Chapter IX

SHAKESPEARE AND NON-DRAMATIC HINDI LITERATURE

In the preceding chapters, we have examined the nature and extent of the influence of Shakespeare's plays on Hindi drama. In this chapter, we propose to assess and evaluate his influence in the fields of Hindi poetry, short story and novel, and also to examine the biographical and critical writings on the English bard in the Hindi language.

Hindi Poetry:

It is not unsafe to assert that Shakespeare was a poet before he was a dramatist. In fact, he was the greatest dramatist and creator of character because he was the greatest poet. Apart from his plays which are full of poetry, Shakespeare wrote Venus and Adonis, The Rape of Lucrece, The Passionate Pilgrim, The Phoenix and Turtle and the Sonnets (154). All these poems especially the sonnets, have been read widely and with keen interest.

The influence of Shakespeare's poetry in general began with several attempts at translating either the songs and the poetic lines from the plays or the poems themselves. In 1882, Lala Shrinivas Das published his novel Pariksha Guru and in it we find the famous lines on mercy uttered by Portia in The Merchant

of Venice put into Hindi in Kundalika metre. Kalishanker Vyas
rendered the poem 'Friendship', attributed to Shakespeare, which
was published in Saraswati in February, 1905 under the title
'Hitrata'. In themselves, these attempts have little literary
merit but they aroused interest in Shakespeare. The poet Shrivar
was, for instance, inspired to write Chara (1914) by the
following lines from A Midsummer-Night's Dream:

"The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."
(A Midsummer-Night's Dream, V,i,12-17).

These lines are inscribed on the first inner page of the Hindi
poem. Although the poet, curiously enough, acknowledges his
debt only to Walter Scott's Lay of the Last Minstrel in his
preface to his poem, the influence of these lines quoted from
Shakespeare's play is more palpable in his imaginary verse
narrative.

Jaishanker Prasad's renowned poem Kamayani (1937) too
has certain echoes of Shakespeare. The idea of this world being
a stage which recalls Shakespeare occurs in the earlier plays
as well as this poem:

(कामायनी, कामस्फर, 79 75)

2. Saraswati, February, 1905, pp.53-54.
In *Kadalsa Mahakavya*, the poet Vishwanath Lal Shaida expresses this idea thus:

\[
\begin{align*}
\text{Jeevan jagat ka ahamik shartila hai} \\
\text{Kairal pashupati ramgala} \\
\text{kungrich nirjyooti prati koote ko,} \\
\text{hans - hans kare ya rake kare beth.}
\end{align*}
\]

Prasad's use of the supernatural element in *Kamayani* also recalls Shakespeare. In the canto named 'Kama', the poet dramatically brings Ananga, the god of love, into the dream of Manu to instigate him to search for Shraddha. Then, the idea of ingratitude presented in the following lines:

\[
\begin{align*}
\text{Arin niche kulaanat | prakritasahalun,} \\
\text{Marin kaih sri karangini huday kirti faran?} \\
\text{Huday ka rajamya apvan, kar abhum aparam,} \\
\text{Dasya muklasa manusha vaahati hain | suhla sada niraha.}
\end{align*}
\]

too echoes both in emotional poignancy and in imagery the well-known lyrical outburst of the Duke in Shakespeare's *As You Like It*:

"Slow, blow, thou winter wind, 
Thou art not so unkind 
As man's ingratitude; 
Thy tooth is not so keen, 
Because thou art not seen, 
Although thy breath be rude. 
Heigh-ho! sing heigh-ho! unto the green holly, 
Most friendship is feigning, most loving mere folly. 

(II,vii, 178-81)."
And, the idea and the text of the curse of Kama to Manu seems to bear the inspiration of the curse of Venus in Shakespeare's *Venus and Adonis*. The following lines from the Hindi poem breathe the general spirit of Shakespeare's device:

![Hindi poem lines](image)

But for these few echoes, the poems of Shakespeare, other than the sonnets, have been almost completely ignored, mainly because their themes are alien to the Indian temper and tradition.

The sonnets too have attracted notice more for their form and technique than for their theme; the curious idealisation of an infatuation for a young male friend and an equally curious capitalisation of illicit passion for a disreputed lady of dark complexion have had little appeal to the Indian mind. The form of the sonnets has been adopted and adapted by a host of writers during the last fifty years or more.

Although Jhridhar Pathak wrote a poem of fourteen lines in his dedication of *Shrant Pathik* (1932), a translation of

Goldsmith's poem The Traveller, it was not a conscious effort at sonnet writing. The first attempts in sonnet, made by Lochan Prasad Pančey, appeared as part of a miscellany of poems in 1910. They are 'Balya Smriti' (Recollections of Childhood) and 'Shamshan' (Graveyard). He employed Tatank, a metre of 31 matras with the last unstressed and with a pause between 16 and 15. In the latter the rhyme scheme is Petrarchan, but in the former it recalls Shakespeare's - ab, ab, ab, cd, cd. He also employed run-on lines but failed to realize the coincidence of the thought and the verse patterns; the metre too, with too many pauses limps behind Shakespeare's iambic march. Furthermore, their theme is not love and they lack a tone of intimacy and a touch of deep emotion. These were nevertheless pioneering attempts. Pandey also raised, in one of his articles published in Indu (July, 1915), the valuable issue whether sonnets should be written in Hindi or not:

हिंदी में Sonnet (अत्‌तत्त्वातर्नियम कविता) लिये जाने या नहीं?
Sonnets के लिये मात्रा-कृतियें में है जीत या बुढ़ि बुढ़ा जाय? क्या यहीं बीर बुढ़ा? इसमें तुक का क्या नियम है? क्या अंगुली और अंगाली Sonnets की शीर्ष पर हिंदी में की तुक रहें?

(हिंदी कविता में तत्त्वातर्नियम का प्रयोग)

This question provoked Mishrabandhu, Ayodhyasinh Padhyaya 'Hariaudh', Jaishanker Prasad, Maithilisharan Gupta and Rupnarain Pančey not merely to express their favourable views but also to attempt sonnet writing themselves. Thus, 'Hariaudh' wrote 'Seva Main' and 'Kusum Chayan', Maithilisharan Gupta
attempted 'Nakshtra Nipat' (1914) and 'Adhir' (1914), Kaikrishna Das wrote 'Lamara Kridya' (1914) and 'Putlian' (1917), Badrinath Bhatt wrote 'Samaya ka Pher' (1915), Dwarika Prasad Gupta wrote 'Man ki Daurn' (1915), Parasnath Singh wrote 'Kalidas ke Prati' (1917) and Rupnarain Pandey attempted 'Chandani Raat', 'Basant ka Aagaman', 'Aansu' and 'Sarp sur Khar', all before 1924.

The most important Hindi sonneteer of the Dwivedi period is Jaishanker Prasad who attempted his first sonnets in 1913-14. As early as 1913, he published two poems of fourteen lines each, 'Saroj' and 'Mohan', but they have the traditional Hindi rhymes of the couplet form and are devoid of personal emotion, being narrative in style and didactic in tone. Another sonnet appeared in 1913 as part of a verse narrative Karunalaya, which, if taken independently, appears to be self-contained and is surcharged with deep emotion. And though the whole poem is unrhymed, the last two lines rhyme together like the Shakespearean sonnet and it has the same effect of clinching the idea expressed earlier. This is probably the first imitation of the Shakespearean sonnet. Prasad employed Arill stanza-form of 81 Matras in 'Meri Kachai' (1914), 'Hamara Kridya' (1915), 'Pratyasha' (1915), 'Archana' (1915), 'Swabhav' (1915), 'Vasant Raka' (1915), 'Darshan' (1915), 'Swapnaloka' (1916); Rola (first 13 lines) and Ullala (last
two lines) stanza-forms in 'Kamani Urideya' (1914), 'Mahakavi Tulsidas' (1923), 'Namaskar' (1913); and Veer stanza-form of 30 Matras in 'Holo Lwar' (1914), 'Priyam' (1914), 'Nahin Darte' (1915), 'Pain Daagh' (1917), 'Caan' (1916), 'Deep' (1917), 'Jhal Basant Hala Incel Se', 'Alak ki Ris Vikal Virhini', 'Sansriti ke ve Jundertar Ishan', 'Agaru Ihoom ki Shyam Lashriyan' and 'Nich Alakon ke Andhkar Ken'. The last sonnet of Prasad, 'Swarna Jansar' (1933) is in a stanza-form of 28 Matras. These various innovations by Prasad were intended to assimilate this form into Hindi literature. Prasad does not divide his sonnets into 'octave' and 'sestet' like Petrarch or into quatrains and couplets like Shakespeare but the impact of the aesthetic experience reaches its emotional climax in the last two lines which shows the impact of the Shakespearean form.

In 1935 Tij Mohan Tiwari experimented in both the Petrarchan and the Shakespearean forms in his collection of sonnets entitled Jhalak. And in the same year Balkrishna Rao imitated the Shakespearean technique in his sonnet 'Prashna' in Rola metre of 24 Matras with the rhyme scheme: abab,cdcd,efef,gg. Later on he diverged radically from both the Western styles, in both the length of his lines and the rhyme scheme. His sonnets in Raat Feeti (1954) and Hamari Raah (1957) are curious experiments in form, although in purpose and spirit they do
approach Shakespeare – as the poet himself affirms:

Kishorilal Gupta's collection of 86 sonnets - Shyama, which was published in February, 1953, contains sonnets mostly composed between 1937 and 1951. These sonnets too are experimental in various forms and are on varied subjects. The impact of Shakespeare is however perceptible in 'Ashcharya' (1947) and 'Bapu ke kidlian Far' (1948) in both form and development of thought:

The sonnet quoted above not only shows the Shakespearean form and rhyme scheme but also puts distinctly before us each
quatrain as a separate unit and the argument is forcefully concluded in the couplet. The sonnet is marked for its rhythmic consistency. Each quatrain has distinct imagery: it is the image of dark tempestuous night in the first, of the stormy ocean in the second and of divine light in the third, but the unity is achieved not by carrying through the imagery but by the force of thought which culminates in the couplet.

Sumitranandan Pant, the well-known modern Hindi poet, too has written a number of sonnets mostly scattered here and there in his writings. There are seven couplets, each with a distinct rhyme in 'Taj' (1935), 'Vinaya' (1938), 'Bapu' (1939), 'Palash' (1939), 'Palash ke Prati' (1939), 'Sankirn Bhautikvadion ke Prati' (1939), and 'Shoot Varshan' (1939); there are three quatrains followed by a couplet in sonnets Nos. 1, 3, 6, 7, 9, and 10 of 'Shraddha ke Phool' (1948), 'Gurudev ke Prati' (1948), 'Shri Arvind ke Prati' (a) (1948), and 'Yudh Upkaran' (1939); there is one couplet followed by three quatrains in 'Jhaya' (1935), 'Samrajyavad' (1939), 'Samajvad Gardhivad' (1939), and 'Shri Arvind ke Prati' (b) (1948); there are two quatrains followed by a sestet in 'Raga Sadhna' (1939), and 'Acharya Dwivedi ke Prati' (2) (1939); there is one sestet followed by two quatrains in Nos. 11 and 13 of 'Shraddha ke Phool' (1948); and finally, there is one octave
followed by a sestet in 'Ganchi Yu' (1948). These variations are according to the grouping of lines as the rhyme scheme is the same throughout — every two lines rhyming together. In the second of these variations, Shakespeare's inspiration is seen clearly. Although Pant does not adhere to the rhyme scheme of Shakespeare, he generally develops the idea in three distinct quatrains and concludes it in the final couplet.

The tradition of experiments and innovations once established by Prasad; Pant and others was followed and perfected by Mirala ('Pačma ke Pač ko Paker') (1952), and 'Jivan ke kāčhu se Bhor Jo Man' (1930), Prabhakar Machve (sonnets collected in Swarnabhanja (1957), and Anukshan (1959)), Narendra Sharma (sonnets collected in Kitt šaur Phool (1942)), Aniruddha Singh Shastri (sonnets collected in Bhaivalini), Karishanker Tiwari (sonnets collected in Jyotishmatiyan (1952), Suryapratap Singh ('Do Chaturdashpadian' (1956)), Damodar Khandelwal Gulab, Trilochan Shastri, Ram Bilas Sharma, Shambhunath Singh, Bharatbhushan Agrawal and others. The sonnets of most of these poets are experiments in form and technique; some use no rhymes at all, others use various types of metre and rhyme scheme, but a big majority employ the traditional couplet form throughout without achieving the structural efficacy of Shakespeare's pattern. Only a few of the sonnets of these writers treat of love.
Over and above all these are the two recent attempts at sonnet writing. The first is a verse rendering of all of Shakespeare's sonnets by Rajendra Dwivedi in 1958; and the second is a sequence of original sonnets by Yatindra Kumar, published in 1960. Rajendra Dwivedi's is perhaps the solitary attempt made so far at translating all of Shakespeare's sonnets. The author keeps close to the original as far as possible, although he does not employ the outward structure of three quatrains followed by a couplet with abab, cdcd, efef, etc., as the rhyme scheme. At places even the puns have been successfully rendered as, and for instance, in the following lines of sonnet 16, 8:

"Hark how one string, sweet husband to another, 
Strikes each in each by mutual ordering;"

And the translator has successfully carried through the pun on the phrase 'I hate' in his translation:

"Those lips that Love's own hand did make
breath'd forth the sound that said, I hate,
I hate from hate away she threw,
And sav'd my life saying, not you. (145 - 1,2,13,14)"

In the original, the lines translate as follows:

"स्त्री को कहा रहा था विन्ने प्यार ने स्वयं कहा, 'क्या में बुर्गा' किये का रहे यह च्यानि का उद्वाह, 'क्या में बुर्गा' में बुर्गा कह आगे निराम कौ हौस प्यारा दिया यह मेरा जीवन, आगे 'तुमहें' ज़ोड़।"
Generally the author has tried to infuse the sense of one line of the original into only one line of Hindi also. Even the enjambement, which is rarely emphatic in Shakespeare, has been carried through in the following lines:

"Let me not to the marriage of true minds
Admit impediments. ..... (116- 1-2)

And:

"But rising at thy name doth point out thee,
As his triumphant prize. ..... (151 - 9-10)

But the translation of these puns, quibbles, play on words, etc., has not been very much successful at many places e.g., in the following examples:

"Profitless usurer, why dost thou use
(4 - 7)

And:

"That use is not forbidden usury,"
(6 - 5)

In the lines quoted above, the translator fails to reproduce the play on the word 'use'.

[Translation of the Hindi text is provided in the document.]
Hajemra Luvedi's choice of a metre of 27 matras with continuous rhyming couplet form misses much of the rhythmic effect of the Shakespearean form. In Shakespeare, sound and rhythm are fused together to give point to a statement. In the following quatrain 'e' as its poignant use:

"How like a winter hath my absence been
  from thee, the pleasure of the fleeting year!
  That freezings have I felt, what dark days seen,
  What old December's bareness everywhere!"

The sense of absence from 'thee' is further developed in the repetition of sound 'e' in 'fleeting' and 'freezing' and December's 'bareness' has the three vowel sounds present in 'everywhere' which makes the bareness spread out every where. This effect is missing in the following translation:

निर्दिष्ट जीत का वितरण यह था विरह अवार
  तैयार, तुम बीते वर्षों का भी छलम प्रयोहार|
  जैसे ठिठुरन कहीं और देखे दुनिंदिन विक्राल |
  जीर्ण माघ की वह खंत्र शून्यता बुद्धि कराल |

There is suggestiveness in the following lines:

"So should the lines of life that life repair,
Which this Time's pencil, or my pupil pen,
Neither in inward worth nor outward fair,
Can make you live yourself in eyes of men."

The phrase 'lines of life' is suggestive: it may indicate lines of descent in a genealogy or the lines of living pictures presented by children or the lines of children as living poems or the lines life etches on a face. But not only has the suggestiveness altogether vanished in the translation, the
sense too, become different:

In Hindi the phrase 'जीवन रेखायें' is often used to indicate the traces of the past in memory or to refer to the span of life. Furthermore, Shakespeare supposes time as having a pen in his hand while the translator makes time and pen one. The diction of the translation too is frequently stilted and heavy which prevents the translator from reproducing the emotional spontaneity and intellectual depth of the original. For example, Shakespeare writes:

"Th' expense of spirit in a waste of shame
Is lust in action, and ill action lust
Is perjur', murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust,
Enjoy'd no sooner but despis'd straight,
Past reason hunted, and no sooner had,
Past reason hasted, as a swallowed bait,
On purpose laid to make the taker mad;"

(1.3.9 - 1-8)

The translator puts it into the following tough Sanskritized Hindi:

है निःकृष्ण भाब है परम-शोक का अपवृथ, नाश
प्रत्यक्ष वासना का बैल्यक, तब तक वासना-विलास
मिलुणा धपत, बियालक, निन्द, रक्तमय, परिहारणीय,
दारवण, हिंद कठघोर पौर अतिकृत, अर्बिवसनीय,
पर अनन्त लुरंग धुरणा का होता है संबंध,
बिना विलक्षण नार्गिता हसकी पर फिर फट अविचार,
बिना विलक्षण धुरणा, बैले निगलता विदित धपण पत,
जान नूतन कर रहा गृहीता को करने उन्मय,
The words and phrases 'अभवि', 'मिठ्याशय', 'मर्गशिर', 'शिलालेख' are too difficult to understand even for a sophisticated reader and might have been replaced easily by simpler Hindi words and phrases. There are certain other lexicographical expressions and classical allusions that have not been rendered successfully, yet the translation 'succeeds at times in transcending the limits of mere translation'.

Chhaya ke over (1960) by Yatindra Kumar is perhaps the first attempt in Hindi at writing a sequence of love sonnets in the manner of Shakespeare. If we compare them with those in L'vivda's translation of Shakespeare's, we feel as if we have come out into pleasant sunshine from the dark and stuffy atmosphere of a cold room. These sonnets are written in a metre of 32 verses and are divided into three quatrains followed by a couplet. Out of the fifty sonnets at least eight (Nos. 3, 9, 13, 23, 31, 34, 35 and 43) have the Shakespearean rhyme scheme - abab, cdec, eefg, and in the rest a slight change occurs only in the rhyme of one of the quatrains, (it is either abba or cdec or efe), while the concluding couplet rhymes as usual. These sonnets frequently recall Shakespeare in the unity of both structure and atmosphere. They have the continuity of emotional growth and the varying moods have been rendered dramatically. The quatrains are
complete units in themselves and it is only through the momentum of the discourse that a tangible link is established between them. In fact, each sonnet is one motion composed of three large sweeps and one small hop to reach the desired effect. There is judicious use of speech rhythm harnessed to a well-chosen metre which in its spontaneity recalls Shakespeare's.

Let us take up an example:

The sonnet quoted above has the Shakespearean rhyme scheme in the three well-balanced quatrains with the concluding couplet.

The three quatrains are complete in themselves as each one of them puts before us a distinct thought: in the first, the poet speaks of his meeting with his beloved on the way, in the second, he is oppressed with the question of reality or fakeness of her indifferent attitude and in the third, he emphasizes the issue expressed in the second but with a fresh approach. In the
couplet, the poet becomes sure of the positive influence of his own love on the heart of his beloved. The sonnet is marked for its imagery, the effective placing of enjambement in lines 9 and 10, for its rhythmic sweep and for the emotional appeal.

**Hindi Short Story and Novel:**

Modern Hindi short story dates from 1900 when the publication of *Saraswati*, a monthly was started, and Shakespeare's plays also contributed their share to its growth and development. Kashinath Khattri had already published *Shakespeare ke Lanukar Natak ke Ashvay ke Anuvad* (1882-86), a translation in two parts of Charles and Mary Lamb's *Tales from Shakespeare*. And now, in *Saraswati*, there began to appear the adaptations of Shakespeare's plays in the form of short prose narratives, which, curiously enough, were not based on Lamb's *Tales*. The first to appear, in this magazine, was *Cymbeline*, in January, 1900, which was followed by *Athenswasi Timon* (*Timon of Athens*), in February, 1900, *Pericles*, in March and April, 1900, and *Pautukmaya Milan* (*The Comedy of Errors*), in September and October, 1900. In 1903, *Adhut Yogavoga* (*The Winter's Tale*), and in 1905, an adaptation of *Hamlet* with an introduction were published.

The extent of the impact of all these prose narratives
of Shakespeare's plays can best be judged by the fact that Kishorilal Joswami's short story *Indumati*, the first story in the modern sense, which was published in *Sarawati*, in June, 1900, has obvious affinities with the plot of *The Tempest*. Indumati, the heroine and her father live in the deep forest of Vindhyachal (like Miranda and Prospero). She too has not come across any other man except her father who was forced to go into exile with his daughter since his state of Deogarh was usurped by Ibrahim Lodi. One day, Chandrashekhar, the prince of Ajayagarh, comes into the forest after killing Ibrahim Lodi in a battle on Panipat. Indumati and Chandrashekhar fall in love with each other at first sight. For Indumati, Chandrashekhar becomes 'the third man' that she ever saw and 'the first' that ever she 'sigh'd for'. At this point Indumati's father intervenes and puts to test Chandrashekhar's love for her by subjecting him to hard physical tasks, for, like Prospero, he too would not let 'this business of love' finish so swiftly and easily 'lest too light winning' should 'make the prize light'. In the end, both are married and the kingdom of Deogarh is restored to Indumati's father.

In the field of Hindi novel also the thematic

influence of Shakespeare is discernible. Apart from dramatic renderings in Hindi, the plays of Shakespeare were adapted into the form of novel. In 1894, Gadadhar Singh rendered *Othello* into Hindi from a Bengali adaptation in the form of a novel. Purushottam Das Tohdon turned *Pericles* into a Hindi novel with the title *Bhagya ka Pher va Pyarekrishna ki Kahani* (1900) and with an Indian background. Ayodhyasingh Upadhyay Hariaudh's *Venice ka Banka* (The Merchant of Venice), Seth Govind Das's *Krishnakamini* (1912, *As You Like It*), *Honhar* (1912, *Pericles*), *Vyarth Sandeh* (1912, *The Winter's Tale*) and *Surendra Sundari* (1912, *Romeo and Juliet*) and Kuldeep Kapur's *Barahvin Raat* (1912, *The Twelfth Night*) are all of the same type. These adaptations convert scenes into chapters and provide colourful and elaborate setting and atmosphere for every chapter as required in a novel. Sometimes the adapter has changed even the arrangement of the incidents so as to give a smooth and sustained narrative and has provided all the details of which there is only a hint in the original. *Barahvin Raat* opens in the following way:

\[
\begin{align*}
\text{अकाश पर प्रातः का शुभस्वर शा अद्वरण छा रहा था।} \\
\text{कालिया की बादर लुपटे रात्रि सखबाहु-की जा रही थी।} \\
\text{उन्होंने की नयीति से बना का मूल मूलन और} \\
\text{तेज चौंध छा हो गया और उह न बाने ईषा किया} \\
\text{गया।} \\
\text{उन्हें भ्राता कुमार के रसिम रघु के घोड़ों की टापू के खुके फल - उक्त फल मूहरित हो ठुंठा,} \\
\text{पानी प्रकृति की नया बीवन मिला हो।} \\
\text{वादावरण} \\
\text{शान्त था, लेकिन उसमें गम्भीरता की फलक थी थी।} \\
\text{उसी धर्म दर पर है जहाँ} \\
\text{है।} \quad \text{सुन: चला आ रहा था।}
\end{align*}
\]
These adaptations provided to the writers not only the impetus and inspiration to write novels but also gave them clues to certain romantic themes on which they could build up more original attempts. Thus, if we look upon the earlier Filisri (Detective) novels like Chandrakanta of Leokinandan Khattri and others’ writers, we feel that the love-scenes in them are reminiscent of the love-scenes in Shakespeare’s Romeo and Juliet and the romantic comedies. The story of these novels variably runs thus: Some king or prince falls in love with a beautiful princess at first sight. The princess also responds but they cannot be joined in wedlock on account of some old family feud or some other reason. Herein come many ‘Revars’ (Detectives) and Filisra (underground mazes) with several intrigues to make the plot complicated. In the end the hero and heroine are married. This is not far removed from the plot of Romeo and Juliet except for the fact that it is a tragedy.

The first novel of Hindi, Arirksa Guru (1887) by Lala Srinivas Das clearly bears out the influence of Shakespeare. In the second chapter of this novel, Master Shambhu Dyalal is made to utter the Hindi version of the famous lines on mercy uttered by Portia in The Merchant of Venice.

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1. S. Srinivas Das, Srinivas Granthavali, Arirksa Guru, p.166:

कौमल मन होत न किचो होत प्रकृति अनुसार।
जो प्रवृति हिंद गणन से वारिद दुर्विति दुहार।
वारिद दुर्विति दुहार दुर्विति मन कोफिलाइँ।
हैल, दैत शम्ह दैत दौउन को मन हरणाईँ।
सब गुज से उलटहुस बकल देवत को मुँणण।
राजहुं ते कुंभ अधिक दैल शैला कौमल मन।
Chapter nine reveals that Master Shambhu Dayal often relates the stories of *The Comedy of Errors*, *Twelfth Night*, *Much Ado about Nothing*, and *Romeo and Juliet* to Lala Naan Mohan. The characters of the novel are shown to profit intellectually as well as morally from Shakespeare. In Chapter forty, Lala Drijkishore narrates the story of *Henry IV, Part I* to console Lala Naan Mohan. Talking to his friend Her Layal, Naan Mohan says that some of his relatives are trying to establish that his friends are fair weather friends but he does not heed them knowing as he does how Othello came to woe by paying attention to such utterances of Iago. While giving an estimate of the character of Kunshi Chunnilal, in chapter nine, the author says that he is an incarnation of Iago.

Another novel, *Lalcheen*, by Frijnandan Sahay is nothing but the plot of Shakespeare's *Macbeth* employed with the medieval atmosphere of the Muslim rulers of India. The ship-wreck and the miraculous escape of Gulbadan and Jamshed from drowning in the novel *Gulbadan Urf Razia Begum* by Ramlal Varma remind us of the similar situation in Shakespeare's *Twelfth Night*.

The thematic and general influence may also be traced in some other short stories and novels of Hindi but the fact remains that this influence did not contribute to the development of the technique of these two forms. The reason is obvious: Shakespeare was not a story writer and novelist, although the narrative element is present in abundance in his plays and in some of his poems.

Biographical and Critical Writings:

Since the beginning of the present century, critical essays in Hindi prose on Shakespeare have also appeared from time to time. Their purpose mostly has been to introduce Shakespeare to the reading public rather than to contribute to the fabulously rich critical literature that has grown around Shakespeare during the last four centuries. The earliest critical efforts in Hindi were in the nature of prefaces in the various Hindi renderings of his plays, and a number of prose essays that appeared in Hindi periodicals from time to time. These prefaces/renderings briefly outlined the popular view of his biography and the story of the play in question with remarks here and there on the dramatic genius of Shakespeare. Generally the life-account of Shakespeare preceded the story of the play. A typical example of this life-sketch is quoted
Below from the preface to Rangayya Raghava's rendering of Hamlet:

But the biographical material presented in the form of essays published mostly in Saraswati deals with more elaborate details of Shakespeare's life. The view adopted in these essays is based upon the Victorian models presenting Shakespeare as an untutored but inspired peasant, the son of a butcher who by his native genius proved himself to be the greatest poet and dramatist of all time and omniscient philosopher to boot. The representative article in this vein is Pandit Suryanarain Dixit's Shakespeare, published in Saraswati in November, 1903.

The critical writings on Shakespeare include various essays published in Saraswati such as Shakespeare ka Lamlet (June, 1906) by Pandit Suryanarain Dixit, Shakespeare (February, 1907) by Kashi Prasad Jaiswal, and Shakespeare (March, 1915) by Ganga Prasad, and the references made by eminent Hindi authors.
in their critical books on various forms of literature. Bhaartendu was perhaps the first Hindi writer to pay a glowing tribute in his essays on drama (1883) to the genius of "this jewel of God's creation" that "outshone all the others on this earth", combining, as he did, within himself, "poetic sensibility and creative genius of the highest order". The critical evaluation of Shakespeare as embodied in these writings is reminiscent to a great extent of Dr. Johnson who has often been quoted with approval. These Hindi critics find fault with Shakespeare's morality as depicted in his plays; and also try to visualize the possibility of his still greater achievement, if he had been a Hindu. Lalli Prasad Pantey says:

(हिन्दू काव्य और कविकौशल, पृ. 307)

And:

(वही पृ. 308)

During the last fifty years, however, more attention has been paid to the text, and a deeper appreciation of Shakespeare's achievement attempted. It has been customary to draw parallels between Shakespeare and one or the other of the

The critics, in such comparative studies, have acted as literary connoisseurs, sampling like Arnold, passages of remarkable beauty from the texts and making interesting, and at times illuminating, comments in them. And they, invariably always, conclude by pointing out the fundamental difference of attitude between Indian and western writers. For example, while comparing Kalidas and Shakespeare in respect of characterisation, in his essay on poetry, Radmala Punalal Balsi observes:

> शेक्सपियर के नाटकों का विषय महत्व तो है, पर उसके नाटकों में विशेष कोई गुण नहीं। -------- शेक्सपियर ने इन नाटकों में धर्म दौरे और पाप - प्रवृत्ति का धीर्य भी दिखाया है। --------- वह धन और जमला ही गंभीर अनुभूति था।
But, in Hindi, no full and systematic interpretation of Shakespeare's works, like that of the French (Brandes or Fluchère) or the Germans (Goethe or Clemen) has been attempted and no outstanding contribution has been made from the strictly Indian point of view to an understanding of Shakespeare's mighty genius.