Chapter VIII

SHAKESPEARE AND POST-PRASAD DRAMATISTS

The analysis of the influence of Shakespeare on Jaishanker Prasad in the last two chapters should indicate how Prasad established and perfected his dramatic technique by judiciously blending the Sanskrit and the Shakespearean techniques. The dramatists after him continued more or less, the same tradition, giving, here and there, their own individual touches, until the influence of other European dramatists set in. For the sake of convenience, we may divide them into two categories: those who purely belong to the school of Prasad and those who began with Prasad's technique but broke away later on. In the first category, we may include Badrinath Bhatt, Harikrishna 'Premi', Govindballabh Pant and Vrindabanlal Varma and, in the second, we may include Laxminarain Mishra, Seth Govind Das, Udayashanker Bhatt, Ram Kumar Varma, Upendranath 'Ashka', and Jagdish Chandra Mathur. We shall take them up one by one to measure up Shakespeare's influence upon them.

Badrinath Bhatt:

Badrinath Bhatt read Shakespeare's plays in B.A. He wrote many plays but only Chandragupta (1913) and Durgawati (1926)
bear out Shakespeare's influence. In Chandragupta, Mahendra, a merchant of Greece refers to the sinking of his ships. The short dialogue connected with this incident has definite trace of the influences of Shakespeare's dialogue in The Merchant of Venice (I, i). The friendship between Mahendra and Randhir and Mahendra's preparedness to die in order to save the life of Randhir recall the friendship between Antonio and Bassanio and Antonio's risking his life for the sake of his friend Bassanio. At other places also the dialogues bear some resemblance with the dialogues of the English play. Durgawati resembles Shakespeare's historical plays in general. This is a historical tragedy with much of external conflict revealed through battles, murders etc., and internal conflict revealed through the soliloquies.

Harikrishna 'Premi':

Harikrishna 'Premi' derived most of the influence of Shakespeare through Jaishanker Prasad and D.L. Roy, the Bengali dramatist influenced by Shakespeare. Except Patal Vijai, a pauranik play, Bandhan (1944) and Chhaya (1941), all his plays are historical and mostly deal with the heroic deeds of the heroes of Mewar. As a rule, 'Premi' avoids the observance of 'Nandi', 'Sutradhar', 'Purvaranga', and 'Bharatvakya', and almost invariably, violates the 'three unities' and makes the
action and conflict as his main object in place of the evocation of sentiments.

In *Pratishodh* (1937), 'Premi' dramatises the prolonged tussle between Chhatrasal and Aurangzeb. The linking up of the love story of Baldlwan and Vijaya in the sub-plot with the main plot and the play of chance in the main plot recall Shakespeare. In characterisation too it reminds us of Shakespeare. The characters of Lalkunwari and Hiradevi, and Bakikhan and Fidaikhan have been paired off on the principle of contrast. Chhatrasal is a brave Bundela but is sometimes given to brooding like Hamlet. The internal conflict has been depicted in the hearts of Vijaya and Zebunnisa. Zebunnisa speaks like Richard II:

In the character of Hiradevi we find traits of the villains of Shakespeare. She is jealous of Champatrai and his queen Lalkunwari and, to block their way, indulges herself in many intrigues gaining nothing thereby. This may be said to be her 'motiveless malignity' like Iago's. She dies but does not leave her villainy.


"The name of king? o' God's name, let it go;
I'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel for an almsman's gown,
My figur'd goblets for a dish of wood,
My sceptre for a palmer's walking-staff, etc."
Rakshabandhan is a tragedy ending in the sacking of Chittore and in the deaths of thousands. With the main plot is linked the tragic love story of Shyama. The whole plot evolves through external conflict between Chandkhan and Bahadurshah, between Rajputs and Bahadurshah, and between Humayun and Bahadurshah whose characters are well contrasted. In the construction of the plot, at least two stages of development are clearly marked: there is 'denouement' when Karmavati sends Rakhi to Humayun in the hope of getting his help and thus averting the disaster of Bahadurshah's attack and we have 'catastrophe' at the death of Karmavati and the fall of Chittore. There is internal conflict in the minds of Shyama, Karmavati and Vikramaditya. The humorous remarks of Dhandas are calculated to relieve the tragic atmosphere. The arrangement of oratorical and declamatory speeches before the battle is clearly a Shakespearean device.

Vishpan (1945) is a tragedy depicting the death of Krishna with much of external conflict in the shape of feudal war between two Rajput families. The character of Krishna is full of internal conflict. Maharana is also a reflective character and sometimes speaks like King Lear:

इस संसार की तरही इतनी विकृत ही गई हैं कि आप खौफकर उसे देखते नहीं बनता। आप विभिन्न की बातकुँ लैँ खिसक पड़े बस्तियों में घुस आये हैं।

(अंक १ दृष्ट ३ पृ.० हृ.)
The characters of Sangram Singh, the leader of Shaktavats, and Ajit Singh, the leader of Chudawats are well contrasted. Jawandas is a villain and partly resembles Edmund in *King Lear*. He says like Edmund:

> Why bastard? Wherfore base?  
> When my dimensions are as well compact,  
> My mind as generous, and my shape as true,  
> As honest madam's issue? Why brand they us  
> With base? with baseness? bastardy? base, base?  
> Well, my legitimate, if this letter speed,  
> And my invention thrive, Edmund the base  
> Shall top the legitimate: - I grow, I prosper;  
> Now, gods, stand up for bastards!"

Shiva Sadhna (1937), Ahuti (1940), Kirti Stambh (1951), Swannabhanga (1940) Uddhar (1949) and Sanrakshak (1958) are all historical plays with much of external and internal conflict and with love stories in the sub-plots connected with the main plots. Each of them has a Shakespearean villain and some characters of brooding nature reflecting upon either the ingratitude of others or upon the transience of power. They all violate the structural rules of Sanskrit drama; do away with the 'unities' and include scenes of violence etc., which go against the principles of decorum. They set rhetorical speeches before

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battles and present contrasted characters. *Raktadān* (1962) is a historical tragedy dealing with the story of the last Mughal emperor Bahadurshah and his contribution to the war of independence of 1857. It is almost in the same vein except that it has all the 'three unities'. The characters of Hakim Ahsanullah and Mirza Ilahibaksha recall Shakespeare's villains.

Govindvallabh Pant:

Govindvallabh Pant began his dramatic career as a dramatist for the 'Vyakul Bharat Company' of Meerut and came under the influence of Jaishanker Prasad in the very beginning. Like his predecessor Prasad, Pant gives importance to action and conflict alongside of the evocation of sentiments in his plays. He avoids 'Kandi', 'Sutradhar', 'Purvaranga' and 'Bharatvākya' and violates the classical principle of decorum and the 'three unities'.

*Varmala* (1925) is a Pauranik play with an atmosphere charged with external and internal conflict. *Rajmukut* (1935) is a historical play presenting the well-known story of Panna, Udya Singh and Banbir. It recalls Shakespeare's historical plays in respect of intrigues, murders, battles etc. The character of Shitalseni, the mother of Banbir, seems to have been inspired by Lady Macbeth. Like her, she is ambitious and instigates Banbir to kill Maharana, his benefactor and close
friend, Udya Singh and others to fulfil her ambition of becoming the queen-mother. She is a persistent villain. At places, the dialogues of the Hindi play also seem to have been influenced by the dialogues of Shakespeare's Macbeth:

बनवीर - कौन था राक्षस किसी हत्या?
कर्मचंद - वह और होगे हुए दो माहौलों की हत्या। यह समस्या पर लुढ़ी हुई है। यह आग पानी से फुल नहीं सकती। यह होगे मोलिक है ढक नहीं सकती।

(अंक 2 दृश्य 2 पृष्ठ 70)

These words recall the words of Macbeth when he says:

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

(11.11.61-64).

Angur ki Beti (1937), Antahpur ka Chhidra (1940), Sindur ki Bindi, and Yavati too recall Shakespeare in the dispensation of the Sanskrit preliminaries and in the continuance of both external and internal conflicts, soliloquies, murders, battles etc. The characters of these plays too include Iagos and Arons as well as reflective characters like Hamlet and Richard II.

Vrindabanlal Varma;

Vrindabanlal Varma studied Shakespeare and translated

The Tempest in 1908. This fact in itself accounts for Varma's indebtedness to Shakespeare. He also read Bhartendu Harishchandra's plays and was influenced by Jaishanker Prasad. In all he has written about thirty plays, big and small, but Shakespeare's influence is traceable only in Jhansi ki Rani (1948), Hans Mayur (1948) and Purva ki Oar (1950). All the three plays are historical and employ Shakespearean traits of a historical play. In all these plays his mind is exercised over the problem of relationship between the king and his public, the ruler and the ruled. All these plays have a lot of external conflict in the shape of battles, murders, suicides, sieges with long declamatory speeches before battles. They avoid all the preliminary paraphernalia of Sanskrit drama and violate the 'three unities'. They have soliloquies to reveal internal struggle in the minds of characters and humorous scenes to relieve us of the tragic situation.

The plot of Purva ki Oar bears the influence of The Tempest. Like Prospero, Ashvatunga is banished by his uncle and reaches Magdweep in a ship where he gains power. The storm-scene of the Hindi play shows clear signs of the influence of the opening scene of The Tempest. The terms of seamanship used in storm recall the Boatswain in Shakespeare's play.

1. See Chapter 1 of the present work.
Mahanavik says to the other sailors:

These words recall the command of the Ship-master to Boatswain:

"fall to 't, yarely, or we run ourselves aground:
bestir, bestir."

(1,1,4-5).

Mahanavik commands to lower the topmast:

This seems to have come from Shakespeare's Boatswain:

"Down with the topmast! yare! lower, lower!"

The character of Mahanavik seems to have been closely modelled on Shakespeare's Boatswain. While at work, he is interrupted by Ashvatunga and Chandraswami with a volley of questions regarding the future of the ship, he, like Boatswain, gets vexed and speaks in an angry tone:

Laxminarain Mishra:

Laxminarain Mishra read Shakespeare at the B.A. stage. His preface to his play Mukti ka Rahasya also reveals that he had
a thorough knowledge of Shakespeare's plays and dramatic technique. Upto 1930, before the writing of Sanyasi (1931), he was considerably influenced by Shakespeare. Later on he took to Ibsen's technique.

His first dramatic writing Ashoka (1927) places before us both the external and internal conflicts. The external conflict takes place between Ashoka and Vindusar, between Indians and Greeks and between Ashoka and Sarvadatta. The internal conflict mainly rages in the heart of Ashoka on the question of violence versus non-violence, but other characters also are not free from such a conflict which may be seen in their soliloquies. The dramatist provides a love story alongside of the main historical plot. The story of the unsuccessful love of Antipater and Diana recalls the story of Romeo and Juliet. In it too the members of the families of Antipater and Diana intercept their love. The same thing may be said regarding the love story of Arun and haya. The play has reflective characters and, in the character of Dharmanath, we find traits of Shakespearean villain.

In Sanyasi (1931) and Rakshas ka Mandir (1931) the inspiration of Ibsen is unmistakable. Nevertheless, Shakespeare's influence is manifest in the presentation of the plot with too many ramifications, in the violation of the 'three unities',

in the division of acts into scenes, in the painting of emotive characters and in the use of songs. In his historical plays Laxminarain Mishra uses the static technique of Neterlink and Shaw but even here Shakespeare's influence is not quite extinct. In Garuddhwaj (1945), Vatsaraj (1949), Dashashwamedh (1950) and Vitasta ki Lahren (1953), Mishra keeps the outer structure like Ibsen's plays presenting one scene in one act, giving detailed stage directions and a sort of intellectual discussion. But they all have traces of Shakespeare's influence.

In Garuddhwaj, Mishra intertwines love stories of Kalidas and Vasanti, Malayavati and Vishamsheel and Kaumudi and Devbhuti with the main plot in the manner of Shakespeare and violates the 'three unities'. The emphasis on destiny behind human actions, the division of acts into scenes and the presentation of pathetic-fallacy in nature also link the play with Shakespeare. In Vatsaraj and Vitasta ki Lahren, Shakespeare's influence may be seen in the violation of the 'three unities' and in establishing a link between the political theme of the main plot and the love stories in the sub-plot.

Seth Govind Das:

Seth Govind Das read and studied Shakespeare thoroughly well: this fact is clear from his theory of drama as propounded by him in his book *Natyakala Mimansa*. He also

adapted Shakespeare's *As You Like It* (Krishakamini, 1912), and *Romeo and Juliet* (Surendra Sundari, 1912). Seth Govind Das considers universality to be the mark of a good play and stresses the importance of both internal and external action in contriving his plot. When we examine his dramatic practice, we find such Shakespearean devices of dramatic technique—the presentation of a hero of high estate, the supernatural element, the hand of destiny behind human actions, pathetic-fallacy in nature for man, dramatic irony etc.—most effectively utilized in all his early and in some of his later dramatic writings.

Each of the two parts of *Kartavya* (1935) has five acts further divided into scenes and depicting the lives of Ram and Krishna. The plays show much of external and internal conflict ending with a tragic note on the death of the heroes and various other persons. Ram is always tormented by a keen struggle between love and duty, between what is and what ought to be. The plays avoid the Sanskrit preliminaries and violate the 'three unities' and the Sanskrit rules of decorum in drama. In the fifth act of the first part of the play, an earthquake takes place, the earth gives rise to water and Ram is seen drowning in the flood. This extension of Ram's mental torment

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2. Seth Govind Das, Natyakala Mimansa, p.16.
3. Ibid., pp.15-16.
into the domain of physical nature may be regarded as the
Shakespearean device used in his tragedies specially King Lear.

Harsha (1935) is a historical play full of external
conflict in the form of gloomy incidents, events of war and
conspiracy, and murders of Rajyavardhan and Grahvarma all of
which recall Shakespeare's history plays. But, as D.K. Lal
Shrivastava puts it:

"the essential conflict in the play is between two
forces good and evil. On the side of good are Harsha and
Rajyashri. On the side of evil are Shashank, Narendra Gupta
and conservative brahmans. In the play the bravery, nobility,
liberality, charity and sacrifice and forgiveness of Harsha,
the disappointment and sorrow and tenderness of Rajyashri,
the villainy and wickedness of Shashank, Narendra Gupta
and the Brahmans have been successfully portrayed. Govind
Das has followed Shakespeare's dictum as mentioned by
Bradley 'Character is Destiny'." 1

The play avoids the technique of Sanskrit drama and violates
the uniies of time and place. Rajyashri and Harsha are
brooding characters and their internal conflict has been
depicted through soliloquies and expressive songs. Adityasen
and Narendra Gupta have traits of the two types of villains
as delineated by Shakespeare; the one who turns virtuous in
the end and the other who persists in his villainy till death.

Kulinata (1940) opens with the conflict between Vijai
Singh Deo and Surabhi Pathak. It depicts the conflict for
kingdom between Vijai Singh Deo and Yadurai ending in the death

1. D.K. Lal Shrivastava, Influence of Western Drama on
Modern Hindi Drama, p.208.
of the former and also of Nagdeo, Chandrapid and Vindhyabala.

The main plot deals with the theme of relationship between the high-born and the low-born. With this main plot is linked the love story of Yadurai and Revasundari to give it a romantic tinge. There has been shown internal conflict raging in the heart of Yadurai. Chandrapid is a villain whose death conforms with the idea of 'poetic-justice'. The play is characteristically like some of the tragic-comedies of Shakespeare showing some deaths and murders on one hand and the ringing bells of the marriage of Yadurai and Revasundari on the other. The speeches surcharged with emotional excitement, the soliloquies revealing the deep inner conflict, the violation of the 'three unities' etc. clearly bear out Shakespeare's influence. At one place we feel the inspiration of Shakespeare's Hamlet working behind the speech of Yadurai. He says:

(एक लौँडिय उठाकर) यह किसी लौँडिय है कुलीन की या अकुलीन की, कौई भी काल धकला है, मिनटों कौई नहीं परन्तु जब इसके भीतर फल्फल होगी और ऊपर मर्यादा एवं केवल होगी जब इसके तांतियों में रक्त बहार होता रहा होगा। हन बालिया के इन दोनों गलतीयों में बालिया होगी और हसके दातों के बीच जीवित हुए। पुरुष यदि यह किसी कुलीन के सिर में लगे तो इसमें अकुलीनों के लिए फैले चार उठे होंगे। इसकी बालिया ने अकुलीन को फैली हो दर्शिया है वैरा होगा। इसकी जीवित ने अकुलीनों को निरस्कर केंद्र होगा। (लौँडिय फैले हुए) वल्ल दुर हट, कुलीनों की लौँडिय।

I may place it beside the words of Hamlet spoken by him in Act 1, scene 1, of Shakespeare's play. The following words of Revasundari recall the words of Perdita in Shakespeare's
The Jinter's Tale beginning with "The self-same sun that shines upon his court" (IV,iii,457-59):

Shashigupta (1942) deals with the historical story of the great Maurya king Chandragupta. The external conflict has been depicted between Alexander and Ambhik, between Alexander and Parvatak, between Alexander and Chandragupta, between Mahapadmanand and Shaktar and between Chandragupta and Hand. With this is linked the story of the love of Chandragupta and Helen which gives the play a romantic touch. The play is full of action in the form of battles, events, deaths and acts of diplomacy. There is inner conflict in the minds of Chandragupta, Chanakya and Helen. The play avoids Sanskrit preliminaries and violates the unities of time and place. There is even the echo of the words of Shakespeare's plays at one or two places. Helen says:

"The self-same sun that shines upon his court hides his visage from our cottage, but looks on alike." (IV,iii,457-59).
In the same speech Helen continues:

These words seem to have been inspired by the famous speech of Shylock in *The merchant of Venice*:

"Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?"

(III,i,59-68).

*Karna* (1946) is a Pauranik play with external and internal conflicts. The external conflict is presented in the battles etc. and the internal conflict is depicted in the characters of Karna and Kunti revealed through their soliloquies. At one place Kohini speaks like Edmund in *King Lear* (III,i,6-24):

The play ends at the death of Karna and violates the unities of time and place.

*Shershah* (1950) dramatises the historical story of Shershah with the presentation of external and internal conflict.
avoiding all the Sanskrit preliminaries and violating the 'three unities'. The love story of Nizam and Laadanu, connected with the main plot, gives it a romantic setting like Shakespeare's historical plays. In the plays of Shakespeare, the hero gets his inspiration to act either from some supernatural agency like the witches in Macbeth and the ghost in Hamlet or from some human agency, for example, Duke of York gets this inspiration from Earl of Salisbury and Earl of Warwick. In the same way Shershah gets his inspiration from Brahmaditya who leads his way to the throne of Delhi.

The other full-length plays of Govind Das, Ashoka, Prakash (1935), Bhodan Yajna (1954), Garibi va Amirii (1947), Sevanath (1950), Bhikshu se Grahastha aur Grahastha se Bhikshu, and Mahatma Gandhi (1959) and others also bear out the general influence of Shakespeare in the division of acts into scenes, in the presentation of soliloquies and songs and in the violation of the 'three unities'. But they mainly deal with social problems and mostly bear the influence of Ibsen, Shaw, Eugene O'Neill and other European dramatists.

Upendranath 'Ashka':

Upendranath 'Ashka' must have studied Shakespeare in B.A. and in one of his articles, he himself acknowledges that he read the plays of nearly all the famous European dramatists.

including, of course, Shakespeare. In all, Ashka has written about fifty plays, including both full-length and one-act plays, but only Jaya Parajaya (1937), Chhata Beta (1940), Laxmi ka Swagat (1938) and Larda Uthao Parda Girao (1950) bear more or less obvious marks of Shakespeare's influence.

Jaya Parajaya dramatises the theme of the famous story of Maharana Laksha Singh and his son Jhand as derived from Todd’s Rajasthan, but the way it has been dramatised bears out the influence of Shakespeare's historical plays. With the political story of the main plot is linked the tragic love story of Aaghava and Bharmali to give it a romantic setting. The external conflict in the play is presented in the form of intrigues, murders, suicides, battles etc. and the internal conflict is revealed through the various soliloquies. Both the preliminaries of Sanskrit drama and the 'three unities' have been neglected. The idea that destiny underlies human actions has been expressed at several places. Ranmal has traits of an Iago, who dies persisting in his villainy. The play also uses dramatic irony and pathetic-fallacy. The use of pathetic-fallacy in nature in Act 5, scene iv strikingly recalls Act 11, scene 11 of Shakespeare’s Julius Caesar. Just as, in the English play, Calpurnia wants to prevent Caesar from going to Capitol and describes various horrible ill omens foretelling the death of Caesar, similarly Bharmali wants to
prevent Raghava from going to the court and recounts various terrifying ill omens portending the death of Raghava. And after these scenes both Caesar and Raghava meet their death in the two plays. Sharmali describes her dream thus:

This recalls the words of Caesar describing Calpurnia’s dream to Decius:

The reply given by Raghava to Sharmali:

is strikingly reminiscent of Caesar’s reply to Calpurnia:

Sharmali gives an account of the horrible ill omens thus:

(अंक ५, देश ४, पृष्ठ ५५०–५५१)

(II, ii, 76-79).

(अंक ५, देश ४, पृष्ठ ५५२)

(II, ii, 32-33)

(अंक ५, देश ४, पृष्ठ ५५०)

And this may well be placed beside Casca's words:

"And yesterday the bird of night did sit,
Even at noon-day, upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say,
'These are their reasons, they are natural';
For I believe, they are portentous things
Unto the climate that they point upon."

(I,ii,26-32)

In Chhata Beta, the playwright dramatises the ingratitude of children towards their father quite in the manner of Shakespeare's King Lear. Pandit Basantlal faces the ingratitude of his five sons just as King Lear faces the ingratitude of Goneril and Regan. The following words of the fool:

"Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind.
Fortune, that arrant whore,
Ne'er turns the key to the poor."

(11,iv,48-53)

seem to have inspired Ashka in describing the wish-fulfilment dream of Pandit Basantlal in which he wins a lottery and the five sons are seen running about at his command doing all kinds of jobs for him. But the old man, when he wakes, gets the same indecent behaviour from them. The play is a tragedy of a father's hopes.

In the tragic one-act play Laxmi ka Swagat, nature has a symbolic significance as in Shakespeare's King Lear. There is the storm of sorrow raging in the heart of Roshan and this nature storm within finds echo in storm, thunder, and rain in/outside.
Nature seems to be in sympathy with the sufferer. *Parda Uthao Parda Girao* recalls Shakespeare's ridicule of the rehearsals and the acting of amateur dramatic societies as expressed in *A Mid-Summer Night's Dream* (I,ii and III,i).

**Ram Kumar Varma:**

Ram Kumar Varma is well acquainted with the works of Shakespeare. He has himself acknowledged Shakespeare's influence upon his earlier dramatic writings. Today, we know him well for his one-act plays but it is in his full-length plays that Shakespeare's influence is most potently felt.

*Shivaji* (1945) deals with a single event in the life of Shivaji, the famous Maratha hero. It is a big one-act play which bears out Shakespeare's influence in the frequent use of long soliloquies to unfold the conflict in the minds of Shivaji, Sona and Goharbanu. *Satya ka Swapna* (1954) recalls Shakespeare's *Winter's Tale*, in the portrayal of a passion-swept hero like Madhava, in respect of its pastoral and romantic setting, and in the treatment of an idyllic love story.

*Vijaya Parva* (1955) dramatises the historical events in the life of the great Maurya Emperor Ashoka, spotlighting the replacement of violence by non-violence in his life after

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the battle of Kalinga. The play is crowded with events, leading to much inner and external conflict. There is no dearth of intrigues, battles and deaths. The internal conflict mainly rages in the hearts of Ashoka and Charumitra. The scene on the bank of river Son in which Ashoka shows a strange oratorical skill to win over his other brothers from the side of his brother Susam calls up to our mind the scene in *Julius Caesar* where Antony likewise wins over the crowd to his own side by his funeral speech. There are also some verbal echoes of Shakespeare. At one place Ashoka says:

"This is the excellent foppery of the world, that when we are sick in fortune, - often the surfeit of our own behaviour,-- we make guilty of our disasters the sun, the moon, and the stars;"

*King Lear*, I,ii,32-36).

Udyashanker Bhatta:

Udyashanker Bhatta has read Shakespeare and has been influenced by him. In nearly all his full-length plays the influence of Shakespeare is perceptible in the way he has presented both external and internal conflicts, and in his
device of linking a subordinate love story with the main plot, in his delineation of passionate heroes and unmitigated villains. *Vikramaditya* (1935), *Dahar* (1934) *Muktipath* (1944), and *Shaka Vijaya* (1949) are his historical plays having much in common with Shakespeare's historical plays: They deal with the problem of relationship between the ruler and the ruled; and present a crowded action, full of intrigues, battles, murders etc. The first two plays have the motive of revenge like Shakespeare's tragedies. *Vidrohini Amba* (1935) and *Sagar Vijaya* (1937) have their themes culled from Hindu mythology, but the dramatist has treated them like Shakespeare in his tragedies, and evoking the reader's sympathetic response by a graphic portrayal of the inner conflict in the minds of the characters before their fall.

**Jagdish Chandra Mathur**:

Jagdish Chandra Mathur has studied Shakespeare's plays and has acted in *As You Like It*, *The Merchant of Venice*, and *Julius Caesar*. The result of this study is reflected in his historical play *Konark* (1951) which has action and conflict, external as well as internal, reflective characters along with the persistent villain Rajraj Chalukya.

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