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SHAKESPEARE OVER AGES: DECONSTRUCTING GEORGE DAWSON'S 'EVERYTHING TO EVERBODY'

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Abstract

William Shakespeare (1564-1616) stands as the quintessential dramatist of the Western literary canon celebrated across centuries for his unmatched insight into human nature, power dynamics, and existential conflict. The traditional literary scholarship frequently treats his works as aesthetic artifacts or historical product of Elizabethan England leaving a critical gap in understanding his plays actively function as living instruments of social diagnosis and cultural power. To bridge the gap this paper deconstructs George Dawson's famous declaration about Shakespeare through Pierre Bourdieu's Sociological theory capturing the mechanics behind Shakespeare's endless cross-generational appeal. By applying Bourdieusian framework; this study demonstrates that how Shakespeare's dormant, objectified cultural capital transforms into universal symbolic authority. This study is significant to interdisciplinary field forging a dynamic synthesis between English literary studies, literary criticism, sociological theory, and psychological inquiry. This article makes a substantial contribution to interdisciplinary scholarship by demonstrating that Shakespeare's appeal extends far beyond transient artistic fashion and fictional entertainment: validated by George Dawson's visionary decree.

INTRODUCTION

George Dawson (1821-1876) was a liberal preacher, impressive lecturer and radical politician who lectured for 30 years in the towns of England. In 1864, to mark 300th anniversary of William Shakespeare; George Dawson and his closest friends of 'Our Shakespeare Club' decided that Birmingham should be home to greatest collection of Shakespeare's books in the world. He outlined the idea in monumental letter to Aris's Birmingham Gazette,

I wanted to see founded in Birmingham a Shakespeare Library which should contain every addition and every translation of Shakespeare all the commentators good bad and indifferent in short, every book connected with the life or works of our great poet (1861).

Rather than a statue; George Dawson wanted a living monument that would act as a catalyst for educational and cultural development in the world. In 1864 Birmingham became the first place to open a public library dedicated to Shakespeare's works and ideas under a radical democratic banner, 'Everything to Everybody'. Dawson's manifesto established an operational mechanism for high culture believing that everyone should

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be able to learn about Shakespeare and decide for themselves to understand the world they live in through Shakespeare's views and stories. By opening the repository of Shakespearean wisdom to the public access Dawson initiated a process of capital activation: dormant, objectified cultural capital stored in elite folios converted into active, embodied capital for every citizen. By founding a free, public Shakespearean library, Dawson dismantled the institutional barriers granting disenfranchised individuals a social field into dynamic literary empowerment. The library is affiliated and associated to unlimited belongings of Shakespeare from multi-cultural and multi-racial communities and societies with no obstacles, no gaps and no separation. More than 150 years later Birmingham's Shakespearean library grown into Britain's most important cultural treasures with about 100000 items books, photographs, films production, posters and theatre programs. The reason why Dawson was attracted towards Shakespeare is that both Shakespeare and Dawson are determined, dedicated and devoted towards wellbeing of humanity to improve intellectual, social and physical condition in broadest sense. He believes that Shakespeare is a prophet whose preaching's could help to fuse freedom and responsibility in society. Among the most profound acclaimers of Shakespeare's intellect, George Dawson in his compiled work, Shakespeare and Other Lectures observed that,

It is sometimes suspected that the enthusiasm for Shakespeare's work shown by critics is a fiction or a fashion. The justification of the enthusiastic admiration is in the fact that every increase of knowledge and deepening of wisdom in the critic does but show still greater knowledge and deeper wisdom in the great poet (1888).

The present study operationalizes aforementioned Dawson's claim to decode Shakespeare's intellectual apparatus demonstrating that his plays endured through ages to anticipate sociological reality in the world. Shakespeare's dramatic corpus functions as sophisticated diagnostic tool that deconstructs the subtle interactions between individual agency, institutional power, social hierarchies and historical transformations. By treating Shakespeare's plays not merely as aesthetic artifacts but as active instruments of social analysis, this study demonstrates how his work continuously generates genuine intellectual capital for successive generations of readers and scholars.

Theoretical Framework

This study synthesizes sociological framework of French sociologist Pierre Bourdieu's interconnected core concepts through his foundational theories: Theory of Distinction (1979), Theory of Social Reproduction (1986) and Theory of Symbolic Violence (2000) to deconstruct George Dawson's assertion,

It is sometimes suspected that the enthusiasm for Shakespeare's work shown by critics is a fiction or a fashion. The justification of the enthusiastic admiration is in the fact that every increase of knowledge and deepening of wisdom in the critic does but show still greater knowledge and deeper wisdom in the great poet (1888).

Pierre Bourdieu's sociological framework provides the foundation for understanding how engagement with art transitions from mere social status-seeking into internal growth. In his foundational essay, The Forms of Capital he argues that, "capital is not mere accumulation of wealth but exist is multiple modes that confer power, influence, and structural advantage within human society that is inherited, converted, and deployed within social spaces "fields of power: the structured social arenas where individuals compete for specific forms of capital using their habitus" (1986). Bourdieu elaborated how three forms of cultural capital: Objectified (texts and art), Institutionalized (academic qualifications and formal recognition) and Embodied (mindsets, dispositions, and intellectual skills) which operate in social web. The Objectified cultural capital exists in physical, and material objects such as owning a leather-bound set of Shakespeare's collected works or holding a ticket to prestige performance at the Globe Theatre functions primarily as a badge of social distinction and status-quo. The Objectified capital displays power therefore embodies the fashionable side of criticism defined

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by Dawson where enthusiasm of Shakespeare remains an aesthetic posture rather than an indicator of intellectual depth until the text is actively read, and interpreted therefore, within this state Shakespeare remains dormant capital. The Institutional cultural capital represents the formal, legal, and academic credentialing of an individual's cultural competence by authoritative bodies. Institutionalized capital serves as a bridge to Dawson's quote, explaining how "fashion" is codified into formal social structure when educational systems mandate Shakespeare on national syllabi for academic degrees therefore, enthusiasm for his work become an enforced administrative requirement. This institutional enforcement maintains Geroge Dawson's social "fiction" that explains Shakespeare's structural survival and canonical permanence. This state grants Shakespeare immense authority ensuring every generation is structurally compelled to confront his writings. The Embodied cultural capital consists of long-lasting dispositions and intellectual capabilities that requires intensive investment of labor, study, and critical engagement to assimilate into reader's habitus (worldview). This category is the exact sociological translation of Dawson's "every increase of knowledge and deepening of wisdom in the critic does but show still greater knowledge and deeper wisdom in the great poet" by developing internalized insights for analysing realities of the world. When Shakespeare's plays are internalized his literary contributions function as analytical framework across social dimensions as a sociological tool.

Literature Review

The literature review covers up elaboration of the critical reception of George Dawson's quote about William Shakespeare that hovered between two competing narratives:

1. It is sometimes suspected that enthusiasm for Shakespeare's work shown by critics is a fiction or a fashion.
2. The justification of admiration is in the fact that every increase of knowledge and deepening of wisdom in the critic does but show still greater knowledge and deeper wisdom in the great poet.

Dawson's observation captures a profound shift in literary engagement: one where appreciation moves beyond superficial status-seeking and matures into a rigorous cognitive engagement with human condition.

1. Shakespeare's work as Fiction or a Fashion

The first category is further divided into two parts,

a) The first category points out to the fact that what are those reasons behind greeting Shakespeare as a role model for coming generations.

b) The second category includes the list of the names of critics, intellects, Scholars and writers who have been profoundly influenced and inspired by Shakespeare's approach towards humanness.

a: Reasons behind greeting of Shakespeare

The first reason behind greeting Shakespeare as a role model for coming generation is that he imitates psychological disorder, intended behaviours as an unseen inner movement of thought oscillating between pangs of pain and anguish of remorse in which any individual can identify her/his pain of patience which leads to pain of loss, pain of existence and pain of intention. A vision of a different, higher and nobler world order has been presented to attain self-knowledge, self-judgement, self-expression and self-maturity;

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury, signifying nothing (Macbeth, 1623, p. 151).

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His plays are microcosm of larger reality of world in which human nature in its complex and varied conditions, situations and moods are depicted by changing techniques and approaches. In his plays some characters are generous, noble, grand, kind, innocent, virtuous, genius, tolerant, naive, tender, determined, sympathetic and selfless creatures;

We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother (King Henry V, 1954, p. 86).

Shakespeare is forever Shakespeare and nothing is more visible than in master's hand treatment of secret understanding of human heart and passions. While his characters are wicked, egotist, mean, cruel, intolerant, unkind, irresolute, hard hearted, sympathetic, sinful, disingenuous and self-centred creatures;

And thus I clothe my naked villainy
With odd old stolen out of holy writ
And seem a saint, when most I play the devil (Richard III, 1954, p. 181).

The second reason behind greeting of Shakespeare as a role model is, he has unique vitalizing power of devotion towards characterization which smoothen the crudities of raw material and added delicacy and harmony to improbabilities of characters to make plot dynamic and diverse. His judgement was accurate, his apprehension was quick, and his memory was tenacious in presenting characters with minutest detail. Every character was suited to the word and every word was suited to the character they delivered. At his Bard of Avon galaxy of characters appeared as natural as humans with every fault and foibles: lived, moved, acted, felt, spoke and have temptations.

Look like the innocent flower,
But be the serpent under it (Macbeth, 1623, p. 132).

In this way Shakespeare reigns supreme neither Marlowe nor Webster nor Fletcher nor Beaumont or Johnson can equal him in this respect. Shakespeare idealizes his creation by proper selection, putting order and condensation of detail, organised truth about them, heightened reality and accumulated rarest quality to be nature rather than superfluous. He organized the meaning of Aristotle's organic unity in his plays beautifully. The idea that each part contributes in unified action that the withdrawal of any one incident or character or event will disjoin and dislocate the whole plot. He is not the advocate of any particular class, race, religion, sect and colour but representative of whole humanity as a saviour and redeemer, psychologist, as a therapist, as a social reformer, and as a family adviser. Moving beyond the “fiction and fashion” of literary prestige this study deconstructs Shakespeare’s intellectual apparatus across three functional roles:

Shakespeare as Saviour and Social Reformer

Shakespeare appeared on the firmament of English literature as a saviour, social reformer and mentor of homo sapiens to protect their souls, to illumine their paths and to guide the undirected hearts to salvation. One of the main concerns of Shakespearean plays is pain of patience which in antithesis of impatience imparts true wisdom and knowledge. No suffering, calamity, error of judgement and darkening of spirit can reach to human thought and action if there is patience. Impatience in Shakespearean plays is never just an individual mood; it is reckless, hasty impulse to bypass time, social norms, and moral reflection to seize power, revenge, or validation immediately. Shakespeare is highlighting to the fact that man is advancing in trade, materialism, mechanization, inventions, techniques, but breeding a class of individuals without conscience, norms, mores, values, and is totally uncivilized. Shakespeare acts as a saviour and social reformer by revealing that whenever characters act out of impatience, they trigger catastrophic social, political, and psychological collapse. Across

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his three plays King Lear, Hamlet and The Merchant of Venice he saves the readers not by promising happy endings but by diagnosing primary disease of human social action: impatience.

In the play King Lear Shakespeare defines patience in shade of transcendent resignation when king Lear no longer cares about his lost crown, power, and political revenge;

Men must endure
Their going hence, even as their coming hither,
Ripeness is all (1623, p. 307).

Shakespeare in the King Lear captures the spirit of an absolute monarch accustomed to immediate obedience who operates in a social field where no friction exists between impulse and execution, "come not between the dragon and his wrath" (p.283). Lear's impatience demands immediate verbal gratification therefore, he does not merely ask his daughters if they love him; he demands an instant, public, and competitive demonstration of love in exchange of land. Lear mistakes the hyperbolic flattery of Goneril and Regan for genuine devotion while banishing Cordellia for her honest silence, "I love your Majesty / According to my bond; no more no less" (p. 283).

Analysing Lear's downfall through Pierre Bourdieu's sociological framework through his work The Forms of Capital (1986) which refers to Objectified cultural capital that confer economic and social leverage, military power, and territorial sovereignty. Lear foolishly handing his objectified capital of land and kingdom to Goneril and Regan while believing he will retain his symbolic capital: title as King Lear, royal rank and his retinue of 100 knights. Bourdieu in his foundational work, Outline of a Theory and Practice emphasizes on Theory of Symbolic Violence which refers to, "implicit, non-physical mechanism, invisible form of domination through which dominant groups impose their cultural and social categories onto subordinate groups, who then internalizes these categories as natural, legitimate, and inevitable" (1977, p. 192). Lear's downfall begins with an act of institutionalized symbolic violence: Love Test. Goneril and Regan willingly submit to this symbolic demand using exaggerated flattery and validated Lear's sovereign authority. While Cordelia's direct refusal to participate in the symbolic violence directed Lear's rage to, "Nothing will come out of Nothing" (p. 284). Once the Goneril and Regan acquired the territorial power and land, they turn Bourdieu's concept of symbolic violence back upon their father. Goneril and Regan systematically strip Lear of his 100 knights, whittling his retinue down to fifty, then twenty-five, then five, and finally asking. "What need one?". To Lear these knights represent status, power, and manhood for his symbolic capital. Bourdieu in the Distinction: A Social Critique of the Judgement of Taste elaborated the symbolic capital as, "Form of prestige and renown attached to a family and a name is readily convertible back into economic capital, and perhaps most valuable form of accumulation" (1984, p.291) Bourdieu explained that Symbolic capital cannot exist without material objectified capital therefore, when Goneril and Regan systematically strip king Lear of his royal prestige, and power his autocratic habitus that was built on decades of expecting immediate obedience undergoes total collapse of internal cognitive expectations to adapt powerlessness. The erosion of faith turned his rage into inward psychological integrity; "You heavens, give me that patience, patience I need" (p. 292).

In the play Hamlet Shakespeare constructs a dichotomy that how it is depressive, burdensome, grievous, and nerve breaking ordeal to be patient while discovering, "Frailty, thy name is woman!" (1623, p.154).

O gentle son,
upon the heat and flame of thy distemper
Sprinkle cool patience (p. 271).

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Shakespeare demonstrates how personal trauma of mother's frailty shatters prince Hamlet's capacity for natural patience when his trust is broken.

How weary, stale, flat and unprofitable,
Seem to me all the uses of this world! (p. 154).

By declaring frailty as universal truth of human nature, Hamlet loses his faith in humanity turning his patience into inward nihilistic paralysis,

To be, or not be: that is the question:
Whether 'tis nobler in the mind to suffer (p. 265).

Shakespeare through character of Hamlet counsels the readers against the illusion of absolute human agency to control life, death and justice and reasoned "deep plots" "antic disposition" (overthinking, play-within-play) failed or led to disaster. Through Hamlet Shakespeare advises, single moment of impatience proves catastrophic that makes a prince murderer.

When our deep plots do pall: and that should teach us
There's a divinity that shapes our ends (p. 28).

Through Pierre Bourdieu's sociological lens, patience is not merely a psychological temperament but a disposition of habitus within social field. Bourdieu defines habitus in the Outline of a Theory of Practice (1977) as, "deeply ingrained habits, skills, dispositions, and ways of perceiving the world that individuals acquire through their background and environment" (p. 86). In The Logic of Practice (1990) he defines habitus as, "Conditions associated with a particular class of conditions of existence produce habitus, systems of durable, dispositions" (p. 72). Hamlet's habitus was built for university life in Wittenberg defined by intellectual refinement therefore he was completely unequipped for the treacherous field of Denmark. Hamlet experiences a catastrophic rupture in what Bourdieu defines "doxa" (unquestioned acceptance of the world) and realizes that rules, norms, honours and stakes of Elsinore court field are corrupted, hollow and morally bankrupt (p.167). Hamlet mapped out the internal doxa, "universe of undiscussed" against "universe of heterodoxy" therefore reveals that laws of hierarchies are political constructs designed to favour those in power. Bourdieu further elaborated the concept of illusio in The Logic of Practice (1990) as, "the fact of being in the game, of being invested in the game, of acknowledging that game is worth playing and that the stakes created in and through the game are worth pursuing" (p. 76). In the Practical Reasons: On the Theory of Action (1994) he explains that, "every social field... tends to shape a specific interest, a specific illusion, as a tactic of recognition of the value of the stakes of game and as a practical mastery of the rules" (p. 76). Further he asserted that human beings enter into social existence by becoming invested in social games which shield them from meaninglessness. Through Bourdieu's framework Hamlet's paralysis is not a psychological weakness but an epistemic refusal within the socio-political field of Elsinore court whose stakes he perceives as meaningless. By surrendering his obsessive need to control the outcome to divine order, Hamlet reconciles his habitus with his destiny therefore achieves transcendent form of illusion: providential patience. Hamlet achieves Bourdieu's embodied wisdom of spiritual liberation, "There is a divinity that shapes our ends" (1623, p.28).

In play The Merchant of Venice, Shakespeare shows the most striking shade of patience ranging from stratified weapon of endurance under oppression to a moral posture of Christian grace, a tactical necessity, and an existential coping mechanism. Across the play patience is negotiated within hyper-capitalist, religiously divided Venetian market acted as social field where economic power, legal contrasts and racial dynamics dictate how patience is deployed and who is forced to bear it. Through the character of Shylock Shakespeare highlights how Venetian society demands minority or marginalized groups to be infinite patients against

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institutional hostility granting total licence to the dominant class. Shakespeare showed the shift of patience to impatience in the character of Shylock who rejects, "Still have I borne it with patient shrug, for suff'rance is the badge of all our tribe" (1623, p.164). He realized that decades of patience brought no respect, no equality and failed to protect his family therefore, his endurance turns toxic;

He hath disgrac'd me and hinder'd me half a million, laughed at my loses, mocked at my gain, scorned my nation... what's the reason? I am a Jew. Hath not a Jew eyes? hands, organs, dimensions, affections, passions fed with same food, hurt with same weapon, subject to same disease, healed by same means.... as Christian is? (p. 173).

Conversely Antonio's patience is a weaponized posture that yields to fatalistic resignation towards death which turned his endurance into moral aggression painting Shylock as a barbaric monster while securing his own standing as Christian martyr.

My patience to his Fury, and am arm'd
To suffer, with a quitness of spirit
Thee very tyranny and rage of this (p. 179).

Applying Pierre Bourdieu's Theory of Social Reproduction to the play The Merchant of Venice reveals that the legal and commercial field of Venice is not open, meritocratic marketplace but an institutional mechanism designed to replicate Christian hegemony to systematically exclude Jewish actors from accumulating symbolic capital: respect, honor, lasting power or legacy. Bourdieu's framework of Theory of Distinction (1979) elaborated the term "taste" as an "embodied social marker that signals one's class position and legitimizes social inequality" (p.56). In the play two geographical contrasts and social spaces are displayed: Belmont (aristocratic realm of aesthetic taste) and Rialto (commercial realm of trade and usury). Bourdieu notes that distinction is inscribed directly onto physical body hexis, as "physical, behavioural, and structural manifestation" through speech, posture, and emotional expression for socio-legal disenfranchisement (p. 69). Antonio and his companions constantly mock at Shylock's demeanour calling him a 'Cur' (dog) spitting on his Jewish gaberdine and ridiculing his lost daughter and ducats which signifies racial and economic hatred of judgement as a righteous assertion of Christian hegemony, "I am as like to call thee so again / To spit on thee again, to spurn thee too" (p. 164). The racial distinction of Christian hegemony frames its own cultural dispositions as universal virtues to disqualify and exclude those who do not share its habitus. In the play symbolic violence as non-physical, institutionalized oppression exerted by the dominant group (Christan merchants) over subordinate one (Jewish money-lenders) to internalize their inferior social standing compelling them to accept oppression as "natural order of things" moral and cultural superiority. Shylock dismantles the symbolic capital of Christian superiority and argues that before God and nature, there is no inherent hierarch if Christians feel pain, revenge and joy, a Jew experiences the same reality. While Venetian society systematically demonstrates how symbolic violence saturates through socio-linguistic humiliation, institutionalized legal bias, and forced religious assimilation. In Bourdieu's terms the Venetian state deprives him of social field: his faith, his community, his profession, his property, his identity and completely dismantles Shylock's Embodied cultural capital (identity and heritage) framed as Christian mercy.

Shakespeare as Psychologist

Shakespeare appeared on screen as greater Psychologist of humans in universal taste to study the human emotions and behaviours that how different situations have an effect on people. He detected the disease of sick souls that caused conduct disorders: communication disorder, bipolar disorder, and discrimination disorder. In the play Macbeth, Shakespeare provides psychological study of conduct disorder

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in characters Macbeth and Lady Macbeth for the untamed ambition of pursuit of power which corrupted the minds and fractures the psychological conduct into hallucinations, insomniac paranoia, and complete collapse of mental peace, "O, full of scorpions is my mind, dear wife!" (1623, p. 141). The play features five distinct murderous events directly ordered, executed by Macbeth and Lady Macbeth resulting in ten individual deaths including king Duncan. Shakespeare reveals a psychological truth of insecurity of power because Macbeth achieved the throne through betrayal, he assumes everyone else is conspiring against him, "To be thus is nothing, / But to be safely thus (p. 140). His conduct reaches full sociopathic terrorist degeneration ordering the slaughter of Macduff's innocent children that marks absolute desensitization, "I have supp'd full with horrors; / Direness, familiar to my slaughterous thoughts" (p. 150). Conversely, Lady Macbeth 's obsessive-compulsive sleepwalking (somnambulism) and suicide signifies the mental anguish of guilt that cannot wash the bloodstains from hands.

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 (p. 137).

Bourdieusian mechanism while applying to the play Macbeth stresses that capital (wealth, titles, power) only functions when recognized as legitimate by other actors in the field. In the starting of play Macbeth earns the title Thane of Cawdor within the field through heroism. However, spurred by witches and Lady Macbeth he attempts an illegitimate shortcut: regicide, "Upon my head they plac'd a fruitless crown, / And put a barren sceptre in my gripe" (p. 140). Macbeth's original habitus is that of a noble warrior that revolt against the crime of murder through psychotic symptoms, "dagger of the mind" and auditory dissociations where he cannot say "Amen". Macbeth realized that pursuit of unearned power reduces existence to an empty tale, "signifying nothing" (p. 150).

In the play Othello Shakespeare acts as a master social psychologist diagnosing jealousy not as static thought but an active toxic absorbed into physical body altering psychological states, emotional regulation, and neuro cognitive ability. Once absorbed jealousy generates an uncontrollable subterranean fire that burns away reason, memory and moral restraint.

O, beware, my lord, of jealousy;
It is the green-ey'd monster which doth mock
The meat it feeds on (1623, p. 324).

Shakespeare mapped the character, Iago as a victim of antisocial personality disorder, and pathological jealousy (professional and existential): complete absence of remorse, extreme deceitfulness and an obsession with manipulation of others. Iago believes his military experience should entitle him to rank of lieutenant but Othello promotes Cassio to the rank thus begins Iago's professional jealousy;

I fear the trust Othello puts him in,
On some odd time of his infirmity
Will shake this island... (p. 320).

Unable to legitimately attain higher symbolic status his psychopathic disposition dismantles the field entirely by turning the characters insecurities against them "My medicine work. Thus, credulous fools are caught" (p. 329). Iago is jealous of the love and companionship of Desdemona and Othello therefore, he infused seed of

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doubt and suspicion in the mind of Othello for Desdemona which is the outcome of his own burning jealousy for underline reasons,

He hath a daily beauty in his life
That makes me ugly; and besides,
the Moor
May unfold me to him; there stand
I in much Peril,
No, he must die (p. 334).

He planted handkerchief and poisoned Othello's mind transforming rational thought into volcanic destructive impulse of murder.

Dangerous conceits are in their nature poisons,
Which at the first are scarce with distaste found,
But with a little act upon the blood,
Burn like the mines of sulphur (p. 324).

While applying Bourdieu's framework to the play Othello stresses that Othello's habitus earned him a domain of heroism in the military field however when he enters into the civil and domestic life of Venetian society his military habitus fails to decode subtle, unspoken cultural practices of the ruling class. As a black Moor, he lacks the internalized cultural and bodily capital of an insider. The structural mismatch generates profound psychosomatic crisis of Othello Syndrome classified as delusional disorder characterized by the non-grounded conviction that one' s romantic partner is unfaithful. Othello's entire sense of self is anchored in two pillars: military honor and love for Desdemona. When Othello Syndrome takes the total hold his illusio disintegrates into fatal anomie of murder of Desdemona and subsequent suicide. Bourdieusian framework reveals that jealousy is fundamentally a socio-relational disorder: the tragic outcome of an actor whose habitus is violently alienated from social field he inhabits.

O, now, for ever
Farewell the tranquil mind! Farewell content! (p. 324).

Shakespeare as Familial Adviser

Shakespeare acted as universal familial adviser who diagnoses family not merely as a domestic sanctuary but as a primary site of socialization, capital transmission, and habitus formation. When family structure collapses in Shakespearean plays it exposed the corruption of the familial sphere by the socio-political field which disrupted the social status across generations. He directs the new generations to promote understandings of tactics of age, to promote positive relationship, to channel information, needs and concerns to take right decisions on right times.

In the play Hamlet Laertes guides Ophelia because of her docile and tender nature

Hold it a fashion and toy in blood.
A violet in the youth of primy nature.
Forward, not permanent, sweet, not lasting,
The Perfume and suppliance of a minute
No more (1623, p. 156).

Love is a temporary and impulsive fancy of youth like premature flower of life pleasurable but not enduring fragrance and gratification for a moment and nothing besides. The youth is the age which develops not only senses but also external pressure on muscles accompanied by internal broadening of feeling leading a person

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to wrong doings. Love must be pure genuine and of virtuous intentions so that it will not stain the character of beloved. therefore, Polonius warns Ophelia;

Affetction?... do not believe in his vows; for they are brokers
But mere implorators of unholy suits...
The better to beguile (p. 157).

In Hamlet Shakespeare advices on necessity to re-establish moral discipline to repair familial bond between parents and children. Gertude's hasty marriage to Claudius is portrayed as "incestuous marriage" and "dextrous deed" which disrupted the throne and polluted Hamlet's primary socialization.

Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat...
And either master the devil, or throw him out (pp. 160-170).

The play Hamlet articulates the exact mechanism of Bourdieusian habitus: moral dispositions are embodied through disciplined, incremental practice while warns that when parental figures pollute primary socialization through tainted ambitions, they break the apparatus of social reproduction resulting in the total extinction of the lineage and symbolic capital.

In the play Romeo Juliet, Shakespeare exposes how the breakdown of domestic guidance and toxic transmission of an inherited feud destroy the young generation. In Verona, the ancient grudge between Capulets and Montagues is inherited emotional disposition inscribed directly onto the bodies of the youth (Tybalt, Mercutio, Romeo). Shakespeare showed domestic tyrannical patriarch in character of Lord Capulet who treats marriage of Juliet as political instrument and cold transaction rather a sacred domestic union. When primary socialization is poisoned by inherited violence the ultimate price is paid by intergenerational deaths of Romeo and Juliet.

These violent delights have violent ends...
wisely and slow. They stumble that run fast (1623, p.64).

The play Romeo and Juliet when viewed through Bourdieu's lens illustrates that parents are the cultivating sanctuary of emotional security of their children when parents convert the domestic spheres into a site of transactional control, they break the mechanism of social reproduction resulting in the deaths of Romeo and Juliet. The deaths leave both houses without heirs converting their human capital into dead, lost, hollow and objectified capitals.

Capulets! Montague! See, what a scourge is laid upon your hate,
The heaven finds means to kill your joys with love! (p. 79).

b: Shakespearean influence upon Critics

William Shakespeare has been discussed and analysed in literary circles from Elizabethan age till today and considered as one of the great master, supreme playwrights and poet of English language. He became the Jewel of British crown; paramount entity of British cultural appeal and supreme ambassador whose economic and symbolic value transcends global borders and sets Shakespeare's status as global cultural phenomenon. The precise statics highlights when 34 million people from different linguistic, cultural, and political backgrounds travel across the globe to engage with Globe Theatre, Stratford-upon-Avon, and London West End demonstrates his universal appeal and legacy. Ben Jonson (1572-1637) in the eulogy To the Memory of My Beloved the Author, Mr. William Shakespeare: And What He Hath Left Us elevating him above contemporaries and classical masters alike.

To draw no envy, Shakespeare, on thy name,

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Am I thus ample to thy book and fame;
While I confess thy writings to be such
As neither man nor muse can praise too much...
Soul of the age! The applause, delight,
the wonder of our stage!
My gentle Shakespeare, must enjoy a part.
For though the Poet's matter Nature, be
His art doth give the fashion (1616).

Shakespeare's work on international scale works as globalized illusion: actors, directors, scholars, and millions of audiences shared an unquestioned belief that Shakespearean performance in homeland is a badge of distinction and education. The plays have been adapted, translated, interpreted and performed to show kin towards him. He does not write for Elizabethan London; his mapping of human mental collapse and trauma resonates across every human society because it addresses the core dynamics of how human psychology reacts to socio-political dynamics as human nature never changed since Cain and Abel. It suggests Shakespeare's popularity that John Dryden (1631-1700) in the Essay of Dramatic Poesy extolled Shakespeare's skill as, "he was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul" (Tilak, p.23). He completed his adaptation of William Shakespeare's tragedy Triolus and Cressida in 1602 and altered the play to be most suitable for the environment, culture and language of 17th century. John Milton (1608-1674) penned down poem; On Shakespeare (1630) and paid tribute to Shakespeare by penetrating into the question that there is no need to build monument or tomb to remember him because his legacy are his books that left deep impression on the memories of ages;

What needs my Shakespeare for his honour'd bones,
The labour of an age in piled stones?...
Dear son of memory, great heir of Fame,
Thou in our wonder astonishment
Hast built thy self a live-long monument (2007, p.31).

Joseph Addison (1672 -1719) in the Spectator praised Shakespeare as, "Among the English, Shakespeare has incomparably excelled all others" (1712). Alexander Pope (1688-1744) paid his homage to Shakespeare by writing his edition of Preface to the works of Shakespeare in 1725. He focussed on Shakespeare's brilliance as original force, "If any other author deserved the name of an Original, it was Shakespeare. Homer himself drew not his art immediately from the fountains of nature...The poetry of Shakespeare was inspiration indeed...his characters are so much nature herself that every single character in Shakespeare is as much as individual as those of life itself" (pp, 44-58). Dr. Samuel Johnson (1709-1784) penned down Preface to Shakespeare and The Plays of William Shakespeare (1765) which has enduring appeal to defend Shakespeare for universal human disposition across ages. He appraises the universal quality of Shakespeare as,

Shakespeare is above all writers, at least above all modern writers, the poet of nature the poet that holds up to his readers are faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world, by the peculiarities of studies or professions, which can operate but upon small numbers or by the accidents of transient fashion or temporary opinions, they are genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons speak and act by the influence of those passions and principles by which all minds are agitated and the whole system of life is continued in motion... In the writings of the other poets, a character is of an individual, in those of Shakespeare it is commonly a species... perhaps it would not be easy to find any author

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except Homer who invented so much Shakespeare so much Advanced Studies which he cultivated so much Novelty upon his age or country. The form the character the language and the show of English drama are his (1968, pp. 59-113).

John Wolfgang von Goethe (1749-1832) wrote landmark contribution on Shakespeare as Oration on Shakespeare's Day (1771), Wilhelm Meister's Apprenticeship (1795), and Shakespeare Und Kein Ende (1815). He viewed Shakespeare as a supreme universal poet who completely revolutionized European literature, "The first page I read made me a slave to Shakespeare for life. And when I finished reading first drama, I stood there like a man blind from birth" (1771/1986, p.163). He further declares that,

Shakespeare stands out singularly linking the old and new in a lush...wish and duty trying to put itself in a balance in his plays perhaps no one has made so great as the first major link of wish and duty in the individual character as Shakespeare did (1815/1921, pp.174).

Thomas Carlyle (1795-1881) in On the Heroes Hero Worship and the Heroic in History (1841) extolled Shakespeare as great man elevating him to status of spiritual warrior, a prophet and a saint of modern era by declaring him as,

Melodious Priest of a true Catholicism, the 'Universal Church' of the Future and of all times...It is in what I called portrait painting, delineating of men and things specially of man that Shakespeare is great. It is unexampled, I think that calm creative perspicacity of Shakespeare... it's inmost heart and generic secret. and is not Shakespeare's morality his Valour, candour, tolerance, truthfulness his whole Victorious strength and great which can triumph over such obstructions, It's truly a lordly spectacle how this great soul takes in all kinds of man and objects... Shakespeare may recognise that he too was a Prophet, in his way of an inside analogous to the prophetic he took it up in another strain (1841/1993, PP.67-101).

William Blake (1757-1827) was great admirer of Shakespeare his engraved paintings of Romeo and Juliet (1792) Hamlet (1806) Macbeth (1806) Julius Caesar (1806) Richard III (1806) A Midsummer Night's Dream (1786) translated Shakespeare's psychological diagnostic into visual form. John Keats (1795-1821) praised Shakespeare across his poetry, personal letters and literary essays viewing him as ultimate authority on poetic genius and human empathy. He wrote in Shakespearean praise; The Letter on "Negative Capability (1817), On Sitting Down to Read King Lear Once Again (1818), The Letter on the "Chameleon Poet" (1818) and Mr. Kean as a Shakespearean Actor (1817). Keats stated in The Champion, "The poetry of Shakespeare is feeling, each line is core into which one may enter, and feel oneself warm; each line is a sunbeam that strikes through the dark clouds of our existence" (1817/1958, p. 193). Andrew Cecil Bradely (1851-1935) landmark work Shakespearean Tragedy (1904) is widely regarded as pinnacle of 19th century character-based reverent analysis of Shakespearean plays. Sigmund Freud (1856-1939) in his work expressed that Shakespeare invented us by inventing human inward personalities. Freud's The Interpretation on Dream (1900) is based upon Hamlet's hesitation, and defence mechanism through which formulated Oedipus Complex on it. T.S. Eliot (1888-1965) in his essay Hamlet and His Problems (1919) relates objective correlative to Hamlet that how emotion can be expressed through arts. W.B. Yeats (1865-1939) in his essays; The Speaker (1901), The Stratford-On-Avon (1901), and The Tragic Theatre (1910) viewed Shakespeare as master of self-possession, passionate freedom, and tragic gaiety. To Yeats, Shakespeare represented artistic and cultural imagination globally which "in literature, painting, or sculpture, sank after the death of Shakespeare; supreme intensity had passed to another faculty" (1931/1961, p.396).

The body of scholarship dedicated to Shakespeare is virtually immeasurable, forming a vast ocean that no single person could ever fully chart. The aforementioned renowned critics and their glowing literary

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contributions to Shakespeare are few drops to an endless sea of praise, indicates the worth, virtue and effectiveness of overmastering power of Shakespeare's genius as a sovereign master and lord of English playwrights. Through Pierre Bourdieu's lens Shakespeare's works utilized as the ultimate repository of consecrated symbolic capital in the world. Modern avant-garde critics; Feminism, Postcolonialism, New Historicism, Gender Studies, Posthumanism, Digital Humanities, and Queer adaptations are engaged in modifying the established doxa of Shakespeare. His plays function as universal touchstone of illusio upon academic guardians and custodians reinforcing Shakespeare's universal symbolic authority as a saviour, psychologist and familial adviser across changing historical fields. Shakespeare is free of every theory and formulated his own to unite the real and poetic therefore having intrinsic value. Therefore, enthusiasm for Shakespeare's work shown by critics in fiction is refashioned and revitalize due to his enduring appeal to universality. As Brazilian novelist Machado de Assis stated,

One day when there is no British Empire or not American Republic there will be Shakespeare when we stop speaking English, we will speak Shakespeare (1997, pp. 680-683).

To each of us has our own Dawson to praise and to salute Shakespeare for his gem of knowledge.

2. The justification of admiration is in the fact that every increase of knowledge and deepening of wisdom in the critic does but show still greater knowledge and deeper wisdom in the great poet

The second phase of Dawson's quote is elaborated in light of Ralph Waldo Emerson's lecture (1904),

Great men are more distinguished by range and extent then buy originality... the genius of our life is jealous of individuals; Shakespeare knew that tradition supplies a better fable than any invention can. A great poet who appears in illiterate times, absorbs into his sphere all the light which is radiating. Every intellectual jewel, every flower of sentiment it is his fine office to bring to his people; and he comes to value his memory equally with his invention... We are very clumsy writers of history... criticism on Shakespeare is falsely judged... he is a man who like to talk brain exhaling thoughts and images... He wrote texts for modern life; the text of manners: he knew the laws of repression... all sweets and all the terrors of human lot lay in his mind... as landscape lies on the eye... a good reader can in a salt, nestle into Plato's brain... but not into Shakespeare's. For executive faculty, for creation, Shakespeare is unique. He was the farthest reach of subtlety the subtlest of authors. Shakespeare is the only biographer of Shakespeare and even he can tell nothing, except to Shakespeare in us... now literature, thought and philosophy are Shakespeareized. His mind is the horizon, beyond which at present we do not see (Garnett, p.59).

What Emerson extolled about Shakespeare is to understand Shakespeare in same way as thought of Shakespeare same perception, same passion, same manner and same direction with same amount of degree of knowledge by Shakespeare to be a Shakespearean critic. He appeared on the stage of drama when the court was offensive to suppress dramas for political allusions. Later on, publishing and to stage drama became a national interest. Shakespeare needed a ground within cultural tradition to cater the taste of public who had been bored by monotony of Greek plays. He worked for the majority who were illiterate, illogical and gruesome therefore he used his imaginative faculty to capture any hint and turned it into ideas of invention. Whosoever is the dispenser of unknowledgeable debt to Shakespeare must remember that great writer like Chaucer borrowed a huge amount from different sources Bocaccio, Ovid, Petrarch, Gower and Statius. The writers of University Wits modelled their work on classical and Greek antiquity so it takes times or centuries to bring order, refinement and development in work of art done by great masters. T.S. Eliot in Tradition and Individual Talent expressed,

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The mind of Europe may change but this change does not mean that great poets like Homer and Shakespeare has grown outdated and lost their significance (Cianci, p.124).

To Bourdieu, The Field of Cultural Production (1993) the authority of canonical writer like Shakespeare does not exist in objective vacuum it is continuously legitimized by the field of criticism. He notes that, "the producer of the value of work of art is not artist, but the field of production" (p. 76). When the critic deepens their own wisdom and attributes the newly discovered depth to the 'great poet' they used the great poet as projection screen for their own accumulated of cultural capital that the greater knowledge is not static but perceived infinite depth. Modern era brings increase of knowledge and deepening of wisdom through discussion, experimentation and judgement. New critics added development, betterment and improvement to existed work of literature. Shakespeare was keen to discover order through anarchy, light through darkness, humility through pride, good through evil, unionism through sectionalism, justice through Chaos, empowerment through illiteracy, friendship through rivalry and wisdom through ignorance. The purpose to understand the spirit of Shakespearean work shows that no one can understand the greater knowledge and deeper wisdom despite critics' own knowledge exceeds the knowledge of Shakespeare as a great poet. Harold Bloom observed that Shakespeare did not merely write literature but he, "invented the human" creating a canon so expansive that every generation finds itself rewritten in his plays (1998, p. 1). Deepening of wisdom in humans produce reasons to appreciate without finding a fault with a high level of appeal and skill. Shakespeare's reputation became reason of affection and enthusiastic admiration for all ages and homage is paid by all renowned critics like William Hazlitt, Charles Lamb, S. T. Coleridge, P. B. Shelley, Lord Byron, Mathew Arnold, Victor Hugo, Gotthold Ephraim Lessing, Virginia Woolf, Dante Gabriel Rossetti and August Wilhelm Schlegel etc**.** He has nothing to fear from some reactionary critics showing signs of ingratitude due to lack of their own knowledge. So, Shakespeare as a supreme master has special faculty of insight, comprehension and penetration to judge in a way a fern is distinct to flower.

Conclusion

Ultimately, interpreting William Shakespeare's legacy illuminated by George Dawson's Victorian vision through Pierre Bourdieu's sociological apparatus; the research demonstrates that Bard is dynamic and progressive site of activated cultural capital force whose enduring appeal universally diagnoses, instructs, and restores human society across shifting social fields. Thus, it is concluded that Shakespeare's timeless legacy extends far beyond transient artistic fashion and mere fictional entertainment as revealed by global enthusiasm that continues to hail his work across centuries. He remains the supreme master of fundamental human nature that never changes therefore, Shakespeare's work can never be diminished as fiction or discarded as passing fashion. George Dawson celebrated conclusion about Shakespeare is most true till 21st century, "He was not for an age, but for all times... After three hundred years have passed away, he is still the youngest, the freshest, and the truest of our teachers": foreshadows Shakespearean infinite canvas as 'Everything to Everybody' (1888, p.18).

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