Journal of International English Research Studies (JIERS), ISSN: 3048-5231
Volume 3, Issue 1, January-March, 2025
Available online at:https://languagejournals.com/index.php/englishjournal
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To Study the Shakespeare's Criticism in India has been Greatly Influenced by Western Criticism

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Article history: Received: 16 December 2024, Accepted: 10 January 2025, Published online: 15 January 2025

ABSTRACT

In the sphere of literary criticism and research, Shakespeare represents the spawning ground, the most churned-up sea. William Shakespeare has grown into a full-fledged business in the 400 years since his death. From the academic vantage point, he has received enthusiastic and joyful accolades. He has been a theatrical actor for many years. Within the solitude of the study, the pages of the 'myriad-minded Shakespeare' have been turned, and his words have become the stuff of everlasting controversy. His reputation has been relentlessly written by critics and scholars. The mountain of Shakespeare criticism continues to grow each year thanks to the contributions of authors. According to Louis B. Wright: "The field of Shakespeare criticism today is so vast and has such a ramification of specialised topics, from aesthetic appreciation to Freudian analysis that non specialist literary scholars, much less other folk, find it difficult to sort out the significant from the trivial." In modern times, Shakespeare has transcended borders and continents. He has become humanity's most revered spiritual heir. Time and again, his dominion has grown larger and larger. He had been reformed, polished, and shaped before. We now have him in the right frame of mind. The fact that Shakespeare is still well-received across the world, especially in nations where English is not the official language, is a heartfelt testament to the universal truths portrayed in his works. People all across the globe have fallen head over heels for him. His immediate appeal to our feelings is why we like Shakespeare even before we comprehend him.

Keyword: Everlasting, Controversy, Spiritual, Language, Appeal

INTRODUCTION

The level of scholarship in his writings has become the standard by which literary educators are judged. Every facet of Indian culture has been influenced by Shakespeare. A new philosophy of life and a revised understanding of love were both brought to Indian culture by him. Specifically, Nirad C. Chaudhuri notes, *"That it was from Shakespeare and the Romantics the new idea of love came to Bengal there is no doubt..."* "Although we had heard the story of King Lear from our mother and knew who it was by, our first notion of Shakespeare was of a man whose writing all grown-up persons were expected to discuss and, what was even more important, to recite," he writes in an essay about King Lear. But it didn't take us long to get from being on the sidelines to being actively involved in the Shakespearean procession. Many have felt his impact, including those who have translated or adapted his plays into Indian languages and others who have attempted to mimic his lyrical style, particularly his vivid imagery.

Several Indian languages and cultures have adapted his plays for the stage. An early 1892 translation of Shakespeare's A Midsummer Night's Dream was one of several groundbreaking works in this field; another was an 1899 adaptation of Hamlet by S.D. Joshi and Vighnahari Dev, with the working title Candrasenah Durgadesasya — Yuvrajah, in which Candrasena stands in for Hamlet and Har sanand for Horatio. First published in 1879 by Munsi Imdad Ali as Bhram Jalak, The Comedy of Errors was translated into Hindi by him. Following that, there was a flurry of adaptations and translations, some of which are included below: Acting as Sharad in The Winter's Tale. The Merchant of Venice as Venice Ka Vyapari (1881) and Ritu Ki Kahani (1881) are both published by Mitra Vilas Press in Lahore. This drama is identical to Gokul Chandra Sharma's VeniceKa Banka (1888), Bhartendu Jagadishchandra's Durlabh Bandhu (1888), and Arya's Venice Nagari Ka Vyapari (1888). A few translations of Shakespeare's plays have been published: Romeo and Juliet as Prem Leela

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(1889), Macbeth as Sahsendra (1893), Othello with the same title (1894), As You Like It as Man Mayan (1896), and the same play with the same title (1897) from Venkateshwar Press.

The year 1869 saw the birth of many Parsi theatre groups. Their goals were solely commercial, thus they had Radheshyam Kathawachak, Agaharsakashmiri, Narayan Prasad Betab, and Tulsidas Shaida translate a few Shakespeare plays. The translations of Shakespeare's plays were published in a magazine called Shakespeare, edited by Narayan Prasad Betab. Prominent translations include: Romeo and Juliet as Bujme Tani (1890), Cymbeline as Meetha Jahar (1895), Hamlet as Khoone Nahak (1898), 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 Bhulaiya (1905), Antony. and Cleopatra as Kali. Nagin (1906), and The Comedy of Errors as Gorakh Dhandha (1912). There are some crude language and poor taste in these translations since their intended audience was a business, as said before. Othello (1915) by Laxmi Narayan Press, Moradabad and by Govind Prasad Ghildiyal; Romeo and Juliet (1911) by Chatturbhuj Audicchya; Julius Caesar as Jayant (1912) by Ganpat Krishna Gurjar; and these were all translated into modern English by companies that later came to realise the vulgarity of the originals. Among these translations, however, Lala Sita Ram's stands out the most. Plots, characters, concepts, and emotions are all heavily influenced by Indian culture in these translations. Harachandra Chose's Bangla translation of The Merchant of Venice, Bhanumati Chittabilas, has entirely different characters and settings. Bhrantivilas, Vidyasagar's fictionalisation of The Comedy of Errors, is perhaps the finest example of Shakespeare's works being indianized in the nineteenth century.

Objectives of the Study

1. To examine Shakespeare’s exegesis with reference to the works of K.R.S. Iyengar, S.C. Sen Gupta, H.H. Anniah Gowda and Henny W. Wells, Taraknath Sen.
2. To show that Shakespeare’s criticism in India has been greatly influenced by western criticism.

RESULT AND DISCUSSION

Shakespeare Criticism

The work of William Shakespeare the scope and importance of criticism in India are vast. Among the world's foremost authorities on Shakespeare, a few of Indian academics have established a respectable place for their country in the canon. On the other hand, primary sources are often not accessible to Indians. Studies in the contexts of the works, whether they be on his contemporaries or socio-economic, historical, political, religious, or philosophical data and ideas, as well as analyses of verse forms, character, plot, theme, or structure are typically the foundation of criticism in India. Although no country has produced a Bradley or a Wilson Knight from India— or any other country, really— some of the brightest brains in India have examined Shakespeare through an Indian lens and made important contributions to the field of Shakespeare criticism. In the preface to Four Essays on Tragedy (OUP,1977), Professor Amal Bhattacharjee states that he "was interested in seeing European Literature through Indian eyes." He also believes that the study of Western culture could benefit from the unique perspective that Indians bring to the table. Thankfully, some of India's most brilliant thinkers— both historically and creatively— have delved deeply into Shakespeare's works. Nevertheless, it is also regrettable that a significant portion of it has not been adequately acknowledged in the canons of Shakespeare criticism.

Seemingly, Charles Lamb's Tales from Shakespeare was the primary means by which Shakespeare reached India. A large portion of Shakespeare's popularity came from the tales that gave concise and engaging descriptions of the plays, which captivated audiences of all classes. Shakespeare began to get ingrained in Indian culture with the arrival of more books and Englishmen; as a result, several indigenized and modified versions of his plays arose periodically in both written and dramatic forms. Exhaustive Notes on Lamb's Tales from Shakespeare are (1884) by Rastanji Horsanji Mistri of Bombay is one of the first works on Shakespeare written by an Indian author. It is also the first work of its kind that has been discovered. 'Lady Macbeth is likened to Medea.' is only one example of how the book offers insightful commentary on the plays' thematic elements and characters. Othello Unveiled and Hamlet Unveiled, two works by R.V. Subba Rao with intriguing names, were first published in Madras in 1906 and 1909, respectively, and are among the earliest works of literary critique from the twentieth century. The Westminster Review praised Othello Unveiled, also known as Rentala Subba Rau's "tour the force," back in its day for being "in every respect a noticeable contribution to the enormous and ever-growing literature that centres round Shakespeare. "Subba Rao claims that the socalled "bad" Quarto of 1606, which is often assigned to Kyd, was really UrHamlet, the source-play, in the case of Hamlet's text. Subba Rao aims to "unveil" much that is "behind the scenes" and between them in Hamlet by presenting both the FI and Q2 texts, which are crucial for a

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proper understanding and enjoyment of the characters."Subba Rau's exposition of the 'naked Splendour of the Shakespearean heroes' has interested several inquisitive minds."

The renowned spiritual poet Sri Aurobindo is the next Indian scholar to have a significant impact on Shakespeare studies. While it may be overstated to say that Sri Aurobindo's "numerous insights and critical observations - may well be regarded as India's most significant contribution to the understanding and appraisal of Shakespeare's genius"4 due to some recent critically significant works, it is undeniable that Sri Aurobindo possessed unique qualifications (such as immense knowledge, creative power, and mystical leanings) that allowed him to make insightful observations about the genius and craft of the "multi-dimensional Shakespeare." Only that criticism of Shakespeare that is amiable and respectful, according to S.T. Coleridge, will be accepted. Even if Sri Aurobindo is just as reverent as Colerdge, he yet manages to define some boundaries inside Shakespeare's plays. "Life itself has taken hold of him in order to recreate itself in his image.... It is this sheer creative Ananda of the life-spirit which is Shakespeare," says Sri Aurobindo. He is not primarily a creative or philosophical thinker, but rather a powerful maker and a keen observer of life, but with clear boundaries. His approach is more like life speaking to him via several voices than the poet thinking about life.

Near Sri Aurobindo's early Shakespearean works, Smarajit Dutta examines three of Shakespeare's great tragedies— Macbeth (1921), Othello (1923), and Hamlet (1928)— in a style characteristic of the East. As "a token of reverence for his lofty sense of justice," Dutta dedicates his Macbeth book to Sir Sidney Lee. Professors Saintsbury and Emile Leguois are among the academics who have praised his publications. The publications' stated goal is to provide Indian perspectives on the plays' themes, characters, story lines, and overall idea. For the record, Dutta has said unequivocally that his goal in criticizing Shakespeare is to aid in a fair assessment of the greatest poet of all time by attempting to expose the flaws and shortcomings of his dramatic art. Therefore, to assume that Orientals lack an appreciation for beauty and goodness based on this rigorously biased perspective— this principled portrayal of the other side of the shield— would be to do a grave disservice to the Oriental mind.

One of Dutta's major gripes is that college students in India don't study Shakespeare objectively or critically. They only take a back seat and show uncritical adulation. Emile Leguois praised Dutta's perspective, and he said, "The pregnant novelty of your book is its perfect independence of view." This passage could be relevant. You voice the objection of the Hindu genius rather than conforming to the standards of English critique, as many of your compatriots have submissively done for many centuries. No longer are you just an echo. Now we can hear the genuine you. Your civilization's future is brightly illuminated by this monumental shift. Book by Ranjee G. Shahani: Shakespeare Though X, / Eastern Eyes (1932) follows in the footsteps of Sina Rajit Dutta's 'Oriental Studies'. From an Indian perspective, the book critiques Shakespeare's worldview and evaluates his reputation in India. 'The technical, the sociological, the source-hunting and the temporal element of Shakespeare's work can never be of any profound interest... Shakespeare should be studied in India purely from the literary and human points of view,' Dr. Shahani says, expressing his opinion on what an Indian student should study. In addition, Shahani notes that "the heart of the Indian student can be easily and genuinely captured" via demonstrating "the surprising beauty of Shakespeare's language, and his deep knowledge of certain aspects of life." Also, Shahani laments Shakespeare's "lack of religious fervour" and notes that tragedy isn't enough of a life philosophy. Oxford University Press released Professor Narayan C. Menon's Shakespeare Criticism: An Essay in Synthesis in 1938, and it was one of the most lauded publications of its day. Allardyce Nicoll, Granville Barker, Middleton Murray, Walter Raleigh, G. Wilson Knight, and other famous Shakespeare scholars of the day offered glowing reviews of the work. The innovative piece "simultaneously illumines both Shakespeare and the quality of w q the Indian mind," as praised by the Times Literary Supplement.

Menon states, "The objective of the book is to show that everything written on Shakespeare is true... that the kernel of every Shakespearean play, tragedy, comedy and history is the potential in us..." in reference to the book's contents. 'Genius 10 and tastes are same, thus there can be no new things.' According to G. Wilson Knight, Professor Menon's work has compacted knowledge, and Middleton Murray admires Professor Menon for holding the uncommon mix of analytical and synthesis methodologies. The book is filled with profound allusions to Indian literature and philosophy. Reading Shakespeare's works through the lens of mediaeval and Renaissance ideas of politeness, Mohini Mohan Bhattacharya's Courtesy in Shakespeare analyses the Bard's plays and poetry. Before analyzing Shakespeare's sonnets and plays via this lens, Bhattacharya highlights the Renaissance as a time when the chivalric ideal of politeness flourished. He stresses that the Italian norms of conduct, particularly Castiglione's book, had a significant impact on Shakespeare's conception of politeness. Regarding Hamlet and Falstaff, Bhattacharya makes yet another perceptive comment. He has the impression that the metal used to make Falstaff and Hamlet is the same, even though they wear distinct badges. According to him, Falstaff is "the greatest

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comic creation that the world has seen," but he also admits that Falstaff has tragic potentials that are similar to the sensibility that Shakespeare would express in Hamlet four years later. This, according to Professor Cazamian, is Bhattacharya's first significant contribution to the field of Shakespeare criticism.

Shakespearean Comedy and Other Studies, written by Dr. A.N. Jha, is an excellent resource for anybody interested in Shakespeare. In his discussion of "Comedy in Shakespeare," Dr. Jha deftly defends the oppressed characters, Rosencrantz and Guildenstern, and delves into the interesting Hamlet conundrum. 'Madness in Shakespeare' is a really enlightening article. An intriguing and informative work by P.K. Guha is his effort to resolve two problems in Shakespeare's Hamlet and Troilus and Cressida (1926), as well as his first book, The Political Message of Shakespeare (1924). Guha warns in Tragic Relief (1932) against the inclination to see 'Relief' as an insert in Tragedy, as something seldom and unrelated to the play. As Guha demonstrates, "Relief" is an essential component that shapes and coordinates the whole tragic technique. In his examination of the paradox of "pleasure in pain," Guha examines the work of thinkers including Nietzsche, Schopenhauer, Hegel, and Aristotle, critiquing their respective philosophical arguments.

Guha argues that Shakespeare's plays are both humanistic and poetic in his 1965 book, Vital Role of Poetry. The lyrical beauty of Shakespeare's poetry is gushed over by Guha, who describes it as "the life and soul of the Shakespearean Drama" and speaks of its "vital role." The majority of Guha's laudatory remarks on Shakespeare are included in his last work, Shakespeare: Appreciations (1973). For presenting Shakespeare as a "inexhaustible source of infinite joy," Guha will go down in history as a legendary performance.

Among the first publications published by Indians by the famous British corporation Blackie & Sons was Ayappan Pillai's Shakespeare's Criticism from Beginning to 1765 (1932). The book is a compilation of six lectures given in 1929 at Madras University's Presidency College. Dr. Johnson finally released his long-awaited edition of Shakespeare in 1765, preceded by a noteworthy Preface, and the author intends to provide a comprehensive overview of Shakespeare criticism starting in the Elizabethan era and continuing until that year. Looking at Shakespeare through Filial's eyes, it is fascinating to see the reactions of brilliant minds when they encounter the multi-faceted Shakespeare. Filial affirms that a generation's esteem for Shakespeare serves as a proxy for that generation's zeitgeist.

According to J.J. Jusserand, "the history of Shakespeare criticism is intimately connected with national literary tastes and ideals" in both France and England. Filial cites Benedetto Croc4, an Italian philosopher and critic, who argues that the development of criticism surrounding Shakespeare would make a great history of aesthetics. This is due to the fact that the widespread renown of Shakespeare occurred simultaneously with the liberation of aesthetic theory from outside standards and ideas. According to Pillai, Shakespeare's lovely imagination and gracefulness drew audiences in the early 16th century, and their acclaim has resounded across the ages ever since. An endless supply of references to and glorifications of Shakespeare's persona and brilliance were accessible very immediately after he began writing plays for the theatre. Among many who worshipped Shakespeare and held him in the same esteem as the Ancients is Johnson, who saw Shakespeare as the embodiment of the period and the source of all theatrical joy and amazement.

According to Pillai, Shakespeare was not revolutionary in any way. He lacked Ben Janson's brash, rebellious attitude. Shakespeare, who was known for his mild nature, was not very imaginative. Instead, he conformed to the times without question, catered to popular desires, and then transformed those desires into something odd via the influence of his vivid imagination.

Advised by The Mother to see Shakespeare's plays through "the light of the living principles of life," Sadhak Syed Mehdi Imam of Sri Aurobindo Ashram in Pondicherry should broaden his perspective. Seven comedies, seven tragedies, and five histories were among the nineteen plays of Shakespeare that the author tackled. Analysing these comedies, tragedies, and histories in depth demonstrates a common thread running through all of his genius's many expressions. Comprehensive and illuminating, his 1961book, An Integral Approach to the Shakespearean Drama, covers all the bases.

CONCLUSION

I have a few things to mention since I am about finished with my study on the topic: I would want to start by rebutting those critics who see Shakespeare's tragic realm as a desolate wasteland of meaningless negation. As Zulfikar Ghose argues in his latest book, Shakespeare's Mortal Knowledge, "The world of Shakespeare's four great tragedies takes the human soul into a bleak, dark interior where man is bound upon a wheel of fire and finally we hear one cry:"

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0 "horror, horror, horror!"
My mind and my emotions are unable to imagine or describe you.

However, the majority of Indian experts hold the opposite opinion. Because 'Ananda' has a follower in Sri Aurobindo Shakespeare. Tagore views Shakespeare as "a high observatory" that reveals the whole panorama of human nature. Great tragedies have served as scriptures for Manmohan Ghose. So, he reportedly wanted to hear Macbeth and King Lear performed when he was on his deathbed. To summaries, the Indian scholar seems to hold the view that the tragedies of Shakespeare, especially the "great" ones, uphold confidence in the sanctity of human existence and the goodness of man. Despite Zulfikar Ghose's citation of Macduff's cries for help following Duncan's murder, the Indian scholars— including this writer— find more validity in Malcolm's statements. Malcolm, having overcome his initial doubts and suspicions, comes to see Macduff as a trustworthy and honourable man, and he says, "Angels are bright still though Even if all things evil could wear the mask of elegance,

the most brilliant ones fell.
But grace must continue to appear.

In addition to Shakespeare's tragedies, histories, sonnets, and comedies, the major tragedies were also scrutinized by the Indian critics. Not only that, but they are critical in a measured way. Not to mention that it isn't derivative or imitative. Regarding Shakespeare's tragic nature, for instance, S.C. Sengupta takes a different tack than Bradley. Just as C.N. Menon offers fresh perspectives on Shakespeare's tragedies that are both insightful and unique. The same is true for a few others whose key points are cited appropriately in the thesis.

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