Chapter II

TRANSLATION AS A MIGHTY GOAL OF HUMAN EXPEDITION (Part One)

Jrce regarded translation as a metaphysical impossibility as, in fact, no translation can take the place of its original as the best appreciation of an author is possible only through a study of his works in the original. But such a course by and large cannot be practised owing to the babel of tongues in the world. In order to gain wider popularity and to reach a wider audience, an artist has therefore to give himself up to the process, however imperfect it may be, of translation. All authors of world-wide reputation have passed through this process. It is true, this process in a majority of cases has resulted in a gross misinterpretation or distortion of the original. Even in the better sort of translations, as Dryden rightly pointed out, "something must be lost in all Transfusion, that is in all Translation". It is small wonder that even such a great translator as Chapman could not adequately render Homer. The causes of the inadequacy of translation are beautifully

stated by Sir John Denham thus:

"It is not (the poet's) business alone to translate Language into Language, but Poesie into Poesie; and Poesie is of so subtile a spirit, that in pouring out of one Language into another, it will all evaporate; and if a new spirit be not added in the transfusion, there will remain nothing but a Caput mortuum, there being certain Graces and Happinesses peculiar to every Language, which gives life and energy to the words." 1

But, howsoever, imperfect the process of translation may be, it has been the only way to wider recognition and reputation for a writer of note. Shakespeare's fame owes not a little to such foreign translations, and although these translations have much to be forgiven, it is by climbing up these tottering steps, that Shakespeare has reached the pinnacle of glory.

Whatever be the cause, whether India's political connection with England or the current system of education with a pronounced emphasis on the study of the English language and literature or anything else, nowhere else outside the English-speaking world, is the great dramatist so much read in original and appreciated and loved from direct first hand knowledge as in India. Not merely this, since the teeming millions in India have not been able to

benefit from English education despite so many years of continuous efforts to propagate it, it has not been possible for every Indian to have direct access to the treasures of Shakespeare and the only course, left open under the circumstances has been to take recourse to translation. Accordingly, translations and adaptations of all his works have been made in different Indian languages to bring Shakespeare within the reach of those who are ignorant of Shakespeare's tongue. Of all the Indian languages, Hindi probably has to its credit the largest number of adaptations and translations of nearly all the plays of Shakespeare. As a matter of fact, the very development of Hindi language and literature has been coterminus with the swelling tide of these efforts to plant Shakespeare on the Indian soil.

In the pages that follow, we propose to examine these translations and adaptations, following the typewise sequence of Shakespeare's plays as given in the first Folio of 1623: 'Comedies', 'Histories', and 'Tragedies'. Within these divisions, however, the non-significant order of tradition has been abandoned in favour of the one which fulfils better the objectives of the present chapter. In the division of 'Comedies' and 'Tragedies' the order is that in which Shakespeare wrote his plays. The 'Histories' have been arranged in the chronological order of the reigns of the
kings; by this plan the full significance of the relationship of the plays of the double tetralogy becomes apparent.

Concerning:

*Love's Labour's Lost* has not been a favourite with the translators. Only two versions of the play are available. The first, *Lishfal Krem* (1914) by Ganga Prasad is a bare skeleton of the play in the form of a prose narrative while the second, *Lishfal Krem* (1958) by Dr. Rangeya Raghava, is a close and faithful rendering of the original in prose giving some songs in Hindi verse. The names of the characters and places, the allusions and references and even the phraseology of the original have been kept intact. The translator either reproduces the English word, as it is pronounced, in the *Ma'ri* script e.g., अमेन (amen), क्वाउन्स (crowns), सोनेट (sonnet), बैलैड (ballad), सोला सोला (sola, sola), क्युरेट (curate), टी र सोल ला की ज़ा (ut, re, sol, la, me, fa) etc., or just gives a literal rendering of the original in Hindi e.g., डेमी-लोड for 'demi-lod' and थोर्सन for 'whoreson'. He sometimes gives foot-notes to explain such renderings, e.g., when he translates the phrase 'school of night' as रात्रि के मूल, which, in Hindi, does not mean anything, he explains it in a foot-note. The profusion of Latin and English puns and allusions obviously presents an insurmountable hurdle to the translator and this
fact largely accounts for the slow movement of the story.

Of *The Comedy of Errors*, there are about a dozen versions out of which 'ashinath Khattri's *Adbhut Bhramjaal* (1884), Chaturveci's *Bhol Bhullaiyan* (1906), Jai Vijai Karain Singh Sharma's *Bhram Jaal* (1912), Ganga Prasad's *Bhol Bhullaiyan* (1914), and 'Sharma Jai Shastri's *Bhol Shool Maaf* (1960) are only stories in bare outline mostly rendered on the pattern of Lamb's *Tales from Shakespeare*. The first translation of any of Shakespeare's plays ever made into Hindi is Munshi Imdad Ali's *Bhram Jalak* (1879). This is an Indianised version of the original in prose, with a few verses and songs interspersed. The translation being too mechanically close to the original misses much of the natural magic of Shakespeare's verse. It is however significant as the first attempt to translate Shakespeare.

*Bhram Jalak Natak* (1882) by Munshi Ratan Chand Sahib is an extension of the original into six acts and is in prose. The first act makes a departure from the original inasmuch as it presents, remotely suggesting the induction of the Sanskrit drama, two actors to welcome and thank the audience for their pains and to narrate briefly the story of the play and the whole incident of Aegeon's voyage and his separation from his wife with one of the twins. The names of the characters are
Indianised and the scene of action is laid in Pattan Nagar. Leodutt (Alexander) goes to Burma where his wife Padamavati (Aemilia) gives birth to twin-sons and a woman attendant also gives birth to her twin-sons that very hour. While coming back to India, their ship is wrecked and Deodutt escapes with one infant son and one little slave, but is separated from his wife, who clinging to a spar with the other two babies and is saved. The translator, thus, makes a plausible Indianisation of characters, places and incidents. But since he takes too much liberty with the plot of the English play, it is proper to call it a close adaptation only. The language of the play is cumbersome and cluttered with unusual turns of phrase, and as such fails to catch the spirit of the original.

Gorakh Lhanda (1912) by Narain Prasad Betab, originally written in Urdu for the Parsi stage and put into Nahri script by L. Sinha (1917) is not an exact translation but an adaptation which, having little regard for the original, changes the names of characters rather arbitrarily. The whole plan of Shakespeare's plot is altered and re-arranged to cater to the tastes of the less cultured section of the audience. The adapter interpolates a thrilling sub-plot of murder and intrigue of his own invention. Sir James intrigues to murder his uncle, Emperor Louis of Sham. The adaptation begins with a spectacular scene in a coal mine with many
farcical and pathetic songs interspersed. The final additional scene is devoted to the celebration of the marriage of Antonio Humi (Antipholus of Syracuse) with Lucy (Luciana). Furthermore, in order to gain popular applause, Shakespeare's reticence is sacrificed in dealing with the affairs of the Courtesan, called 'The Barmaid of the Green Hotel', who freely indulges in singing and dancing. On a slight hint in the original, an additional scene of mutual raillery between Adra (Adriana) and the Barmaid has been devised. On the whole, it is a crude adaptation of the original. The purpose of the translator seems to be to provide an exciting and sensational story.

Lala Sitaram's Bhool Bhullaiyan (1915) is a faithful act-by-act and scene-by-scene rendering in prose, 'keeping in view the sense of the author, expressing it in the simplest language and avoiding the repulsive character of a paraphrase'. Although the names of the characters and the places are Indianized, they have phonetic affinity with the original; e.g. शिल्निधि (Shilnidhi) for Solinus, अजिन (Ajin) for Aegeon, अंतपाल (Antapal) for Antipholus, पामारु (Pamaru) for Eromio, अमलिका (Amalika) for Aemilia, अद्रा (Adra), for Adriana, ललाना (Lalana) for Luciana, एफिग्नागर (Epifnaggar) for Ephesus, and शिरिशनागर (Shirishnagar) for Syracuse etc. The translation,
however, fails to capture the spirit of the comedy. Antipholus of Syracuse says: "Here comes the almanack of my true date", which is wrongly translated thus: यह छेड़ने मेरा आयुष्यक्रम छेड़ गया।

and, again, Browne says:

"Return'd so soon: rather approached too late: The capon burns, the pig falls from the spit; The clock hath stricken twelve upon the bell; My mistress made it one upon my cheek: She is so hot because the meat is so cold; The meat is cold because you come not home; You come not home because you have no stomach; You have no stomach, having broke your fast; But we, that know what it is to fast and play, are penitent for your default today.

The Hindi translator puts it thus:

इतनी लंबी गाया। यह उसे पूरी तरह से बड़ी ठहरा हो, अच्छा खाना करना वाला है, मालिक खाने में नहीं, बिना कुछ छिपके बिना बचते हुए बनाए गए हैं बच्चों ने अपने दास के पैरों पर पड़ा है। बालाजी टांडा लिया गया है क्ये है, वह बड़े गले ही रखके हैं और अगर यह देखना होता है। और आप घर पर नहीं आते हैं और आपके घर पर नहीं आते हैं और हमारे दर्शक यह देखी है कि आपको मूल नहीं हैं क्योंकि आपने कहा तो बेहद मनुष्य नहीं है। परन्तु हम तो जानते हैं कि उपाधि कहा और केन्द्र भावना कर रहे हैं। बालकों के यह है कि आप अपराध कर के हम तब करें।

The Hindi translation is insipid and weak; it fails to reproduce the delightful logic of the original. The spirit of most of the puns and quibbles of the original too has not been captured in the translation. The colourful fun with which the comedy is primarily concerned disappears in the translation.

Dhool Dhullaiyan (1953) by Rangeya Raghava is also a faithful and close prose rendering of the English play. The original names of the characters and the places are retained.
and the translator tries to convey the spirit of the original by retaining puns and quibbles. In his endeavour to be very close to the original, he even takes recourse to using the English words where he cannot find an equivalent in his language e.g., हैन्टर for 'centaur', माउंट for 'mark', मॉट for 'maud', ब्रिटेट for 'bridget', मारियन for 'marian', जिल्लियन for 'gillian', जिन for 'jinn', मॉरिस for 'Morris' and ग्रावरी for 'priory'. Although Mr. Raghava tries his best to retain the spirit of the puns even by explaining them in foot-notes here and there, he does not succeed in investing them with the same charm and gaiety. We may take two examples:

Adriana. Say, is your tardy master now at hand?
Romeo. Lay, he's at two hands with me, and that my two ears can witness.

(Act II, scene i, 11.44-45).
The Hindi translation of it, given below, loses all the sense of the pun on the word 'hand':

हिंदी अनुवाद—क्या आपके सर्वघर स्वामी पास आये हैं?
सभी को ली जा रही है—पूछे उन्हें दोनों हाथों के पूरी कार 
ले है। मेरे कान हर हक्के झांक करते हैं।

Similarly, in the following dialogue the translator fails to convey the spirit of the pun on the word 'horn-mad':

Romeo L. Why, mistress, sure my master is horn-mad.
Adriana. Horn-mar, thou villain;
The Hindi translation has the word 'हरपंड' for 'horn-mad'
which does not convey the same sense:

हफ्ते से ही हो- लैकें मुझे भूल नहीं। यह निश्चय है कि मेरे स्वभाव में व्यूह के वशीमत लोक आया है पागल हो रहे हैं।

सफलता- व्यूह के जीर्ण। विपदमार्ग, जीय अन्न !

To make up this deficiency, the translator explains these puns in foot-notes which are not at all helpful. In the last analysis, we find that the translation is not satisfactory.

As regards Two Gentlemen of Verona, no attempt has been made to translate the whole of it. Only three stories in prose outline of the play are available. They are:
Kashinath Khattri's *Verona Nagar ke Do Sajan* (1884), Jai Vijai Narain Singh Sharma's *Verona ke Sajan Yujal* (1912), and Ganga Prasad's *Verona Nagar ke Do Bhadra Purush* (1914). They have little literary merit to require a comment.

*A Midsummer Night's Dream* too has not been very popular with the translators. Out of the five attempts made so far, four are prose narratives: *Greeshma Hitu ki Raat ka Sapna* (1884) by Kashinath Khattri, *Garmion ki Raat ka Supna* (1912) by Jai Vijai Narain Singh Sharma, *Greeshma Ratri ka Swapna* (1914) by Ganga Prasad, and *Aachi Raat ka Swapna* (1960) by Dharma jal Shastri; the fifth, Dr. Raghava's *Aik Sapna* (1958) is a literal rendering of the prose-portion in prose and the verse-portion in verse, retaining almost everything of the original. The English play is a graceful lyrical comedy having
fairies, beautiful natural scenes, strong humour and a fascinating love story. The translator's adaptation of his medium to the original is happy. He succeeds thereby in maintaining the tone of the play. His translation has the same grace, and the same raciness. The dialogues too are sufficiently dramatic; while the songs match with the original songs. The following is an example of the graceful translation:

This is very close to the original song of the fairy. But at one or two places the translator is not able to convey the full significance of the classical references and allusions e.g., in Act II, scene i, where there is a reference to Apollo and Daphna. On the whole, the translation is a good one, as it is able to capture the spirit of the original with
its charming diction and music.

The Merchant of Venice has been popular and has attracted the attention of almost all the translators. We have twenty translations of the play out of which Venice ka Vyapari (1912) by Shiv Prasad Dubey, Venice ka Sodagar (1912) by Jai Vir Haran Singh Sharma, Venice ka Vyanari (1912) by Ganga Prasad, Venice ka Vyapari (1950) by Mrs. Usha Khanna, and Venice kagar ka Vyapari (1960) by Dharma Pal Shastri are renderings into prose narratives on the pattern of Lamb's Tales from Shakespeare, and Venice ka Banka by Ayodhya Singh Upadhyaya 'nariaudh' is an adaptation in the form of a novel. Nothing can be said regarding the merits and shortcomings of Venice kagar ka Vyapari (1879) by Munshi Ratan Chand Sahib, Venice ka Vyapari (1882) published from Lehore, Venice ke Sodagar (about 1885) by Thakur Dayal Singh, Venice ka Banka (1888) by Gokul Chand Sharma, Venice ka Vainari (1896) by Gopinath Purohit, and Aik Aurat ki Vakilat (1908) by Shrikrishna Hasarat as copies of these translations are not available. Durlabh Bandhu (1880) by Bhartendu Harishchandra is a prose translation based on a Bengali translation of the original namely, Surlata Natak (1877) by Pyarilal Mukhopadhyaya. It changes and Indianises the characters, places, and manners and situations. Thus, it has अनांत (Anant) for Antonio, बनना
(Basant) for Bassanio, (Shailaksha) for Shylock, (Purshree) for Portia, (Marsree) for Nerissa, (Jasoda) for Jessica, (Vanspur) for Venice, (Nepal) for Naples, (Aryagaon) for Aragon, (Faridkot) for Frankfurt and (Jaipur) for Genoa. Antony is here a Jain. The translation is not literal, it merely seeks to convey the sense of the original. At places the idea is beautifully rendered. Gratiano says:

"But fish not, with this melancholy bait,
For this fool-gudgeon, this opinion."

(I, 1, 101-2).

The translation puts it thus:

"ताज़े देख्ये न ही चूह उसी फूटी बड़ी की कहा।
आप पर भी प्रेम हो।"

In the piece of translation given above, though the phrases 'fish not', 'melancholy bait', and 'fool-gudgeon' are altogether left out, yet the meaning is beautifully conveyed. Too close a rendering might have spoilt the sense. Similarly, the following lines have been idiomatically translated:

"'Hark, then you are in love."

'तो क्यों कहिते हैं अगव तू नहीं लगी है।"

And at places even too close a translation is fine e.g., in the following lines:

"You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur.
Over Your threshold!"

"आपने भी मेरी दोली को अपना उगलना हमसफ़र कि थे और
भूक तोहफ़ हुई तरह ठोकर मुर्दारे थे की क्षेत्र अपने देहाते पर बनना हुआ कही भारता है।"
The Indicnisation of classical allusions is laudable e.g., वर्णनकृत for Iestor fits in, but at times it becomes quite absurd.

Thus, वर्णनकृत for Jibylla and बुधस्थलि राजा for Diana are beyond our grasp as they do not stand for the same virtues and qualities as their English counterparts do. Mark the Indianised translation of the following lines:

"You know I say nothing to him, for he understand not me, nor I him: he hateth neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas! can converse with a cumb-shov? How oddly he is suited. I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere."

It entirely lacks the spirit and effectiveness of the criticism of English life of the time at which Shakespeare aims in the original. An Indian can get his doublet prepared in Narwar, trousers in Nathura, cap in Gujrat: there is nothing particular about it. Similar weak and ineffectual Indianisations are scattered everywhere. The translator commits geographical anachronisms while Indicnising the names
of the countries given in the original, e.g., he pairs Angdesh (modern Bihar) with Faneshdesh and supposes the existence of an ocean between them, and speaks of the king of Malwa as the neighbour of the king of Angdesh. In the original, Shakespeare, through Portia, criticizes the social customs and traditions of the people of England, Germany, France and Scotland in 1, ii. In the translation the kings and the courtiers have been given Indian names but the original criticism is retained which does not at all apply to them. The situation becomes very funny. Moreover, the Indianisations have not been carried throughout. Anant (Antonio), and Shailaksha (Shylock) have been said to be Arya and Jain respectively, but at places they become Christian and Jew. The things which apply to Christians and Jews have been applied to Aryas and Jains also. In general, the Aryas are not eaters of pork and the Jains are not violent people. The translator also commits several mistakes of language. The word 'lead' is translated as 'शीशा' at one place and कठा at another. The rendering of the following sentence is quite misleading:

"You may tell every finger I have with my ribs."

Shakespeare knowingly put faulty English into the mouth of Launcelot who here means that he is so weak that one can count
his ribs. But the translation does not convey this idea.

Equally defective is the rendering of the following sentence:

"So is the will of a living daughter curbed by the will of a dead father."

Here not only the pun on the word 'will' has been completely lost but also the equivalents of 'will' - 'वाशा' and 'चुपचाप' are inadequate. The language of the translation is too poor to convey the subtle charm of Shakespeare.

Denis Nagar ka Evopari (1888) by Arya with a preface by Edwin Arnold, is 'a faithful prose transcript' meant for 'better comprehension of the English text by the simple exposition which is here afforded'. Such a transcript can neither reproduce the character of Shakespeare's majestic verse, nor convey more than the general meaning of his play. The translation is literal, retaining the original names of characters and places, all the allusions, and even the idioms and metaphors. The verses on the scrolls found in the caskets and the memorable lines of Portia on mercy are rendered in verse form by Surya Prasad Mishra, but they are poor in quality.

The language and the choice of words is not very happy.

Portia says:
Elsewhere Gratiano exclaims:

\[ \text{Elsewhere Gratiano exclaims:} \]

"I hate a stale translation of those beautiful lines of Shakespeare beginning with 'Let me play the fool!' But as an effort towards popularising Shakespeare in India, the translation is important. It is not merely a paraphrase; it also has some fine passages."

\[ \text{Dil farosh (1900) by Agha Hashra, put into Kagri script by Shivramdas Gupta, is an adaptation originally written for the Parsi stage. It dwells upon the age-long religious differences existing between the Muslims of Baghdad and the Jew tradesmen, instead of the Christians and the Jews of} \]

Venice. \[ \text{Muslims names have been substituted for the original. In place of Shakespeare's opening scene, the adapter employs a hint from As You Like It. After a conventional song,} \]

Bassanio (Kasim) in the position of Orlando is presented praying to God to protect him from the evil designs of his elder brother Mahmud, who not merely seeks to deprive him of his rightful share in property but also rivals him in his love for Portia. This telescoping of the two different plays destroys the suggestiveness of Shakespeare's opening scene."
The bond story and the ring episode have been retained. There is a slight variation in the casket story: there are no scrolls inside the caskets and Portia is made to sing several amatory songs. The translation also makes a departure in presenting the scene of Jessica's elopement. Gratiano, in the guise of a soothsayer, prevails upon the Jew to attempt divine cure for the amorous Jessica in a temple at midnight, whence she elopes with Lorenzo. Another change is affected in I, ii, where, in the manner of Romeo and Juliet, the impatient Jessica is exasperated by the circumlocutions of her elderly nurse. The language is Persianised and the element of revelry, dance and music are introduced at every step. The moment the lovers meet they start singing amatory songs with exaggerated gesticulations. In such an atmosphere, there is no place for the poetry of Shakespeare. The adaptation has little to compare with Shakespeare's original. The liberties which it takes are uncalled for, being both odd and anachronistic.

We have another adaptation of the English play named Lil Farosh by Munshi Mehdi Hasan 'Ahsan', originally written in Gujarati and put into Nagri script by Gangā Prasad Arora of Kashi in 1918. This rendering is strikingly similar to the one by Azha Lashra and we have every reason to believe that Mr. Arora has wrongly named Munshi 'Ahsan' as the adapter of the play.
Deenis ka Vyapari (1304) by Ek Hindi Premi is neither a literal translation nor an Indianised free version; it is rather midway between the two, retaining the original names, references and allusions, with additional foot-notes to explain foreign expressions. The verses on the casket scrolls are in couplet form. The language is up to the mark. The translation is readable and the translator tries to catch the spirit of the original; its being in prose however takes away much of its charm.

Ranjana Nathava's Venice ka Sodagar (1957) is a verbatim translation mainly in prose with a sprinkling of verse here and there in which we entirely miss Shakespeare's majesty and music. It retains the original names of characters, and the original situations, allusions and references. It is so much steeper in the original that at times it even uses English sentence patterns:

There are many such examples as slow down the pace of the play. The original allusions and references become unintelligible in Hindi and one may understand them only on reference to the English play. The puns lose their charm.
and at times appear absurd. The following is an example:

In the original there is pun on the word 'reproach'. Launcelot uses it in the sense of reproach but Shylock takes it to mean 'upbraid'. In the translation given above the pun is lost and the author regards it untranslatable in a foot-note. The same is true of the following dialogue:

In the English play the word 'cover' has two meanings: at one place it is to lay the cloth and at another to cover the head. Lorenzo asks Launcelot to lay the cloth but he takes it in the sense of wearing the hat which he cannot do in the presence of his master. But the Hindi translation given above does not present these two shades of meaning. Such examples may be multiplied. The choice of words also is not very happy. Certain words are quite inadequate e.g., नाटक for 'masque', 'ध्वजा' for 'casket', छुएँ मजान के बैल ' for 'necat's tongue', 'शब्दरक्ष' for 'oft' etc. The verses in the caskets are translated into Hindi verses which are nothing more than doggerel. The translation nevertheless is readable.
despite the feebleness of the dramatic element. It can serve as a help book to a student in understanding the original but cannot provide enjoyment as the original does. Its being in prose partly accounts for its failure to reproduce the charm of Shakespeare's verse.

The first farcical comedy of Shakespeare - The Taming of the Shrew - has not attracted Hindi translators. Of the six extant translations, only Rangeya Naghava's Parivartan' (1958) deserves mention. The remaining five - Kashinath Khattri's Karkasha Stree ke Sudharne ki Vidhi (1882), Ishwar Jhand Kundu's Karkasha Vashikaran (1912), Ganja Prasad's Kutil Stree ko Yash men Karna (1922), Jai Vijai Prain Singh Sharma's Karkasha ka Sidha Karna (1912), and Dharna Lal Shastri's Karkasha ka Sudhar (1960) - are only prose narratives on the pattern of Lamb's Tales from Shakespeare. Parivartan is a close prose translation with original names, situations, allusions and references. Most of the English situations, ideas and passages are ably preserved. But the original English, Latin and Greek words used in it carry little sense. At times the excessive use of such words in a Hindi passage produces a bewildering effect e.g., Lucentio pronounces the original of Ovid's epistle. The translator finds it difficult to render the puns effectively and so is obliged to explain them in
foot-notes. Being literal, the translation often tends to be obscure. It can better be enjoyed in the closet rather than on the stage.

The other farcical comedy, The Merry Wives of Windsor has only one story version namely Windsor ki Hansmukh Strivan (1914) by Ganga Prasad, while one of the 'sunny, refined and exquisite' comedies of Shakespeare's middle period, Much Ado About Nothing has been put into prose narratives by Kāshinath Khattri in Vyarth Hora Machana Tha (1884), by Jai Vijai Narain Singh Sharma in Baat ka Batangarh (1914), and has been translated by Lala Sitaram and Dr. Rangyeya Jadhava. Lala Sitaram's Man Mohan ka Jaai (1912) is a faithful prose translation of the original story, although some passages have been condensed at the cost of sense. English nomenclature has been replaced by the Indian but the arrangement of acts and scenes remains the same. Out of all the songs in the play, he renders only two in Hindi verse, the rest being in prose. Here is an example of his verse rendering:
The diction in translation, obviously enough, is no match to the original because it is crude, indecorous and ill-adjusted.

Raneeya Raghava's *Til ka Tarh* (1957) is a close and faithful rendering of the original. The songs in the original have been put into Hindi verse and the puns have been explained in foot-notes. The Hindi songs are fine and match with their original, but the prose is too much burdened with English and Greek names to hinder the rapid movement of the play.

*Jaisa Tumke Pasand Aave Karo* (1884) by Kashinath Khattri, *Jaisi Jaki Bhavana* (1912) by Jai Vijai Narain Singh Charme, *Tumhari Ichchha* (1922) by Ganga Prasad, *Jaisi Aapaki Ichchha* (1950) by Uska Thanne, and *Mano na Mano* (1960) by Sharma al Shastri, are short prose narratives of the sunny comedy, *As You Like It*. *Krishna Kamini* (1912) by Seth Govind Das, is a prose version of the play in the form of a full-fledged novel with Indianised names of characters, places, situations, allusions and references. *Man Bhavan* (1897) by Copinath Purohit aims at making Shakespeare intelligible, reserving much of the original. He considers it his duty not to lay 'a sacrilegious hand of pruning and clipping at his sweet will on such a perfect work filled with nectar-like sentiments'. His translation reproduces English thoughts,
sentiments, customs, and the English manner of speech as they are and even copies the niceties of English expression. The translation well captures the spirit of the original.

_Apani Apani Ruchi_ (1915) by Lala Sitaram is an Indianised version. The play has Indian names almost to the tune of English names e.g., 'पुण्डरीक' for 'Frederick', 'ब्रिटी बन्द' for 'Amiens', 'क्षेत्र' for 'Jaques', 'वल्टर' for 'Oliver', 'रज्जी नां' for 'Rosalind', 'जीता' for 'Celia', 'कुतिया' for 'Phebe' and so on. The translator keeps in view the sense of Shakespeare's passages and expresses it in the simplest language avoiding 'the repulsive character of a paraphrase'. But at many places the translation is much too literal. For example, the following words of Rosalind "With his mouth full of news", have been put into Hindi thus:

\[ ओर शुभ ये बल्ला समाचार परे छे। \]

The merry note of the English songs in _Il_ , _v_ , is also missing in the Hindi verse renderings. "गायनो गायनो योहर नें" is a poor substitute for the famous song 'Blow, blow thou winter wind'. The other Hindi songs too are peurile. Here is an example:

\[ हुस बन ने गा दिया रहे। हुसे ने हुसा कोई करे।। ताम बनो एक एक पत। बोलने गाय नहीं बल।। हुसी गायन से मरी कहां। बोलने से सबकी किस्मत॥।\]
as a rule, the translator, with a view to presenting the story in simple words, condenses long utterances and dispenses with difficult classical allusions but when he retains an original allusion without any explicatory note he becomes almost unintelligible e.g., Sushila (Jelia) says:

We also miss the music of Shakespeare's verse as the translation is in prose. The translation however is able to preserve the pastoral spirit of the original.

Jaisa Tum Shaho (1957) by Rangeya Kaghava is a faithful prose translation, retaining the original names of characters and places, situations, allusions and references, and even the puns. Some of the songs have been put into Hindi verse while others have been rendered into Hindi prose. The translator often literally transcribes the English words into Hindi script e.g., 'दुकडे' (ducdame), 'किवेट' (civet), 'आयरिश चूर्स्या' (Irish rat), 'दमास्क' (damask), 'ग्रेसियन' (Grecian), 'थ्रासनिकल' (thronical) etc. The translation is too much steeped in the original to be a sustained piece of clear narrative. At times the mere reproduction of the numerous allusions makes the passage unintelligible. For example,
we may take Rosalind's words:

Such a mechanical handling of the original makes the translation a stale affair. The Hindi rendering of the songs is, however, praise-worthy especially of 'Under the Greenwood tree' and 'Blow, blow, thou winter wind' sung by Amiens. The translator succeeds in getting into the spirit of their poetry. The puns are a great source of difficulty and for the most part the translator fails to transcribe them properly.

The last of the sunny and bright comedies, The Twelfth Night is put into prose narratives in Lo Bahin Dhai ke kup Kang leen Adbhut Prakar se Ebrahim Parh Jana (1882) by Kashinath Hatttri, Dwadaswim Ratri (1912) by Jai Vijai Narain Singh Bharma, Larehvin Ratri (1914) by Gangâ Prasad and Larehvin Ratri (1960) by Dharm Pal Shastri. Bhool Bhullaiyan (1905) by Munshi Mehâi Eesan 'Ahsan' is an adaptation for the 'arsi stage put into Nagri script by Shivram Des Gupta. As is usual with such adaptations, it takes too many liberties
with the original. It has been completely Indianised.
Malvolio's Poison has been dropped and an entirely new intrigue of the element of Abdul Karim with Miyara has been substituted. The first act does not start with Viola's talks with the captain in Illyria but goes back to present Dilara (Viola) and Jafar (Sebastian) escaping in a railway train from the invading army of Emperor Jafadarajanga. The train is caught in a storm of thunder, rain and lightning; the bridge is crashed and the two are seen struggling for life in the sea waters below.
Both of the twins escape and reach the strange land of Tartar. Viola dresses herself as a young doctor and is also called Jafar by the Duke in whose service she takes refuge. From act two onwards the story is followed as in the original. We entirely miss the tavern catches of Toby Belch and company, though at every step the adapter introduces songs and dance. The adaptation neither conveys the spirit of the original nor succeeds in completely Indianising the story. The language, the plan and the handling are all weak and never attain even modest modesty to the heights of Shakespeare's verse. Even where the adaptation tries to follow closely, the sense is distorted to the extent of absurdity.

Barekvin Raat (1957) by Rangeya Raghava is a faithful prose translation of the original but it gives songs for songs. The translation follows the original play scene
by scene and almost line by line. Even the English words have been used when the translator fails to find an appropriate equivalent e.g., 'सुन्दरिशं (elasium), 'पौर्तको ' (pourquoi) etc. The puns have been retained and some of them have been rendered quite excellently. Here is an example:

The pun on 'dear' has been finely retained by using the pun on 'सम्मति ' . But most of them lose their charm and the translator is obliged to take recourse to foot-notes to explain them. The Hindi songs are tolerably good. But the translation seems to be lifeless. The following is the translation of the famous lines of Viola beginning with 'She never told her love':

The words express the meaning and sense of the original well but they do not seem to breathe the same intensity of emotion and expression, the same beauty of personification and the same music and charm which the original does. This is partly due to its being in prose. The translation does not express beautifully and with the same effect, the idea contained in the line 'She sat like Patience on a monument, Smiling at grief'. 
The word 'दुर्दना' for 'melancholy' may do but no sense of the 'green and yellow' melancholy has been conveyed in the translation. But on the whole, the translation conveys the sense of the original well.

Barehvin Raat (1961) by Kuldeep Kapur is a version of the play in the form of fiction. The translator provides proper background for the scenes dealt with in different chapters. The original names of the characters and the places, and the original allusions and references have been retained.

Barehvin Kaat (1962) by Shyam Sunder Suman is an ordinary prose translation, using original names and allusions. The Urdu words used very unwisely do not fit in. The very first speech of the Duke has 'दुर्दना', 'उंगर', 'तथ्यकाल' which look like patches in the general texture of Hindi words. Most of the puns have been done away with. The language is too feeble to express Shakespeare's sense. The songs have all been dropped. It is a commonplace version.

Three attempts have been made to render the story of All's Well that Ends Well into the simple form of prose narratives. They are: Ant men jo ho joi Theek Hai (1882) by Kashinath Khattri, Ant Bhale ka Bhala (1912) by Jai Vijai Narain Singh Sharma, and Vahi Bhala Jiska Ant Bhala (1914) by Ganga Prasad. Measure for Measure also has three story versions.
namely, *Jaise ko Taisa* (1882) by Kashinath Thatttri, *Jaise ko Taisa* (1912) by Jai Vijai Narain Singh Sharma, and *Jaise ko Taisa* (1914) by Jamuna Rasad, but it has also been adapted by Agha Lashra and translated by Lala Sitaram. *Shaleede Naaz* (1905) originally written with a completely Indian background for the *arsi* stage by Agha Lashra and put into *agra* script by Jhiv Nandadas Gupta, employs as many scenes and situations of Shakespeare's play as possible, and introduces some new scenes too. The adaptation opens with the first scene in a magnificent garden where girls are seen singing to the glory of nature. Then follows a dazzling court scene where Katil, the bodyguard, tries to murder the king for showing mercy to a man who had illicit relations with his sister but is saved by Safajang (Angelo). The third scene in which a long discourse on the various attributes of mercy is presented, has a distinct impress of *The Merchant of Venice*. A vulgar farcical device of Vitnar's amours meant to hoodwink the foolish husband, a constable, is presented as a counterpart of Lucio, Mistress Overdone and the Clown. The coy and bashful Isabella of the original becomes a Muslim virago who handles the situation boldly and fearlessly. The Duke, in disguise, plays many more roles than in the original. And for the meeting of Angelo and Mariana, the device of liquor is used. In a scene of midnight revelry, Isabella cunningly makes Angelo dead drunk and Mariana slips into his arms in place of Isabella. The play ends on a
note of mercy. The adaptation completely fails to catch the spirit and atmosphere of the original, and frequently borders on vulgarity in the devising of certain new scenes and in dialogue as well as language. Intended as a hot cake for the people of the foot-lights, it provides dance and music at every step; almost every character is made to sing.

Bhula Bharat (1915) by Lala Sitaram is an Indianised prose rendering of Measure for Measure. It has Indian names of characters having phonetic affinity with the original names and employs the original situations, incidents, references and allusions. The translator baldly reproduces the sense of the passage of Shakespeare into Hindi, thus, making them devoid of any artistic beauty, as would be apparent from an example: In Act II, scene ii, Angelo, thus soliloquiesses:

"O, fie, fie, fie!
What dost thou, or what art thou, Angelo?
Dost thou desire her foully for those things
That make her good? O, let her brother live!
Thieves for their robbery have authority
When judges steal themselves."

This has been translated thus:

The translation is not only devoid of Shakespeare's felicity
of expression, it also renders the original passage unintelli-
gible by excessive condensation. The idea contained in the
lines 'Thieves for their robbery have authority – When judges
steal themselves' is grossly misinterpreted and misrepresented.
Such flaws mar the translation throughout. The speech of the
Duke at the close of the third act is put in couplet form and
the sonata at the opening of the first scene of the fourth act
is put into a sonata (qq): they are mere commonplace. The
translation, on the whole, is indeed far from satisfactory.

Raia Pericles ka Vratanta (1882) by Kashinath Khattri,
Pericles (1900) by Radha Krishna Das, Pericles (1912) by Jai
Vijai Karain Singh Sharma, and Pericles (1922) by Ganga Prasad,
are the various story versions of Shakespeare's Pericles.
Bhaya ka sher va Avare Krishna ki Kahani by Purshottamdas
Tondon is an adaptation of it into the form of fiction with
Indian names and with a complete Indian atmosphere. Konhar
(1912) by Seth Govind Das is also an Indian adaptation into
the form of a novel, providing for each scene the atmosphere
appropriate to the Indianised version.

Lala Jitaram's Cymbeline or Sati-Pariksha (1915) is
the only full translation of Shakespeare's Cymbeline besides
the four prose narratives namely, Raja Cymbeline ka Vratanta
(1882) by Kashinath Khattri, Cymbeline (1900) by Radha Krishna
Das, *Cymbeline* (1912) by Jai Vijai Narain Singh Sharma and *Cymbeline* (1913) by Ganga Prasad. Lala Sitaram's translation is a faithful prose rendering, retaining everything of the original - names, references, allusions, situations and incidents. The dream of Osmun in the fourth scene of the fifth act is rendered into verse. As in his other translations, Lala Sitaram puts only the sense of the passages and does enough of pruning which mars its charm. Nevertheless, the translation is tolerably good. Osmun says:

"Most welcome, bondage! for thou art a way,
I think, to liberty. Yet am I better
Than one that's sick o' the gout, since he had rather
Groan so in perpetuity than be cur'd
By the sure physician death; who is the key
To unbar these locks. My conscience, thou art fetter'd
More than my shanks and wrists; You good gods, give me
The penitent instrument to pick that bolt;
Then, free 'o'er ever"

The translation puts it thus:

The piece has been rendered quite intelligently and idiomatically retaining the sense almost wholly.

*Jharad Situ ki Kahani* (1882) by Kashinath Khatrri,
*Jaion ki Kahani* (1912) by Jai Vijai Narain Singh Sharma and
Sharad Ritu ki Kahani (1922) by Ganga Prasad are the three story versions of The Winter's Tale. Sharad ki Kahani (1881) by Gokul Chand Sharma is an Indianised translation, copies of which are not available. Jyatha Jyatha (1912) by Seth Govind Ics is an adaptation into the form of a novel, putting the story of Shakespeare's scenes into chapters against an Indian background.

Of the ten versions of The Tempest, seven are merely prose narratives namely, Prachand Pawan (1884) by Krishnath Khattri, Toofan (1897) by Jagannath Prasad Chaturvedi, Toofan (1912) by Jai Vajai Harain Singh Sharma, Toofan (1912) by Shiv Prasad Lubey, Toofan (1913) by Ganga Prasad, Toofan (1950) by Usha Lanna, and Toofan (1960) by Dharm Pal Shastri. Vrindaban Lal Varma's translation of the play (1908) did not appear in print as the manuscript was lost by the Hindi poet Maithlisharan Gupta. Jamal men Mangal (1915) by Lala Sitaram is a close prose translation with Indianised names of characters much similar to the original and with the original allusions and references. The songs of Ariel, the masque and the epilogue are rendered into rhymed verse. The story is faithfully presented act by act and scene by scene and the passages convey the sense of the original. But it lacks the Shakespearean spirit and sometimes even misinterprets the
intended meaning. The first scene loses its dramatic spirit in the translation. Boatswain says:

Boatswain. Heigh, my hearts! cheerly, cheerly, my hearts! Yare, Yare! Take in the topsail. Tend to the master's whistle. Blow, till thou burst thy wind, if room enough!

This is rendered thus:

चौपादी - ब्रे कंगू। बूटी कृप्ती का टाम है मुन लगा के करी।
उद्पर शी कुड़े उतार दो। मासा की ती जली चल बुझाये आरे या काश पट पट।

This rendering not only does not savour of the seaman's idiom, but also does not convey the same sense. 'सामय की ती जली ' does not cover the same area of meaning as 'Tend to the master's whistle'. And the last sentence loses its effectiveness of address. 'ब्रे बलना खो घराता है बीर घर' has just reversed the meaning of the words 'Kay, good, be patient', spoken by Gonzalo. In the beginning of the second scene of the first act, Miranda says:

Miranda. If by your art, my dearest father, you have Put the wild waters in this roar, allay them.

These words are translated thus:

मालिनी - ब्राह्मण बी आपने बुझाये दिखाया के बल हे मासा की बोलियार बुझाये उठाया हे तो कुरा कर के ठहरा लीखा।

Here the address 'ब्राह्मण बी ' for 'my dearest father' is inappropriate an the word 'If' in the original and the absence of the word 'युंधि' in the translation makes a great difference.
The Hindi Miranda is definite that the tempest has been raised by her father while the English Miranda is not at all sure about it. Similar blemishes creep into the translation which makes it weak and insipid. The choice of words is also not very appropriate e.g., 'लहाव' for 'rope', 'हैलिख' for 'mantle' and so on.

Anjeya Raithava's Toofan (1957) is a close translation in unrhymed free verse. It has graces of diction, language, music and poetry and is not wanting in afflatus. The comic scenes have been well rendered. As for example, drunken Stephano's son in Act II, scene ii, is well rendered. The translator catches the spirit of Shakespeare's memorable passages. The opening scene may be placed beside the original and the translator appropriate phraseology for the terms of seamanship given in the original. The famous passage beginning with 'These our actors', spoken by Prospero at the end of the masque is rendered admirably in the following lines:

अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह अपने यह
बूढ़े कान्हे मैं ली न बूढ़े कान्हे मैं ली न बूढ़े कान्हे मैं ली न बूढ़े कान्हे मैं ली न बूढ़े कान्हे मैं ली न बूढ़े कान्हे मैं ली न
राधार दस हजर घर देत हैं
जलन-विलुबंबक है मैं नारे मूंग दीं गुप्त दीं गुप्त दीं गुप्त दीं गुप्त दीं गुप्त
ग्री ग्री ग्री ग्री ग्री
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
�पने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
अपने देखे देखे देखे देखे देखे देखे देखे
another example of such good translation is the speech of Prospero where he frees the spirits of the air from bondage and buries his magic staff 'certain fathoms in the earth' and drowns his book 'deeper than did ever plummet sound'. The Tempest is more poetic than other plays of Shakespeare and it is this poetic spirit which is brought out by the translator, though it is stanzaic also as its verse may easily be spoken in dialogues. On a few occasions the translator is too literal to preserve its beauty as for instance when he renders even Shakespeare's prose into verse as in Act II, scene ii.

HISTORIES:

Whatever may be the cause, the historical plays have not much attracted the attention of the translators. Perhaps English history, with its bloody and topical atmosphere as represented in those plays has not appealed to them.

Linc Johnput into a prose narrative in Injistan ka Raja John (1914) by Ganja Prasad and has been adapted in Saidehavis (1973) by Advaneshpati Varma but no copy of this adaptation is available.

Besides a prose narrative, Dvitiya Richard (1914) by Ganja Prasad, Richard II has been translated by Lala Sitaram as Raja Richard Dvitiya (1915). The translation retains the
original names of the characters and the places. Being a historical play, it has not been possible for the translator to Indianise without distorting the facts. As the translation is too original, it becomes a mere catalogue of historical facts, and has little appeal to a reader.

Henry IV, Parts I and II have been rendered into prose narrative by Ganga Prasad in Chaturth Henry - Pratham Bhag (1914) and Chaturth Henry - Dwitiya Bhag (1914). Along with a story version, Pancham Henry (1914) by Ganga Prasad King Henry V has also been translated by Lala Sitaram as Raja Henry (1915). The translation is closely based on the original and is rendered into prose, retaining the original names of the characters and the places, allusions and references. The choruses in the beginning of every act and at the close of the play are rendered into rhymed verse. The verse, though generally colourless, echoes the original at times.

All the three parts of Henry VI have been put into prose narratives by Ganga Prasad, but no full translation has been attempted. And, besides Tritiya Richard (1914) by Ganga Prasad, Richard III has been adapted in Urdu by Agha Hashra as Jaidchavis (1908); though the script is Rabri. It is a curious telescoping of the plots of Richard III and King John, After
a partial exploitation of the situation in Richard III in the beginning, the adapter turns to the plot of King John and makes use of its last two acts. But certainly Nadirjung remains much akin to Richard III and does not become weak like King John. The last act of the play makes it a comedy, as Arthur ascends the throne and marries Blanche at the end of the play. The usurper is imprisoned and not killed.
Thus the play ends altogether on a different note. Moreover, the elements of low farce and crude music make the play vulgar.

Of Henry VIII, there is no translation. The only rendering as so far is a prose narrative, Athwan Henry (1914) by Ghala Nasr.