

CHAPTER - III

LITERARY BACKGROUND TO BALKAVI AND SHELLEY

CHAPTER-III

(1) INTRODUCTION:-

In the present chapter, I propose to work on literary background to Balkavi and P.B. Shelley. The literary tradition in which both Balkavi and Shelley were brought up is known as the 'Age of Romantic Revival' in literature. Their poems are inspired and composed under the tremendous influence of the doctrine of romanticism. In order to understand their poetry and the treatment of Nature in their selected poems, it is essential to have the background knowledge of the movement of romanticism, which stimulated these poets to focus the idea and concept of nature in their poetry. In addition to the study of romanticism, it is also essential to know the impact of romanticism on English and Marathi poetry with a specific reference to Balkavi and Shelley. Let's consider the meaning and features of romanticism and its impact on both English and Marathi poetry with a specific reference to Balkavi and Shelley.

(2) ROMANTICISM: MEANING AND FEATURES:-

In order to understand the meaning of the term 'romanticism' it is necessary to see its origins and uses. In his book Romanticism Lilian R. Frust points out that the term 'romanticism' is derived from the old French 'romance' meaning the vulgar tongue instead of Latin. According to him, " In the early middle ages 'romance' denoted the new

vernacular languages in distinction to the learned tongue, Latin. So, 'enromancier' and 'romancer' meant to translate or compose books in the vernacular. Such a book was called 'romanz', 'roman' or 'romance'; in old French, for instance, 'roman' described a courtly romance in verse as well as a popular story. The characteristics of these tales of love, adventures and the vagaries of the imagination soon came to be associated with the word itself"¹. However the term 'romanticism' developed a definite style and attitude to life in the eighteenth century, especially at the end of the eighteenth century.

The term 'romanticism' is not only a literary tradition; it is a way of looking at life. It has come to mean so many things that it is hardly possible to give the exact meaning of it. In the book Romanticism Furst has quoted the several meanings of the word 'romantic' illustrated by Barzun. They are "attractive', 'unselfish', 'exuberant', 'Ornamental', 'unreal', 'irrational', 'materialistic', 'futile', 'heroic', 'mysterious', 'Conservative', 'revolutionary', 'emotional', 'Fanciful', 'formless', 'Picturesque', etc."². However, these words cannot explain the exact nature and meaning of the term 'romanticism'. It is, therefore better to go through some of the well-known definitions of romanticism to know the satisfactory and precise meaning of it.

The term 'romanticism' has been defined in different manners by various writers and scholars. Lilian R. Frust has quoted some of the well-known definitions of it. Here we are going to note some of these definitions to know the meaning and features of romanticism. They are :

- " i) 'Romanticism is disease, classicism is health'-Goethe.
- ii) 'The opposite, not of classicism, but of Realism the withdrawal from outer experience to concentrate upon inner'-Abercombie.
- iii) 'Liberalism in literature. Mingling the grotesque with the tragic or sublime (forbidden by classicism); the complete truth of life' - Victor Hugo
- iv) 'The return to nature' .- Rousseau.
- v) 'An effort to escape from actuality' - Walterhouse.
- vi) 'Extraordinary development of imaginative sensibility' -Herford.
- vii) 'The addition of strangeness to beauty'-Pater.
- viii) 'Sentimental Melancholy' - Phelps
- ix) 'The fairy way of writing' - Ker
- x) 'The renaissance of wonder' - Watts Dunton."³

Furst further says, "Moreover, new and increasingly sophisticated definitions could be added each year: in a series of recent talks on the sources of romanticism [Isaiah

Berlin summerized its essence as 'the tyranny of art over life', while Wellek conceives of it as compounded of a particular view of imagination, a particular attitude to nature and 'a particular use of symbols."⁴

Here we also have another view regarding the term 'romanticism'. In his 'Introduction: The Romantic Movement' Ernest Bernbaum says, "Romanticism is not the kind of term which can be reduced to a definition. One may define things that are physical, Mechanical, Practical or Mathematical - water, a rifle, a butcher, or a triangle; but the higher one rises into levels of being which involve complex, vital, emotional, intellectual or spiritual elements, the more nearly impossible becomes the making of short clear-cut definitions."⁵ He further says, "Romanticism is not even approximately defined by the Romantics themselves, such treatises as Coleridge's Biographia Literaria and Shelley's Defence of Poetry extensive and authoritative as they are, were limited to restricted portions of the entire field. Nevertheless, in romantic literature there are found, as underlying assumptions, certain frequently repeated institutions about the meanings of life and purposes which lie behind life."⁶

The above mentioned definitions and discussion of the term 'romanticism' are, however, unsatisfactory and partial, for they emphasize one or other elements of this type of

literature instead of giving a composite view of it. In order to understand the precise nature of the term 'romanticism', it is essential to consider the view of Morse Peckham and B.V. Potdar. In his essay 'Towards a Theory of Romanticism' Morse Peckham points out, "Although the word 'romanticism' refers to any number of things, it has two primary referents: (1) A general and permanent characteristic of mind, art and personality, found in all periods and in all cultures; (2) A specific historical movement in art and ideas which occurred in Europe and America in the late eighteenth and early nineteenth centuries."⁷ He further says, "certainly there is no generally accepted theory of romanticism at the present time. Twenty years ago, and more than twenty years before that, the problem of romanticism was debated passionately, not least because of the redoubtable but utterly misdirected attacks of Babbitt and More. In his Romanticism and the Modern Ego (1943), Jacques Barzun has made a good collection of some of the definitions that have been more or less widely used in the past fifty years: a return to the Middle Ages, a love of the exotic, the revolt from Reason, a vindication of the individual, a liberation of the unconscious, a reaction against scientific method, a revival of pantheism, a revival of idealism, a revival of Catholicism, a rejection of artistic conventions, a return to emotionalism, a return to nature - and so on."⁸

Furthermore he discusses Lovejoy's and Wellek's view of romanticism and finally points out, what then is romanticism? Whether philosophic, theologic, or aesthetic, it is the revolution in the European mind against thinking in terms of static mechanism and the redirection of the mind to thinking in terms of dynamic organism. Its values are change, imperfection, growth, diversity, the creative imagination, the unconscious"⁹

In short, Romanticism is not only a way of looking at life; it is a literary tradition started in Europe and America in the late eighteenth and early nineteenth centuries which developed especially in the hands of Wordsworth, Coleridge, Byron, Keats and Shelley. "As a literary tradition", says B.V. Potdar, "it could be better understood if we set it beside classicism."¹⁰ He further says, "ideas like seeking the golden mean, notions of fitness, propriety, measure, restraint, conservatism, calm, authority, comeliness, and balance can be associated with classicism. Romanticism evokes notions of adventure, novelty, excitement, energy, restlessness, spirituality, curiosity, inspiration, Progress, liberty, experiment, provocativeness and aspiration."¹¹ In short, the term 'romanticism' can be understood better if we consider its salient features. The main features of romanticism are: a reaction against rules and regulations laid down by classicism, spontaneity, emotion and imagination, love for liberty and freedom, subjectivity,

return to nature, a melancholy note, presentation of simple country life, revolt against artificiality, love for supernatural and interest in Middle Ages. These features of romanticism prove more useful to know the meaning and nature of the term 'romanticism'.

(3) THE MOVEMENT OF ROMANTICISM IN ENGLISH AND MARATHI
POETRY:-

The movement of romanticism which dominated English poetry during the late eighteenth and early nineteenth centuries, i.e. from 1798 to 1832, was not a sudden outburst but the result of a long and gradual growth and development. So the poets of the romantic school - Wordsworth, Coleridge, Byron, Keats and Shelley - were not even the first romantics of England, for the Elizabethan literature and the poetry during the mid-eighteenth century are essentially romantic. During the Elizabeth age the dramatists and poets cast off the shackles of rules and regulations and were greatly stirred by emotion and imagination. However, this romantic spirit was replaced by ~~critical~~ intellectual spirit during the Puritan Age. In the eighteenth century, too, poetry was governed by the intellectual spirit, reason and good sense and the rules and regulations laid down by the classic writers. Towards the close of the eighteenth century there set in a reaction

against the principles of neo-classical school of the eighteenth century and there was seen a tendency to revive those of romantic poetry of spontaneity and imagination. In this connection V.B. Potdar points out, "The Elizabethan dramatists cast off the shackles and asserted freedom from rules with an exuberance that wearied the fastidious. Ben Johnson sounded the warning note, and then for a time Boileau's neo-classic vigour swept all before it, until again the Romantic Revival set in. Thus, in the history of taste we can continuously see classicism and romanticism rise and fall".¹²

In the book Romanticism L.R. Furst points out, "The roots of the Romantic movement lie in the eighteenth century in a series of interlocking trends of cumulative effects; the decline of the neo-classical system led to the questionings of the Enlightenment, which in turn was conducive to the infiltration of the new notions current in the later half of the century."¹³ Here we find that the poets such as James Thomas, William Collins, Thomas Gray, Robert Burns, William Blake etc paved the way from classical to the romantic tradition. "Their emphasis" says L.R. Furst, "was mainly on the natural in contrast to the rational, the spontaneous in place of the calculated, freedom instead of a regimentation."¹⁴ In short, the Romantic movement in English poetry was not a sudden outburst but a continuation of pre-romanticism. In this sense Furst says, "The Romantic movement was the outcome and the culmination of a long process of evolution"¹⁵. Here we find that though romanticism is the result of a long process of evolution it really began from Wordsworth and Coleridge in English poetry. The publication of 'The Lyrical Ballads' in 1798 marked the inauguration of romanticism which dominated English poetry in the late eighteenth and early nineteenth centuries. As a result of this Wordsworth, Coleridge, Byron, Keats, Shelley etc. who composed poetry under the tremendous influence of the doctrine of romanticism are now known as the romantic poets.

In his essay 'Romanticism and Marathi poetry from 1885 to 1950' B.V. Potdar has explained the reason of the decline of classicism and rise of romanticism in the late eighteenth century. He says, "we can easily see why at a certain stage classicism declines. The forms of beauty and the conventions which had been successfully used by great poets and now come to be used in a stereotyped manner by later and lesser poets. The balance between qualities of the heart and the head is lost, and intellect gets dogmatic. Simplicity turns into banalism and conventions are used for their own sake."¹⁶ He further points out that this happened in the case of Sanskrit poetry, too. The rules and principles laid down by the classic Sanskrit poets were used by the later and lesser Marathi poets without making any change. As a result of this the writing of poetry became a mechanical process. However, contact with the English language and literature brought an awakening in Marathi poets so sudden that they styled their poetry under the influence of the English romantic poets. Regarding the movement of romanticism in Marathi poetry, B.V. Potdar says, "In the field of Marathi poetry, contact with English literature produced a Renaissance of a Romantic nature. This does not mean that romantic qualities cannot be found in Marathi poetry before the British period. Much of the imagery of Dnyaneshwari is romantic; and the attitudes of Sahir poets under Peshwai were romantic, though the range of

their attitudes was very limited. But the poets who wrote during the last decades of the nineteenth century came under the influence of the English romantic poets through Palgrave's Golden-Treasury which was a popular text book in those days"¹⁷ Here we can say that the poets such as Keshavsut, Rev. Tilak, Govindagraj, Balkavi, etc. composed poems under the influence of the doctrine of romanticism as well as the influence of the English romantic poets. In short the tradition of romanticism in Marathi poetry in which Balkavi was brought up^{was} an outcome of the contact with English language and literature.

"The Romantic Revival in England" says B.V. Potdar, "was the product of a variety of literary, social, economic and political causes. Rousseau's cry for liberty in every walk of life was mainly responsible for awakening the spirit of man"¹⁸. Here we also find that French Revolution and the writings of the makers of the revolution fired the imagination of the English romantic poets like Wordsworth, Shelley and Byron. The return to Nature and the democratic spirit were nourished and fostered by the revolution in the hands of these romantic poets. A re-awakening of love for real and wild nature had been there even before the revolution, but it acquired the philosophical basis and gained a fresh stimulus in the hands of the romantic poets. For instance, in Shelley's 'Ode to the West Wind' we can see

such a picture of nature. The romantic poets also sought liberty in the expression of their thoughts and feelings. In their poetry emphasis was laid upon liberty and freedom.

Like English romantic poets, liberty, equality and fraternity were the slogans of Marathi poets, too. In this sense Potdar points out, "Within a few decades after the fall of Peshwai, the Marathi poets for the first time awakened to the sense of individual liberty and right of self-expression. Thus, after 1885, the Marathi poet's struggle has three aspects among other things: (1) a longing for nation's Political freedom and for the amelioration of the wrongs of the suppressed, (2) a longing to express one's innermost thoughts as an individual, and (3) an urge to try new ways of expression."¹⁹ He further says "we can also notice an extraordinary development of imaginative sensibility in the authors of these romantic periods. Philosophical ideas as well as outward objects seemed to increase in their content and meaning, and acquired a new power to enrich the intense life of the human spirit. Mountains and lakes, the dignity of the peasant, the terror of the supernatural, scenes of history, the art and Mythology of far off days, all became springs of poetic inspiration and poetic joy."²⁰

Nature is one of the most important aspects of the poetry.

composed by both Marathi and English romantic poets. Regarding the treatment of Nature Potdar says, " the greatest poets of Romantic revival strove to capture and convey the influence of nature on the mind and of the mind on nature, interpreting one another. Even the poet like Balkavi who is compared to Keats for pure poetry and love of beauty depicts nature directly in the poems like ' ' औदुंबर ' ' ' श्रावणमास ' , ' खेड्यातील रात्र "21'

Potdar further says "Romantic poets both English and Marathi are known for their lyrics and lyric is woven around a mood as a cocoon is woven around a silkworm; it does not merely portray or discuss. The moods of romantic poetry are often melancholy. To match Shelley's 'Our sweetest songs are those that tell of saddest thought' we have in Balkavi's "कविनाळे ", " परि त्याच दिर्घ किंकाळया, ठरतात जन्मची गणी."

These poets have tendency to idealize, they expect perfection and when their idealism comes into conflict with reality they feel frustrated. A romantic dejection is the mood of Shelley's 'Skylark', or Keats' 'Ode to a Nightingale'. In 'पुष्पाप्रत" Keshavsut is filled with despair. A general mood of frustration is seen in Balkavi's "निर्मरस," " कविनाळे ' , ' बालविहग' He pleads with the objects of Nature such as birds and brooks to impart to him a spirit of delight..."22

Here we can say that the poets Wordsworth, Coleridge, Byron, Keats, and Shelley in English poetry and Keshavsut, Rev. Tilak, Govindaraj, Balkavi etc in Marathi poetry

composed their poetry under the influence of the movement of romanticism. In their poetry we see the features of romanticism.

THE CONCEPT OF NATURE IN ENGLISH AND MARATHI POETRY:-

In the poetry of both English and Marathi romantic poets, nature has been a perennial source of inspiration and imagination for the poets. They composed poetry under the tremendous influence of the various objects of Nature. The major romantic poets in English poetry who treated the objects of Nature as the subjects of their poetry are: Wordsworth, Coleridge, Byron, Keats and Shelley. They represented Nature as a mystical force capable of enlightening and ennobling human mind and soul. This quest for Nature, however has its origin in the pre-romantic period.

In the book Romanticism L.R. Furst points out, "The Pre-Romantics sought the natural and spontaneous not only in the inner realms of emotions but also in the outer world. Hence they developed a passionate interest in areas diametrically opposed to the artificiality of urban and more specifically, country life, i.e. in nature and in 'simple' primitive society."²³ Here we also note that Nature as an aspect of romantic poetry begins not with the poetry of

Wordsworth or with pre-romantics but with Rousseau's definition of romanticism as 'return to nature'. "This 'return to nature.'" says L.R. Furst, " implied a totally new conception of the outer world. The fundamental change can be summarized in two word: from a mechanistic to an organic view. For Descartes and his fellow rationalists the world had been a machine, engineered by God in the beginning and functioning according to set principles; man, with his intellect, was the king of this universe, taming that savage object, nature, by ordering it into symmetrical flower-beds, neat hedges and straight paths in the manner of the formal French gardens. The fashion in the mid-eighteenth century for the picturesque English style of landscape gardening was symptomatic of, and also instrumental in the change of attitude. From being a mere tool of man, nature was first granted an autonomous existence, and poets, instead of using vague, standard phrases, began actually to observe and to describe what they had seen. This was the mainspring of such works as Thomson's The seasons (1730) Haller's Die Alpen (1729) and Saint Lambert's Les Saisons (1769). Perhaps this observation of nature led to the recognition of its dynamic, organic character with an ever-changing life of its own, as varied in mood as man himself. From this it was but a short step to that associations of the moods of man and of nature so common in Romantic poetry. It occurs already in Pre-Romantic period when sensibility intervenes to

turn the objective portrayal of Nature into a subjective feeling for Nature. The mood of Nature is seen more and more in relation to man's sentiments...." 24.

Here we can note that Nature as an autonomous being is first treated by the pre-romantic poets. However, in the poetry of romantic poets such as Wordsworth, Coleridge, Byron, Keats and Shelley, Nature has often played an important role. To a great extent English romantic poetry is Nature poetry. Wordsworth, who is often called as the high priest of Nature composed his poems under the tremendous influence of the various objects of Nature to him Nature is not only a living entity with a soul but a great teacher of man. In the poem 'The Table Turned' he observes -

" One impulses from a vernal wood,
May teach you more of man,
of Moral evil and of good,
Than all the sages can." 25

In his essay 'Wordsworth: A Minority Report' Douglas Bush remarks, "Wordsworth identified himself, and has always been identified by his readers, with a special message concerning nature's relation to man and man's relation to nature" 26 He further says, "His conception of Nature, the main basis of his faith and his poetry, was hardly compitable with biology and struggle for existence" 27. He is the high priest of

Nature not because he gives an accurate and minute description of Nature but because he places her as the best teacher of Man. In short, Nature led Wordsworth to love of man. Therefore in the poetry of Wordsworth Nature does not remain merely a source of delight; it becomes an educative influence.

Like Wordsworth, Coleridge, too, thinks of Nature as the teacher of man. However, towards the end of his career he ceased to see the divine spirit permeated in the objects of Nature and asserted that Nature has no life of her own and she cannot give joy to those who is joyless. The poem "Dejection: an Ode", says David Daiches "the failure of his 'shaping spirit of imagination', his loss of the sense of joy in Nature"²⁸ is the best example of his such attitude towards Nature. The poem shows that we receive from Nature only that which we give to her.

The other romantic poets such as Byron, Keats and Shelley have expressed their deep and passionate love of Nature in their poetry. In Byron's love of Nature there is no meditative musing but there is a very lively sense of wonder and delight in the energising glories of Nature. As a result of this he is called as the "the rhapsodist of Nature."²⁹ John Keats who is often called as the poet of beauty loved Nature for its own sake and for the glory and loveliness. His poetry shows that he is content to express

Nature through the sense. P.B. Shelley, like all the romantic poets, had deep and passionate love of Nature, but his concept of Nature is totally different from that of Wordsworth, Coleridge, Byron, and Keats.

In his book 'Shelley: concepts of Nature' R. de Loyola Furtado has explained in detail Shelley's concept of Nature from the early formative years of his life to the last day of his avowed platonism. According to him, "Nature to Shelley connoted two distinct ideas: firstly, the physical reality perceived by the senses and its different manifestations; then, an abstraction, a metaphysical concepts, which was to replace the God of Orthodox Christianity."³⁰ He further quotes J.W. Beach as "In substituting the words Nature or Necessity for God, Shelley wished to emphasize his deterministic conception of the universe, especially strong in the early years of his writing, and to get rid of the theological connotations of the word God."³¹ "So Nature", says R. Furtado, "became a synonym of God, without the customary attributes."³²

In the poetry of Shelley such as 'Ode to the West Wind', 'The Cloud', we get his love for the wild and changing aspects of Nature. His love of that which is indefinite, wild and changeful made him describe some aspects of Nature.

In this connection Furtado remarks, "His favourite picture was the change in weather."³³ Another important feature of

his poetry is that he considered Nature as the healer or the great soothing balm for all human ills. In fact, Shelley deserves a very high place among the Nature poets of the Romantic Age which was deeply contemplative of the beauty and mystery of Nature and the link which connected with her universe and Man. He loved Nature with passion and sincerity because Nature provided him both love and sympathy which he could not find in the worlds of human beings. It is true that Shelley was deeply fascinated by the various objects of Nature. He has depicted the senseous beauty of Nature. However, he had deep fasination for wilder, indefinite and changeful aspects of Nature. But during the last stage of life we get change in his attitude towards Nature. "The last five years of Shelley's life" says Furtado, "show his full conversion and belief in the idealistic philosophy of Plato."³⁴ He further says, "The idealism of Plato was to led Shelley to believe in God, the one of the graceful religion of the Greeks, and consequently Nature or Power or Spirit, as mere terms, were relegated to a secondary place."³⁵ In short, the concept of Nature in Shelley's poetry was a changing concept. It has passed through several phases during his brief life.

THE CONCEPT OF NATURE IN MARATHI ROMANTIC POETRY :

Nature as an aspect of romanticism really began in Marathi poetry in the late nineteenth and early twentieth

centuries. The poet during this period came under the influence of the English romantic poets through Palgrave's 'Golden Treasury' and closely imitated the concept of Nature in their works. It doesn't mean that Nature was totally absent in Marathi poetry before the period of British rule in India. The idea of Nature is expressed in Marathi poetry from thirteenth century in the poetry of Maheshwar Pandit, Narayan Pandit, etc. However, they looked at Nature through the spectacles of books. The emergence of the concept of Nature took place into Marathi poetry under the influence of the English romantic poets.

In his book आधुनिक मराठी काव्याचे अंतःप्रवाह V.B. Pathak points out

" अखिल इंग्रजी आमदानवित्त (1825 - 1874) होऊन गेलेल्या मराठी कवींनी निसर्ग ही एक श्रेष्ठ प्रकारची शक्ती आहे असे मानिले. निसर्गाकडे ते भितीपुक्त आदरभावाने पाहू लागले. काव्यामध्ये नितिवाद प्रबल झाला".³⁶

(The poet during the British rule in India considered Nature as a great power and looked at Nature with an awe. As a result of this the principles of Morality became prominent in poetry). The best examples of such poetry are गंगावर्णना (The description of the Ganges) by Chintamani Pethkar, षडऋतुवर्णन (The description of Six seasons) by Pandurang Govindshastri Parkhi etc. However, the various aspects of Nature as separate, living entities occurred for the first time in Marathi Poetry

in the late nineteenth century especially in the works of Keshavsuta. It was from Keshavsuta onwards the objects of Nature became the source and inspiration for the romantic poets in Marathi poetry. The major romantic poets in Marathi poetry are Keshavsuta, Rev. Tilak, Rendalkar, Balkavi etc. Let's consider the concept of Nature in these romantic poets.

The poets before Keshavsut describe Nature in their poetry only for the sake of sheer delight. There is not any depiction of human feelings nor any representation of the personification of Nature in poetry. However, from Keshavsut onwards a new type of Nature poetry came out. It has reflected the various changes in human life and painted human feelings and emotions. According to Keshavsut the glory of Nature has tremendous power for bringing a permanent calmness to the mind of man. For him Nature was a splendid, magnificent and an accomplished thing. She is a mystical thing for him. Like Wordsworth, Keshavsut expected moral instructions from Nature. Regarding his attitude towards Nature V.B. Pathak says,

"मानवात अपूर्णता दिसून येते आणि सृष्टी स्वयंपूर्ण असते. तिच्या ठिकाणी इश्वरता वास करते. अशा शब्देने केशवसुतानी सृष्टीकडे पाहिले आहे.³⁷

(Nature is an absolutely accomplished thing where as there is imperfectness in human life. God always lives in the heart of Nature. He looked at the glory of Nature as a

perfect, accomplished thing). He further points out that Keshavsut always finds solace in the company of Nature. In order to prove this he quotes some lines composed by Keshavsuta as

' जेणे ओढे वनराणी । वृत्ती रमे तेथे माझी
कारण काही साक्ष तिथे । मग त्या श्रेयाची पटते. "38

Another well-known Nature poet is Rev. Tilak. His attitude towards Nature is very playful. Through his poetry he tried to establish the relationship between human passions and flowers, feelings and butterflies. He looks at Nature not from a philosophical point of view but from the point of view of a loving friend. Like Keshavsut, he never gets fascinated towards Nature for forgetting the everyday humdrum of life but to enjoy the beauty of Nature in a purely selfless manner as far as possible. He finds beauty even in horrible things of Nature.

Balkavi, the great devotee of Nature, has depicted the enchanting picture of the various objects of Nature in his poetry. He loved Nature with passion and sincerity. He considered Nature not as a means to escape from the hard realities of life but as a mean to make the life happy and meaningful. He gave life and passion to Nature and described the beautiful picture of the every aspect of Nature. One of the remarkable quality of his Nature poetry is that,

it shows love-affairs between the objects of Nature such as the sun and the West direction, the moon and the night, the sun and the flower etc.

Balkavi had the great attraction for the beauty of Nature because he had got his early education in the lap of Nature. Nature provided him solace and comfort. As a result of this he considered Nature as his teacher. Like John Keats he was content to express Nature through senses. Another important feature of his concepts of Nature is that Nature provided him joy and comfort. His poem "अन्दी - आनंद" (Anandi Anand) is the best example of this. However, in the later period of his life a note of Melancholy became the subject of his Nature poetry. He expressed happiness as well as unhappiness, hopes and despair through the various object of Nature.

In short, like all romantic poets, both Balkavi and Shelley have expressed their emotions, feelings and passions through Nature images. In the same way both had firm faith in the power of Nature to soothe the human heart. As both Balkavi and Shelley have depicted beautiful and enchanting picture of the various objects of Nature in their poetry, they are called as great Nature poets in Marathi and English poetry respectively.

Here we can conclude that both Balkavi and Shelley were deeply influenced by the movement of Romanticism and the

various objects of Nature which is also one of the principles or features of romanticism. As a result of this the concept of Nature became the watchword in their poetry.

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