

**CHAPTER - V**

**THE TREATMENT OF NATURE IN THE  
SELECTED POEMS OF BALKAVI AND SHELLEY - A COMPARISON**

## CHAPTER V

### INTRODUCTION :

In the present Chapter I have proposed to concentrate on the comparative study of the treatment of Nature in the selected poems of Balkavi and Shelley, the well-renowned Nature poets in Marathi and English poetry respectively. Since it is a comparative work, I have selected ten well-known Nature poems of each of these two poets and with the help of the activities of analysis, interpretation, and comparison, I have tried to show how far Nature is a significant contributor to the poetic achievement of Balkavi and Shelley. For this sake whatever idea is related to the description of Nature in the selected poems I have taken it into consideration in this research work.

#### (1) BALKAVI AND SHELLEY - ARDENT LOVERS OF NATURE :

Nature has often played an important role in the romantic poetry of Marathi and English poets. Like all romantic poets, Balkavi and Shelley have depicted a very enchanting picture of the various objects of Nature in their poetry. Both were particularly interested in the various aspects of Nature. To them beauties and charm of Nature were an unending fountain of joy from which they drank to their hearts content. They loved Nature with

passion and sincerity and established a deep kinship with her. However, both Balkavi and Shelley had their own ways of observing the beauties in Nature. Balkavi turned towards Nature for he found beauty and joy in her. He loved the scented flowers, melodious sounds of murmuring brooks and the pleasant and joyful activities of the various aspects of Nature. His love and attraction for Nature can be well seen in the following argument with his friends.

सृष्टीची सौंदर्ये उकलून दाखविण्यासाठीच माझा जन्म आहे,  
तारकाचे संगीत मला नेहमी ऐकू येते, आकाशाची शोभा आणि  
जलाशयाची, गति-स्थिती यातून मला सारखे संदेश येतात.'<sup>1</sup>

(I am born for the expression of beauty of Nature. All the time I listen to the notes of music sung out of the stars. I often listen to the messages from the sky and from the movements of the waves in the lakes).

Shelley, like Balkavi, loved Nature with passion and sincerity and established a deep kinship with her because Nature provided him both love and sympathy which he could not find in the human world. Disgusted with human indifference, he turned towards Nature and got solace and comfort in her lap. His love and admiration for Nature can be seen in his famous essay 'On Love' in the following

words: "There is eloquence in the tongueless wind and melody in the flowing brooks and the rustling of the reeds beside them, which by their inconceivable relation to something within the soul awaken the spirits to a dance of breathless rapture, and bring tears of mysterious tenderness to the eyes, like the enthusiasm of patriotic success, or the voice of one beloved singing to you alone."<sup>2</sup>

The above quotations illustrate that both Balkavi and Shelley are the ardent lovers and admirers of Nature.

(2) THE OBJECTS OF NATURE IN THE SELECTED POEMS :

While thinking particularly of the poems of Balkavi and Shelley we see a considerable collection of the various aspects of Nature. It was these aspects of Nature from which they adopted the subjects of their poetry. The ten selected poems of each of these two poets represent the similar objects of Nature and to some extent resemblance between the titles. These objects of Nature have worked in the poetry of Balkavi and Shelley as a source of inspiration and imagination for their poetic composition, an expression of emotions and feelings, hopes and despair, desire and aspiration and their thoughts; the source of reflection on human beings and as

a healer. The main objects of Nature depicted in their selected poems are: the wind, the cloud, the birds, the flowers, the sun, the moon, the stars, the seasons, the island, hills and mountains, the meadows and green plains, the rain, the garden and forest, the night, the streams and rivers, the seas and oceans, and the earth and the sky. The comparison of these objects of Nature painted in Balkavi's poems with the same objects of Nature depicted in Shelley's poems will prove very helpful to know the treatment of Nature in the selected poems.

3) THE TREATMENT OF THE VARIOUS OBJECTS OF NATURE IN THE SELECTED POEMS - A COMPARISON :

In order to understand the treatment of the concept of Nature in the selected poems of Balkavi and Shelley, we have to compare various objects of Nature depicted in Balkavi's poetry with the similar objects of Nature depicted in Shelley's poetry. The comparison between these objects of Nature will help us to know the role and significance of Nature in their poetry. The comparative study of the twenty representative Nature poems of these two poets will also help us in understanding their attitude in representing Nature in their poetry. At the same time what philosophy these poets convey by choosing the various objects of Nature as the subjects of their poetry will also be well-understood by us while we go

through this comparative study.

.Let's compare the objects of Nature in the selected poems of Balkavi with the similar objects of Nature in the selected poems of P.B. Shelley.

(A) THE TREATMENT OF THE WIND IN THE SELECTED POEMS -

A COMPARISON:

'The wind' is, in fact, nothing but air moving as a result of natural forces. However, both Balkavi and Shelley have personified it as a living being and depicted the various activities of the wind. They have treated the wind as a source of expression of their feelings and emotions and symbol for many things. Let's compare the treatment of the wind depicted in Balkavi's poems with that of in Shelley's poems.

Balkavi has depicted mischievous and joyful activities of the wind in his famous Nature poems, such as 'Phulrani', 'Anandi-Anand', and 'Paaus'. In the poem 'Phulrani' the wind is described as a mischievous but humorous being, as,

' पुरा विनोदी संध्यावात - डोलडोलवी हिरवे शेत,  
तेच एकदा हसत आला - चुंबून म्हणे फुलराणीला .....  
छानी माझी सोनुकली ती - कुणाकडे ग पहात होती ? <sup>3</sup>

The warm evening wind arouses the feelings of love in Phulrani (Flower) and makes up her mind to fall in love

with the sun. It is further treated as a musician playing its pipe on the auspicious occasion, i.e. the wedding ceremony of Phulrani and the sun. In other poems, such as 'Anandi-Anand' and 'Paaus' it is treated as a creator of joy and carrier of rains respectively. In short, the wind is treated in the poems of Balkavi as a mischievous but humorous being, a musician, a creator of joy and delight, a carrier of rains, a symbol of child-like delight and pleasure, and a reflector of Balkavi's mood, feelings and emotions.

Like Balkavi, Shelley, too, personifies the wind and describes various activities of it in the poems 'Ode to the West Wind' and 'The Cloud'. However, the image of the wind in Shelley's poems is not warm and joyous but wild and rebellious. In the poem 'Ode to the West Wind' Shelley describes the wind as a destroyer of dead leaves and preserver of the living seeds. He finds it carrying clouds on its surface and sees the locks of the approaching storm spread on its airy waves. Further he imagines the west wind awakening the Mediterranean sea from its sleep and frightening the submerged vegetation of the Atlantic ocean. Next he regards the west wind as a musician playing upon the autumnal forest which is its lyre. Finally, Shelley considers that the west wind has power to scatter his thoughts over the universe and to

broadcast his prophecy about the Golden Age of mankind. In the poem 'The cloud' the wind is described as a carrier of the clouds. The above activities of the wind in Shelley's poem show that Shelley has treated the wind in his poems as a separate living entity, a musician, a carrier of dead leaves and clouds, a messenger and a symbol of many things.

The above description of the various activities of the wind in the poetry of Balkavi and Shelley illustrates that both Balkavi and Shelley are great lovers and admirers of the wind. Both of them have personified the wind as a living being. We also get similarity in their treatment of the wind as a musician and carrier of rains. They have expressed their feelings and emotions through the image and activities of the wind. The noteworthy similarity here is that the wind is, indeed, the source of inspiration and imagination to the poetic composition of both Balkavi and Shelley.

Although we get similarity in the treatment of the wind in the poetry of Balkavi and Shelley, it is not similar in each and every aspect. It is true that both Balkavi and Shelley have personified the wind as a living being. However, Balkavi thinks of the wind as a mischievous but humorous being while Shelley thinks it a rebellious one. Balkavi loves the wind because he finds joy and delight in it; Shelley loves the wind because he



finds power in it. Balkavi imagines that the wind is always accompanied by joy and pleasure. So he describes the wind in the poem 'Anandi-Anand', as,

आनंदी आनंद गडे  
इकडे तिकडे चौहिकडे  
वरती खाली मोद भरे  
वायूसंगे मोद फिरे <sup>4</sup>

Shelley, on the other hand, finds the west wind 'swift', 'uncontrollable', 'tameless' and 'Proud'. Unlike Balkavi, he watches the west wind as a destroyer of dead leaves and preserver of the living seeds. So he addresses the west wind as,

"Wild spirit, which art moving everywhere,  
Destroyer and preserver; hear, oh, hear."<sup>5</sup>

The wind is also personified as a musician by both Balkavi and Shelley. However, the wind in Balkavi's 'Phulrani' plays music with its pipe on the occasion of a wedding ceremony of the flower and the sun while in Shelley's 'Ode to the West Wind' it produces the sad music on the occasion of the dying year. The wind is also treated as a carrier of the clouds. In Balkavi's poem 'Paaus' it moves the clouds on the either side in the sky and brings rains with it for the trees and plants on the earth while in Shelley's poem 'Ode to the West Wind' it carries on its surface the clouds and sees the locks of the approaching storm on its airy waves.

The wind in the poetry of both Balkavi and Shelley has symbolic significance. In Balkavi's poetry it appears as the symbol of joy and delight. Shelley, on the other hand, reads several symbolical meanings in the west wind.

First, he sees the west wind as a symbol of 'death and rebirth, Autumn and Spring'<sup>6</sup>. Actually, the west wind destroys the dead leaves and preserves the living seeds. But to Shelley's mind the west wind appears as the destroyer of the old order of society and preserver of the new. The west wind here becomes a symbol of those forces which sweep away old modes of life, old institutions and old customs, and which herald new ways of thought and new pattern of life. Secondly, the west wind is a symbol of Shelley's own personality. As a boy he possessed the same quality which the west wind possesses. Like the west wind he was 'tameless', 'swift', 'uncontrollable' and 'free'. There is, thus, affinity between the poet and the west wind. This affinity encourages the poet to appeal to the west wind for help, so that the west wind is not only the symbol of his temperament but also a symbol of aid and relief to him in his distress. Finally, the west wind is regarded as a symbol of 'the powerful influences and forces that will bring about the Golden Age of mankind'.<sup>7</sup>

The above comparison illustrates that Balkavi has treated the wind in a very simple and direct manner. Like

Shelley, he neither spiritualises nor intellectualise the wind. To him the wind is a thing of joy and delight. He has treated the wind in his poetry for the sake of sheer delight and no ulterior thought other than delight or pleasure. His love for the wind is frankly sensuous. Shelley, on the other hand, loves the west wind in terms of conscious life . He has imagined that all the activities of the west wind are conscious and deliberate activities.

**B) COMPARISON OF THE IMAGE OF THE CLOUD:**

'The cloud' is one of the glories of Nature. It, in reality, is nothing but visible water vapour floating in the sky. However, to Balkavi and Shelley cloud is a thing of beauty, the source of joy and happiness and producer of rains. The poems in which the idea of the cloud is dominant are 'Meghancha Kapus', and 'Paaus' by Balkavi and 'The cloud' and 'Ode to the West Wind' by Shelley. Let's compare the treatment of the cloud in these poems.

Balkavi gives a beautiful description of the beauty of the cloud in his poems. In 'Meghancha Kapus' he describes the cloud:

'फिकट निळीने रंगविलेला कपूस मेघांचा  
दरुनी कुणी गुलजार फिरवला हात कुसुंब्याचा' ४

Balkavi here compares the cloud with the cotton painted in blue and bright colour. The stars and moonlight increase the beauty of the cloud too much that they appear like a rosary of beads. In the next poem 'Paas' he depicts a trilogy of colours which he sees in the clouds in the sky. When these clouds in different colour gather together in the sky, the wind moves them either side. As a result of this the clouds get dissolved and shower water for the trees and plants on the earth. Here Balkavi enjoys the beauty of the cloud with an artist's taste. He considers the cloud as an object of beauty, a thing of joy and producer of rains.

Like Balkavi, Shelley too gives the description of the cloud in his poems but, while Balkavi depicts the beauty of the cloud, Shelley depicts myth of the cloud. In the poem 'The Cloud' Shelley conceives of the cloud as a separate, living entity and makes it to tell its own life story in its own words. All the activities of the cloud described here are such that even a scientist will admit their truth and realism, but those activities have been described here in a language that is highly poetic.

The cloud brings rain to refresh the fading flowers and light shade for the leaves. The dew that is shaken from its wings awaken the sleeping buds. The hailstones falling from it whiten the green fields. It appears very beautiful when the moon glides over it and the stars peep

through it. It weaves a bright circle round the moon and the sun. The cloud is the daughter of the earth and water and the nursling of the sky. It undergoes many changes and takes different shapes but it can not die. When the rain has ended and the sky has become bare the cloud silently laughs at its own death and emerges once again .

The description of the cloud in the poems mentioned above shows the influence of the cloud upon both Balkavi and Shelley but, while Balkavi is influenced by the beauty of the cloud, Shelley the activities or doings of it. Balkavi considers the cloud as a thing of beauty and joy. As he is influenced by the beauty of the cloud, he gives the fascinating description of the cloud in his poems. In the poem 'Paaus' he depicts the exhibition of colours he sees in the cloud. He compares the different colours of the cloud with lampblack, sapphire, the dark purple flowers of the plant 'Gaukarna' (गोकर्ण) and the whitish waves of the mist and says that the clouds are more beautiful than these various objects:

व्योमपटी	जलदाची झाली दाटी
कृष्ण कुणी	काजळिच्या शिखरावाणी ।
सिल कुणी	इंद्रमण्याच्या कान्तिहुनी ।
गोकर्णी	मिश्र जांभळे तसे कुणी
तेजस्त	धुमाचे उठती झोत
चकमकती	पांडुरही त्यापरिस किती । १९

Here Balkavi considers the cloud a symbol of beauty and joy.'

While Balkavi sees the beauty and joy in the cloud; Shelley immortality and some kind of supernal status. The cloud is described here as the immortal power immune from death. The cloud is shown laughing at his own cenotaph. And it is scientifically accepted and correct. The cloud may visibly die, but it is again recreated and restored to its original form by the action of the sun. The sun evaporates the water of the rivers and seas and gives it the form of a cloud. This phenomenon has been described with a beautiful imagery with scientific truth behind it :

"I silently laugh at my own cenotaph

And out of the caverns of rain

Like a child from the womb, like a ghost from the tomb,

I arise and unbuild it again."<sup>10</sup>

Here the cloud is described as a symbol of immortality and some kind of supernal status. The brief life of the cloud also represents the short duration of human existence. The cloud's revival soon after its dissolution reveals Shelley's ideals of resurrection and recurrence and his pantheism'. The various activities of

the cloud depicted in the poem are also symbolic of the various tasks, duties and responsibilities which a man has to face during his short span of life.

The above interpretation regarding the treatment of the cloud in the poetry of Balkavi and Shelley illustrates that both Balkavi and Shelley are the lovers and admirers of the cloud. However, what Balkavi loves more is its silent phase, the phase of repose in which he discovers an ecstasy that is at once the glory and greatness of his poetry. Shelley, on the other hand, loves the dynamic, changing nature of the cloud to reveal his 'ideals of resurrection and recurrence and his pantheism'. We also find that Balkavi gives more importance to the form of the cloud, while Shelley gives importance to the activities or doings of the cloud. In short, while reading Balkavi's poems of the cloud we feel the beauty of the cloud and get delighted and happy whereas while reading Shelley's poem 'the cloud' we feel that it is a poem of a man, living not on the earth but in the aerial regions above.

#### C) COMPARISON OF THE IMAGE OF THE MOON:-

The moon shining in the sky has always been a mystery to human beings who have been speculating upon her nature, although with man's landing on the moon investigations into the history and nature of the moon have already yielded valuable results. In the selected poems of Balkavi and Shelley the moon is treated as the

medium for the expression of feelings and emotions of the poets. Both Balkavi and Shelley have woven the very beautiful fancies about the moon in their poems. The poems in which the concept of the moon is dominant are 'Sandhyarajani' by Balkavi and 'The Cloud' and 'To the Moon' by Shelley.

In the poem 'Sandhyarajani' Balkavi personifies the moon as a lover of the stars and the night. Here he imagines that the moon is dancing in the sea of love with the stars. When the stars get tired and go to sleep, he turns towards his beloved, the night, and gets indulged in wooing her. Here Balkavi expresses his joy and delight through the medium of the moon. To him the moon is the source of delight and pleasure.

Like Balkavi, Shelley too personifies the moon. However, he considers the moon as a round-faced girl carrying bright, silvery light and moving softly over the fleecy surface of the cloud:

"That orb'd maiden with white fire laden

What mortals call the moon

Glides glimmering over my fleece like floor

By the midnight breezes strewn" ('The Cloud' lines 45-48)

In the poem 'To the Moon' he personifies the moon as a pale and lonely being. Here the poet feels that the moon is pale because of weariness caused by her constantly



travelling round the earth and among the stars which have nothing in common with her. The ever-changing shape of the moon is due to the fact that the moon can not find anyone whom she can love faithfully. Here Shelley has voiced his despair at the want of love in his life through the medium of the moon whom he compares to a person of joyless eye that find no object worthy of its constancy.

Both Balkavi and Shelley have personified the moon in their poems to express their feelings and emotions. However, while Balkavi finds child-like delight in the moon, Shelley his own feelings of despair. Balkavi describes the moon as successful lover, Shelley an unsuccessful lover. In Balkavi's poem the moon is seen enjoying the fruits of love while in Shelley's poem the moon is seen wandering lonely and solitary among the stars which have nothing in common with her. In their treatment of the moon we also have a cultural problem. In Indian culture the moon is always considered as a God. a masculine figure. However, in the western culture the moon is treated as a feminine figure. So in Balkavi's poem the moon appears as masculine figure while in Shelley's poem a feminine one.

(iv) COMPARISON OF THE IMAGE OF THE SUN:

The sun is a planet around which the earth orbits

and from which it receives light and warmth. It is the mystery as well as the glory of Nature. However, both Balkavi and Shelley have given quite fanciful and imaginative description of the sun in their poetry. Let's consider and compare the treatment of the concept of the sun in the selected poems of Balkavi and Shelley.

In his poems 'Phulrani' and 'Sandhyarajani' Balkavi personifies the sun as a living being, a lover and weaves a fanciful love-story of the sun and Phulrani (the flower) and the sun and the west direction. To Balkavi's mind the rays of the sun appear as the love feelings. When the bud, which later transforms into flower, enjoys the warm sunlight, it suddenly falls in love with the sun and finally marries with the sun. In fact, it is hardly possible to the sun to get married with the flower. But it is made possible with the help of imagination, fancy and personification by the poet. In the next poem 'Sandhyarajani' Balkavi again personifies the sun as a lover of the west direction. When the sun knows that the west direction loves him, he stays for a while at the west direction while setting and kisses her:

'प्रेमनिर्भरा बधून सखील भाकर मायावी  
जाला जाला साखर चुंभा एक तिचा घेई. '12

Here Balkavi finds joy, delight, and love in the activities of the sun. He considers the sun as a lover and enjoys love and pleasure as freely as Phulrani and the west direction. Here the sun is the source of Balkavi's expression of joy and delight.

Like Balkavi, Shelley has also given the beautiful picture of the activities of the sun. However, he has not woven the fanciful love-stories of the sun like Balkavi. He has just pointed out the magnificent nature and splendid activities of the sun. In the poem 'The Cloud' he describes the beauty of the sun. When the sun rises, it appears sanguine or blood-red. It is as bright as the shooting star. Therefore, it seems to the poet that the sun has 'meteor eyes', He depicts the sun as,

"The sanguine sunrise, with his meteor eyes

And his burning plumes outspread."<sup>13</sup>

He then thinks that the newly-risen sun jumping on the surface of the cloud is like a bright winged eagle sitting for a moment on the top of a mountain which shake and tremble on account of an earthquake. The above description regarding the sun shows Shelley's love of the brightness of the sun. In the next poem 'The Lines Written Among Euganean Hills' Shelley describes the sun a 'broad, red, radiant, half-reclined on the level quivering line of the waters crystalline'. It creates the wide valley of light upon the water. The light falling upon the towers and spires of the city Venice makes them shine and glitter. They seem to be pointing towards the ocean and also at the red coloured sky. They appear to be like flames rising from a sacrificial fire lighted in the marble temple dedicated to Appolo. Here we find that

Shelley treats the sun in his poems because he finds beauty and delight in the sun.

Both Balkavi and Shelley have prescribed the sun in their poems. However, Balkavi's treatment of the sun is completely different from that of Shelley. Balkavi weaves the fanciful love-stories of the sun, while Shelley observes the beauty of the sun. In short, Balkavi seems interested in the activities of the sun. Shelley, on the other hand, seems interested in the beauty of the sun. In short, both love the sun for they find beauty and joy in the sun.

E) COMPARISON OF THE TREATMENT OF THE STAR IN THE SELECTED POEMS:-

Both Balkavi and Shelley have given the poetic description of the stars in their poems. In his poem 'Sandhyarajani' Balkavi personifies the stars as the beautiful girls. Taking the girls in the forms of stars he weaves the fancies of the stars. They are seen in this poem playing and dancing with the moon. In the poem 'Anandi-Anand' he describes the stars as the fabulous flowers in the garden of the God, Indra, and says that the stars are always accompanied by joy and delight. In the next poem 'Meghancha Kapus' he points out that the clouds seem to be beautiful and fascinating during the night due to the light of the stars. The hiding of the stars behind the cloud beautifies the glory

of the cloud. In short, to Balkavi the stars are the source of joy and beauty.

Like Balkavi, Shelley too considers the stars as the source of joy and beauty. In the poem 'The Cloud' he personifies the stars as if they are human beings. He imagines that the stars are peeping below the earth through the openings of the cloud. The bright stars whirling and fleeing are compared by him to a crowd of bees flying about with their golden wings. In the poem 'To Night' the stars are supposed to be woven in the texture of the mantle of Night whereas in the poem 'To the Moon' he compares the stars with the moon and says that the origin and nature of stars are quite different from those of the moon and therefore, the moon feels lonely and solitary among them.

The above description of the stars show that both Balkavi and Shelley find beauty and joy in the stars. However, Balkavi describes the stars as the lovers of the moon while Shelley differentiates the stars from the moon and says that the moon wanders among the stars companionless because the stars are different from the moon in nature and origin.

F) THE TREATMENT OF THE BIRDS- A COMPARISON :

Balkavi's treatment of the birds can be well seen in the poems such as 'Bharadwajas', 'Shravanmas' and 'Phulrani'. In the poem 'Bharadwajas' Balkavi describes the joyous swinging of the bird, Bharadwaj, in the forest. When he observes that even the goddess of Nature has bestowed all her glory upon the bird, he feels very delighted and addresses the bird 'VANARAJA' i.e. the Lord of forest:

' भारद्वा विहगा माह्व्या, तु वनराजा खरोखरी,  
हिरवा मांडव सृष्टीदेवता तुजसाठी हा रम्य करी '14

Like Bharadwaja, he finds joy and delight in the activities of the different birds. In the poem 'Shravanmas' he describes the moving of the group of heroins in the sky as the fabulous flowers in the garden of Lord Indra. Their coming down and perching on the earth is interpreted as if the stars are coming down on the earth.

In the next poem 'Phulrani' he treats the bird, Chandol, as if it is a human being. The bird Chandol is seen here engaged in fixing the proposal of marriage of the phulrani (flower) and the sun. The description of the birds mentioned above shows that Balkavi is the lover and admirer of birds. He loves birds because he finds in them joy and deight. Here we can say that Balkavi's treatment of the birds in his poem is for the sake of delight and pleasure.

Like Balkavi, Shelley too is the admirer and lover of the birds. In his poem 'To a Skylark' he depicts the

beautiful picture of the rapturous music and high flight of the bird, Skylark. He regards the skylark as a separate being with certain traits of character. To him the skylark appears to be a happy spirit, whose song is full of joy. It sings as it soars higher in the sky. The music of the skylark fills all the air and the earth. The poet is also filled with joy when he hears the music of the skylark. But he can not tell, as he would wish exactly of manner of creature the skylark is:

"What thou art, we know not,  
What is the most like thee"<sup>15</sup>.

However, with the help of the creative imagery he tries to give us an approximation of his conception of the skylark. He compares the bird with a poet hidden in the light of thought, a high-born maiden in a palace tower, a glow-worm golden, and so on. Shelley, then, makes the skylark the source of reflection on human life. He contrasts the joy of the bird with the sadness of human life. He further implores the bird to teach him half of her gladness so that he may pour out sweet music in his poetry and may impel the word to hear his song as he is listening to the song of the skylark.

The description of various activities of the birds mentioned in the poetry of both Balkavi and Shelley show

that both of them are the great lovers and admirers of the birds. In their poetry they have admired the various qualities of the different birds. However, <sup>Balkavi's</sup> treatment of the birds is different from that of Shelley. In Balkavi's poems the birds appear as the symbol of joy and pleasure while in Shelley's 'To a Skylark' the bird skylark is a symbol of 'matchless perfection and the poet's belief in human regeneration'.<sup>16</sup> At the sight of the birds Balkavi forgets his lonely and sad life as well as the world of human being and gets indulged in the activities of the birds. Here we can say that to Balkavi the birds are the source of escape from the hard and sordid realities of life. Shelley, on the other hand, makes the skylark the source of reflection on human life. He contrasts the joy of skylark with the sadness of human life and says,

"We look before and after

And pine for what is not

our sincerest laughter

With some pain is brought

Our sweetest songs are those that tell saddest thought."<sup>17</sup>

One of the important features of the treatment of the birds in the poetry of both Balkavi and Shelley is that the birds in the poetry of Balkavi are the lovers of the earth, while the skylark in the



Shelley's poem is the scorner of the earth and is ever on the wings. In short, Balkavi's treatment of the birds is what may be called earthly; while Shelley's unearthy.

Another important feature of their treatment of the birds is that both Balkavi and Shelley have depicted the emotionally sensitive world of the birds. In the poem 'Parava' Balkavi depicts the despondent mood of the bird, parava, which is singing a desolate song of its life. While in 'The Widow bird Sate Mourning' Shelley depicts the sadness of the bird that has lost its mate. However, their treatment of these sad birds is also different from one another. In the poem 'Parava' Balkavi compares the sadness of the parava to his own life and says that his life is more sad and lonely than the sad life of the bird, Parava:

दुःखनिद्रा ती आज तुला लागे ,  
तुझे जगही निद्रिस्त तुझ्या संगे,  
फिरे माझ्या जन्मतत उष्ण वारे  
तुला त्याचे भानही नसे वारे.<sup>18</sup>

Shelley, on the other hand, describes the very suggestive picture of the widow bird which calls up in our mind the idea of a widowed human being mourning his (or her) separation from his (or her) mate. In short, Balkavi has described sadness and loneliness in his life through the medium of the bird 'Parava', while Shelley has suggested

the sadness and loneliness in the life of a widowed human being through a widow bird.

Here we can say that both Balkavi and Shelley have treated the happy as well as unhappy lives of the birds to express their feelings, emotions, hopes and despair.

(vi) THE TREATMENT OF FLOWERS IN THE SELECTED POEMS-  
A COMPARISON:

In the poetry of both Balkavi and Shelley we have the description of variety of beautiful and fragrant flowers.

In the poem 'Shravanmas' Balkavi has depicted not only the beauty and fragrance of the flowers, such as Kevada, Parijat, Chaffa etc, but also the power of the flowers to soothe the human heart:

' सुवर्णचम्पक फुलला विपिन रम्य केवडा दरवळला  
पारीजातही बघता भामारोष मनिचा मावळला. '19

Like Balkavi, Shelley too has vividly described a large number of flowers seen by him in a vision in the poem 'A Dream of the Unknown'. Here he has mentioned the names of many flowers and described them briefly but effectively that they arouse our senses of sight and smell.

Besides the sensuous love of flowers both Balkavi and Shelley have made the flowers the source of reflection on human being. In the poem 'Phulrani'

Balkavi personifies the flower as a beautiful girl and taking that girl in the form of a flower he weaves a fanciful love-story and wedding ceremony of the flower and the sun. Here the flower is the symbol of the mind of girl or woman. He has described the nature and development of woman's mind through the medium of the flower. Like Balkavi, Shelley too attaches human feelings to flowers in his famous Nature parable 'The Sensitive Plant'. He gives the description of the beautiful and fragrant flowers that grow in garden. These flowers share their beauty and fragrance with each other. They mutually depend upon each other for their beauty and fragrance. Here the flowers are the perfect forms with which the sensitive minds have established contact and their mutual interpenetration signifies the essential unity and inter-dependence of such ideas as beauty and love.

In short, the treatment of flowers in the poetry of Balkavi and Shelley shows their love and admiration of flowers. They also express their sensuous love of Nature through the medium of flower and make the flower the source of reflection on human life.

THE TREATMENT OF NATURE IN BALKAVI'S 'ANANDI-ANAND' AND  
SHELLEY'S 'THE RECOLLECTION' -A COMPARISON:-

Both Balkavi and Shelley loved Nature with passion and

sincerity because Nature provided them solace and comfort which they could not find in the human world. The poems 'Anandi-Anand' by Balkavi and 'The Recollection' by Shelley are the best examples of not only their sensuous love of Nature but also the soothing effect that they have in the lap of Nature.

In the poem 'Anandi-Anand' Balkavi expresses sheer delight which he gets in the company of Nature. In this poem Balkavi describes the expression of emotion in the wind, the cloud, the sun, the flowers, the birds, the streams, the plants etc. which brings liveliness and brightness to Nature. When he observes these various objects of Nature, his heart dances with joy and delight. So he says,

' आनंदी आनंद गडे

इकडे, तिकडे, चौहीकडे '20

Shelley, too expresses his sensuous love of Nature in the poem 'The Recollection'. Here Shelley recalls the lovely experience he had in the company of Nature. He recalls the calmness and tranquility of Nature which made him to forget his worldly anxieties through various objects of Nature such as the wind, the waves, the sun, the birds, the flowers, the pools, the clouds, and the pine trees. With the serenity of these objects of Nature he contrasts his own restless spirit and says:

"Less oft is peace in Shelley's Mind"  
Than calm in waters seen"<sup>21</sup>

The poems 'Anandi-Anand' and 'The Recollection' illustrate belief of both Balkavi and Shelley that Nature has power to soothe the human heart. Both of them find joy in Nature and get delighted in her lap. Both are enraptured by the beauty of nature. However, Balkavi finds joy in the feelings and emotions expressed by the various objects of Nature, while Shelley in calmness and tranquility. Balkavi merges himself with the various objects of nature while Shelley enjoys Nature and contrasts the calmness and tranquility of Nature with his own restless spirit. In the poem 'Anandi-Anand' Balkavi compares the beauty and joy in Nature with the sadness and unhappiness of the selfish. people as:

' स्वार्थाच्या बाजारात - किती पामरे रडतात  
त्यांना मोद कसा मिळतो ? सोडुनि स्वार्था तो जातो. '22

Shelley, on the hand, compares the beauty and brightness of Nature to the beauty and brightness of his companion, Jane Williams, with whom he wandered to the pine forest:

"Now the last days of many days  
All beautiful and bright as thou ... "22

In short, both Balkavi and Shelley have expressed their sensuous love of Nature and their belief in the power of Nature to soothe the human hearts in their poems.

I THE TREATMENT OF NIGHT IN THE SELECTED POEMS OF BALKAVI  
AND SHELLEY-A COMPARISON:

In the poetry of both Balkavi and Shelley 'the Night is personified as a living entity. However, Balkavi's description of the night is different from that of Shelley's

In his poem 'Sandhyarajani' Balkavi personifies the night as a beloved of the moon. During the night when the stars appear in the sky, they see the night and consider Her as their queen. The stars then request the Night to show them their lovers i.e. planets so that they can play with their lovers:

' रजनीदेवी धभवशाली तू आमुची राणी,  
ही नक्षत्रे, तारा सा-या, लीन तुझ्या चरणी.  
ज्याच्या त्याच्या तारा वाटूनी दे ग्रहगोलंता,  
गगनमंडळी फेर धरु दे प्रेमाचा त्याना '23

The stars further request to Night to fill this universe with love. When Night sings a lullaby for the whole universe, the moon gets attracted towards her and falls in love with her. Night also gets indulged in the sea of love with the moon. Here we get Balkavi's sensuous love of the Night. However in the next poem "Khedyatil Ratra" we have the fearful picture of Night. Balkavi here describes that the whole atmosphere is filled with darkness, fear and despair, during the

night. Night itself is seen here roaring in the thicket.

' काळयाशाार - त्या गर्द जाळीमध्ये रात देत हुंकार '24

In this poem Balkavi has treated the night to express his desperate, long and sad life.

Like Balkavi, Shelley too express his love for Night in the poem 'To Night'. In this poem Night is personified and regarded as a living entity, conscious of its own existence and of the existence of the others. Night has a strange fascination for the poet who is attracted neither by Dawn nor by Day. He wants his beloved Night. He expresses his love for Night in such expression as "Come long - sought", 'I sighed' for thee!' 'come soon soon!"25

The description of Night in their poetry shows that both Balkavi and Shelley are the great lovers and admirers of the night. Both of them have personified night as a living entity and found joy in the company of the night. Both of them have a great attraction for the night because it provided them joy and pleasure. However, Balkavi treats the night not only an instrument of joy or pleasure but also an instrument for expressing his sad and lonely life. In the poem 'Khedyatil Ratra' he expresses his desperate life through the image of the

night. Shelley, on the other hand, has depicted night as the source of pleasure and no ulterior feelings other than joy and pleasure. He has great attraction for the night and he becomes unhappy for the departure of Night.

J) THE TREATMENT OF NATURE IN BALKAVI'S 'AUDUMBAR' AND SHELLEY'S 'THE SENSITIVE PLANT'-A COMPARISON:

The sensuous love of Nature of Balkavi and Shelley is well-represented in their poems 'Audumbar' and 'The sensitive Plant'. These poems depict the very fascinating and lovely scene of Nature. Besides the sensuous love of the poets, the poems also suggest the period of bliss and that of suffering in the lives of the poets as well as in the lives of human beings. Let's compare the treatment of Nature in these poems.

In the poem 'Audumbar' Balkavi describes the beautiful and lively picture of the stream, green plains & fields, a small village, the islands, the hills, the small path, the pond and the tree, Audumbar. In the first part of the poem he describes the picture of a stream covered with green grass on both sides flowing gently through meadows and islands. A small village which is calm and quiet beyond the hills impresses him deeply. A small path which has many turns, is going through the meadows towards the black pond covered by the shadow of



the tree, Audumbar. While reading the poem we get attracted towards the beauty of Nature painted in this poem. However, "the poem shows", says D.K. Bedekar, "the life sketch of the poet".<sup>26</sup> According to him "the first part of the poem suggests the contrasting picture of happiness and unhappiness. It is the journey of Balkavi's life from hopes to despair. The beautiful picture of the gently flowing stream through meadows suggests happiness or hopes in the lives of the poet where as the small, rough circuitous path leading towards the black pond suggests the despair in the lives of the poet. The picture of the tree and black pond is also suggestive here. The black pond covered by the shadow of the tree is the symbol of Balkavi's life filled with sadness and despair. The colour black here presents the darkness in the life of the poet. The tree of Audumbar is the poet himself who time and over again meditates upon his own life."<sup>27</sup> Here we can say that the poem suggests not only the life of the poet but also the life of human being. The image of green plains, the gently flowing stream, the small rough circuitous path and the black pond represent the various stages in the life of the human being. In short the poem 'Audumbar' depicts Balkavi's sensuous love of Nature, his personality and the contrasting picture of happiness and unhappiness in life.

In Shelley's 'The Sensitive Plant' we have the beautiful picture of a garden in which all rare blossoms from every clime grew in perfect prime'<sup>27</sup> The poem shows Shelley's sensuous love for the beautiful and fragrant flowers. However, the poem suggests the period of bliss and that of suffering in the life of Shelley as well in the lives of human beings. Here Shelley himself is the sensitive plant because he was always pining for love and never getting it. He saw himself completely different from his contemporaries like the sensitive plant which differs from the other flowers. The descriptions of the beautiful and fragrant flowers suggests the periods of love and happiness in Shelley's life, whereas the destruction of the garden refers to the later period of misery and sadness.

Another interpretation of the poem suggests that Shelley wanted to express through this poem his views on change and decay. He saw the principle of change and decay in Nature and in human life. He feels that innocence, natural harmony, mutual dependence and love undergo change and decay. But in the final part of the poem, he suggests that love and beautiful forms have permanent existence. Shelley offers his skeptical philosophy through the medium of objects of Nature. the poem also suggests that the insensitive people survive and remain indifferent for the want of love. They find

success and meaning in material things of life. In comparison, the sensitive individual, like the sensitive plant, finds life impossible if there is no love.

So here we can say that the poems 'Audumbar' and 'The Sensitive Plant' the sensuous love, of the poets are suggestive. We do not have any hint of these suggestions in these poems. However, one thing is clear that all the suggested interpretations are to a great extent true and applicable to these poems. In short, the poems 'Audumbar' and 'The Sensitive Plant' represent the sensuous love of the poets for Nature and suggest the period of bliss and that of suffering in the lives of the poets as well as in the lives of human beings.

### REFERENCES

1. अनुराधा पोतदार : " बालकनी एक चिंतन " समाविष्ट बालविहग (बालकवींच्या निवडक कवितांचा संग्रह) (1968) पृष्ठक्रमांक 10
2. Shelley P.B. : 'On Love' in Shelley: Poetry and Prose ed. A.M.D. Hughes (1966). P.168
3. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. (1962) (फुलराणी) पृ.क्र. 92.
4. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. (1962) " आनंदी-आनंद " पृष्ठ क्रमांक 1.
5. Kathleen Raine : ed. Shelley. (Ode to the West Wind) (1973) P.187.
6. Fogle R.H. : "The Imaginal Design of Shelley's 'Ode to the West Wind' in British Romantic Poets ed. Shiv K.Kumar (1966) P.204.
7. Mcneice Gerald : Shelley and the Revolutionary Idea (1969), P.135.
8. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता पृष्ठक्रमांक 201.
9. भा.ल. पाटणकर : बालकवींची समग्र कविता पृष्ठक्रमांक 178.
10. Kathleen Raine : ed. Shelley (1973) P.209.
11. Ibid. P.208
12. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता पृष्ठक्रमांक 89
13. Kathleen Raine : ed. Shelley P 208.
14. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 210.
15. K.Raine : ed. Shelley P.211
16. Stewart C. : "The Sources, Symbolism, and Unity of Shelley's 'Skylark' in British Romantic Poets ed. Shiv K.Kumar (1966) P.241.
17. K. Raine : ed. Shelley P.213.

18. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 183.
19. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 99.
20. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 81.
21. Kathleen Raine : Shelley P.351.
22. Ibid. P.248
23. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 81.
24. भा.ल. पाटणकर : संपा. बालकवींची समग्र कविता. पृष्ठक्रमांक 90.
25. भा.ल. पाटणकर : बालकवींची समग्र कविता. पृष्ठक्रमांक 184.
26. K.Raine : ed. Shelley (1973) P.340-41.
27. दि.के. बेडेकर : साहित्य निर्माती आणि समीक्षा. पृष्ठक्रमांक 8.
28. दि.के. बेडेकर : साहित्य निर्माती आणि समीक्षा. पृष्ठक्रमांक 8 - 9
29. Kathleen Raine : ed. Shelley (1973) P.196.