caesar and other works are also noteworthy. These plays have been heavily Indianized. They occasionally offend Shakespeare's universal aspect. The translations' thoughts and sentiments are modified to suit the Indian sensibilities. The translations in South Indian languages have adhered to the standards of Sanskrit theatre.

Shakespeare critique in India may be traced back to Pandit Muktarama Vidyavagis' tra nslation of Tales from Shakespeare. It is significant because of its critical prologue, which reflects a common Indian mindset. It does, however, fall short in terms of arti stic appreciation for the plays. In 1873, Bankim Chandra Chatterjee published Shakunt ala, Miranda, and Desdemona, a comparative study of Kalidasa's Shakuntala and Shake speare's Miranda and Desdemona that establishes Shakespeare's supremacy over Kalidas.

Man Mohan Ghosh and Nanilal Bandopadhyay debate Shakespeare's universality. In

This booklet Shakespeare and Outlines of Homer, R. Saupin examines the roots of Shakespeare's knowledge, claiming that Bacon learned and then knew, but Shakespeare knew before he studied.

R.V. Subbarau has provided extensive commentary on the texts of Hamlet and Othello. In The Book of Homage, published by Sir Israel Gollancz, Anand Cooniaraswamy, Mohd. Iqbal, and Rabindra Nath Tagore pay their respects to Shakespeare. In his plays, Justices Ranade, Telarig, and Chandravarkar uncover the ultimate fact of existence.

Dr. R.K. Yajnik explores the stage renditions of Shakespeare's plays in his thesis The Influence of British Drama on the Indian Stage with Special Reference to Western India. Dr. Ranjee G. Shahani's thesis, Shakespeare Through an Eastern Eye, demonstrates how Shakespeare's themes appeal to the eastern psyche.

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