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Love defies generalizations. Poets, philosophers, theologians and countless others have propounded their own theories and interpretations but they still fall short of the goal of capturing the true nature of this unfathomable entity. The strength of love lies in its diversity. It possesses the unique ability to evolve, change and permeate through the course of one’s life. Love possesses the ability to adapt to its internal as well as external environment and it is the ultimate survivor. It has the will to live as strong as the will of its human container. Love’s reality, like beauty, is held solely in the eyes of the beholder. Love cares nothing for equality but it insists on balance. Love is often nothing but a favourable exchange between two people who get the most of what they can expect. Probably owing to its psychological relevance, love is one of the most important themes in art and music. Just as there are many types of lovers, there are many kinds of love. Love is inherent in all human cultures. It is precisely these cultural differences that make any universal definition attempting to be universally applicable.

Expressions of love may include the love of money, love of learning, love of power, love of fame, love of the respect of others and so on. Different people place varying degrees of importance on the kinds of
love they receive. Human love may take any number of forms, but it finds its highest expression in the love of a man and woman. Such love, in which two hearts melt into one, involves the higher degree of intensity, and it provides a more complete union than is found in other modes of relation, such as those of servant with master, parent with child, or friend with friend. Amorous love (kanta-bhava) joins two lovers on the same level in mutual satisfaction. This equally coupled with intensity makes possible a level of rasa unknown elsewhere. Throughout history, philosophy and religion have done the most speculation on the phenomenon of love. In recent years, the sciences of evolutionary psychology and evolutionary biology have added to the understanding of the nature of function of love. Helen Fisher, a leading expert in the topic of love, divides the experience of love into three partly-overlapping stages—lust, attraction and attachment. Lust makes people focus their energy on mating. Psychology depicts love as a cognitive and social phenomenon. In literature, especially in the dramas of Kalidasa and Shakespeare love becomes the chief element of the play and that too, in Romances it is obvious.

Romances were tales set vaguely in some past time of how young noble or royal lovers suffered hardships, separations, misunderstandings, shipwrecks, treachery, and false imprisonments, in a world of fantasy, inhabited by villainous nobles, giants, ogres, necromancers, shepherds, pirates, fair damsels, enchanters and witches. Their aim was to entertain, to
delight, at the same time to instruct, to encourage the nobly-born to
virtuous and gentle discipline whereby they might be moved to the exercise
of courtesy, literality and especially courage. The love and supernatural
elements are the predominant features of the romances.

Shakespeare’s *The Tempest* and Kalidasa’s *Sakuntalam* frequently
include the love of a virtuous hero and heroine followed by separation,
disruption of families, eventual reunion and reconciliation. In both plays
poignant love is the central theme and it is a sort of love where the lovers
fall in love at first sight. The love depicted by Kalidasa and Shakespeare in
the two dramas is everlasting. It uplifts and inspires both the persons - one
who loves, and the other who is loved. Lovers try to outshine each other
and seem to gain strength, charm and wit. Love occupies the centre of
Shakespeare’s poems as well as his plays. In *The Tempest*, love between
Ferdinand and Miranda is highly glorified. Mrs. Jameson exclaims that
“there is nothing of the kind in poetry equal to the scene between
Ferdinand and Miranda” (Peter 43). Likewise in *Sakuntalam*, the opening
scene is full of glamour and youthful excesses, though it is actually laid in
the peaceful surroundings of a penance-grove. But youth could transgress
anything and penance is no exception. When nature becomes its companion
as it is in the beginning of *Sakuntalam*, youth perhaps knows no bounds.
Dushyanta’s entry into the hermit’s grove is highly dramatic. He is drawn
towards the hermitage by a frisking deer, as Sutradhara's mind is drawn by the ravishing melody of the music of the actress in the prologue.

Miranda's love is born of a frank admiration of Ferdinand's personality. In the first scene, Shakespeare brings forward Prospero and Miranda. She expresses the violence and fury of the storm and at the same time displays the tenderness of her feelings—those exquisite feelings of a girl brought up in a desert, but with all the advantages of education, all that could be communicated by a wise and affectionate father. She possesses all the delicacy of innocence, yet with all the powers of her mind unweakened by the combats of life. Miranda's sexual experience is limited to fighting off the lustful advances of her father's slave, Caliban who tried to rape her. From her limited knowledge of the world, she assumes that all men are good:

O, I have suffered

With those that I saw suffer!

A brave vessel, who had, no doubt,

Some noble creature in her

Dashed all to pieces! O, the cry did knock

against my very heart. (I,ii, 2-6)
Another aspect of her is her tendency to get emotionally attached. Even as she watches the massive storm caused by her father she becomes emotionally entwined with the fates of the mariners.

The doubt here intimated could have occurred to no mind but to that of Miranda, who had been brought up in the island with her father and a monster only. She did know, as others do, what sorts of creatures were in a ship. While Shakespeare is displaying his vast experience, he never fails to insert some touch or other, which is not merely characteristic of the particular person but combines two things the person and the circumstances acting upon the person. Detachments of Ferdinand from his companions, his arrival at the cell, are the first moves in Prospero’s game. He must have freedom to fall in love before his party appears. Miranda catches sight of him. He is the first young man has ever set eyes upon and she is lost in admiration. They converse eagerly and Prospero who has been responsible for this first meeting, and the eventual match-making it results in, is delighted at things. The lovers themselves are blissfully ignorant of Prospero’s role in their love affair; Prospero, who is both father and mother to Miranda, is glad at heart to see his daughter happily in love. But Miranda is not to be won so easily. Prospero wants to test the young man’s sincerity and he resolves to put difficulties in his way.
As treated by many classical writers and discussed very elaborately by them, love has many different meanings. Love is seen, found and is inherent in all human cultures. Sakuntala too is very innocent and pure in love with Dushyanta. She is known for her qualities of mind and heart, their capacity for love, sincerity, purity, sacrifice, determination and courage.

Kalidasa has taken care to see that no unrighteous element sets into the affair of the lovers and that the purity of Sakuntala's conduct and character is maintained. He roots their love in Dharma (righteousness) so that its power could avert any unforeseen tragedy and establish real happiness, as Shakespeare does in The Tempest. Both dramatists never get saturated in their treatment of love and they excel in painting the love episodes. The white purity of their souls is untarnished by any knowledge of evil. Ferdinand and Dushyanta are of royal race, noble and chivalrous in bearing, not lacking in true love. Their nature is simple, frank, generous and they have all the impulsiveness of youth.

In her innocence and simplicity, Sakuntala does not know how turbulent passions of youth could be. She is overpowered by the outburst of strange feelings when she sees the King. Though she is checked by bashfulness she yields to him. The girl of the hermitage is off her guard,
just as the deer there knows no fear. Dushyanta says about her bashfulness in the following words,

Although she does not speak to me, she listens while I speak; her eyes turn out to see my face, but nothing else they seek (I, i, 141 – 144).

She feels, she has no power over herself in the presence of Dushyanta. She is deeply afflicted by a passionate love for him. Both Anasuya and Priyamvada doubt that what looks like a malady in Sakuntala is due to Dushyanta. Miranda is also very innocent and she suffers when she sees the souls in the shipwreck:

O! The cry did knock

Against my very heart!

Poor souls they perished

Had I been any god of powers I would

Have sunk the sea within the earth,

Or ere it should the good ship to have

Swallowed and the fraughting souls within her.

(I, iii, 8-13)

Miranda is a favourite character of Shakespeare and as her name suggests, she attracts wonder and admiration from Caliban as well as
Ferdinand. She herself has the capacity for wonder. Her wonder at Ferdinand and at the ‘brave new world’ is spontaneous and sincere. Some regard her as a symbol of fertility, others as original virtue, chastity, love or beauty. Yet the quality that stands out is her pity. Her first speech and her tears reveal her sympathy for the crew of the ship as she presses Prospero to calm the storm. She still dwells upon that which is the most wanting for the completion of her nature these fellow creatures from whom she appears banished, with only one relic to keep them alive, not in her memory, but in her imagination. Again she weeps at the tale of Prospero’s humiliating labours. The readiness with which she champions the cause of the voyagers on the ship and her spontaneous defense of Ferdinand makes her forthright denunciation of Caliban surprising, but it should serve to impress on the audience Caliban’s animal nature.

Wondering at William Shakespeare’s and Kalidasa’s treatment of love, not in one or two, but in almost all their plays and poems, one can witness the handling of love from various angles, in various methods. Shakespeare in his love poem The Phoenix and Turtle says, “Love hath reason, reason none, if what parts can so remain” (Alexander 31).

In setting up an opposition between love and reason, between the heart and the intellect as the two ways of knowing, and coming to the truth of human experience the poem captures the essence of the theme of love as
represented in Shakespeare's and Kalidasa' plays. In all variations on the theme, they never lost sight of love's paradox, the reason in love's madness, the madness of any 'reason' that would seek to deny truth of the human heart. Like Miranda's, frankness of Sakuntala is commensurate with her innocence and she does not know how to hide her feelings. Not only does she give away to passion, but also confesses to her friends that from the moment she saw the pious king, her love for him had reduced her to a plight of suffering. Her youth and rebellious passions are, to a large extent, checked and canalized by her modesty and intelligence. Now Dushyanta's state of mind is revealed after he returns from the hermitage. Of course, his darling is not easily attainable, yet his heart assumes confidence by the manner in which he is beguiled because he judges the state of his beloved's feeling by his own desires as can be seen in his statement, "Ah, how does a lover discover his own everywhere! (II,i, 687). He is extremely eager to describe to his friend Vidusaka, Sakuntala's beauty and his meeting with her. To him, Sakuntala was first delineated in the form of a picture and then endowed with life or perhaps she was "moulded in the creator's mind from an assemblage of all lovely forms" (II, i, 3-4). These speculations of Dushyanta about Sakuntala's love for him are quite in tune with the feelings of all lovers. They are however, so expressed as to be consistent with his status, dignity and the noblest impulses.
Appreciating the great German poet Goethe's brief but pregnant comment on Kalidasa's *Sakuntalam*, Rabindranath Tagore aptly remarks that *Sakuntalam* contains the history of the development of a flower into the fruit, of earth into heaven, of matter into spirit (Goodwin 55).

Dushyanta is a very discriminating and sensitive lover. It is the artlessly charming form of Sakuntala that appeals to him. The youth, bewitching like a blossom, shines in all the lineaments, characterized by absolute freshness and extreme temptability. The state of a lover's mind is an exact reflection of his beloved's bodily movement. This is when Sakuntala tries to move out from the place of his meeting of her and the friends. He intelligently observes Sakuntala's gestures and feels convinced that they are meant for him, though he is conscious of the fact that it is natural for a lover to discover his own everywhere. He says,

It is my body leaves my love,

Not I, my body moves away,

But not my mind;

For back to her struggling fancies

Fly like silken banners borne

Against the wind (I, i, 132).
But he is a sensitive lover, one who is deeply in communion with the feelings of his beloved. Otherwise, how could he say, “I am not able to bend this string now with the arrow fixed upon it against the fawns that, abiding with my darling, have taught her those beautiful glances?” (II, i, 3-6). Dushyanta knows fully well that modesty checked the course of Sakuntala’s love, which she neither fully displayed nor wholly concealed. So his longing for her becomes so intense that he can no more turn back from her than water can from a slope. Being full of Sakuntala’s beauty, his mind brims with eagerness to enjoy it but gets agitated because of the inevitable suspense. That is indeed a lover’s state of mind preceding actual union with the beloved and Dushyanta gives the most effective expression to it. It is noticed that Dushyanta goes through a series of transformation. a) from a dreamer into one under the spell of an illusionist b) from one who is spellbound into a realist and c) back again into a hopeless dreamer. In Act VII of the play Dushyanta tells-Marica:

Bhagavan, I married this hand-maid
(Servant—Sakuntala)

Of yours according to the Gandharva rite.

When after a While, her relatives brought her to me,

A complete amnesia Made me disown her and thereby

Offend the reverses sage, Kanva, of your own clan,
Later, the sight of my ring brought
Back to my memory that I had,
Indeed, married his (Kanva’s)
Daughter, All this is mystery tome: could one say,
This is not an elephant,
When its form is seen before his
Eyes was that an elephant?
When it has moved away.
And get convinced that it was by looking at the
footprints
It left behind? Such have been the transitions in my mind.
(VII, i, 31-44)

Dushyanta sees the whole incident-of his marriage to Sakuntala; his
repudiation of her, and the restoration of memory consequent upon the
recovery of the ring, and finally his reunion is a mystery. It must also be
added that Marica, who listens to him attentively, transforms this mystery
into reality.

Again, in Act VI, Dushyanta, looking at the bee in the picture he has
pointed, tells the bee, rather angrily:

Should you touch, O bee!
The bimba-lip of my darling,

-Sweet as a virgin leaf on a tree-

The lip form which I drank delight in love-feasts.

I will put you in bondage in the belly of the

Lotus. (VI, i, 20-26)

Shakespeare and Kalidasa always set themselves the goals of prosperity, peace and joy. They pursue the same end in all their love plays and achieve success which surpasses that of many other ancient dramatists in Sanskrit and English.

Miranda’s and Sakuntala’s quality of love is similar. Elsewhere they see only good in mankind. Though both are of noble birth, it is unknown to them. In the first act of Sakuntalam, one comes to know that Sakuntala was born of an Apsara called Menaka and sage Viswamitra. Miranda and Sakuntala endure suffering for the sake of love. Amidst all trials, they are successful in joining hands with their lovers. Both have great affection towards their fathers. In The Tempest, Miranda’s love at first sight is part of Platonic love convention, as is her belief that Ferdinand is a spirit, and that his manly beauty witnesses to a virtuous nature. “There’s nothing ill can dwell in such a temple” (I, ii, 455). She has the frankness of some of the ballad maidens. She says, “I am your wife if you will marry me. If not
I'll die your maid” (III, i, 73-74). Sometimes her frankness is disconcerting “by my modesty, the jewel in my dower’ (III, i, 53-54), but it is in keeping with the theme of order that prevails throughout the play. Her noble birth is pointedly made clear by Prospero’s elaborate statement. “Thy mother was a piece of virtue” (I, ii, 55) and similarly, her education has been more thorough than that usually given to princesses. Both by birth and breeding therefore she is above question, for by innate disposition and careful nurture, she is virtuous. Not only does she bring new life to him but the “heaven that lay above” (I,ii, 116). Her infancy infuses a new life and a purpose in her despairing father. The superfluous obstacles, hollow as the logs that Ferdinand must carry, which are put in the lovers way by her father are painful to her.

Shakespeare and Kalidasa are great admirers of women and their portraits of women constitute the root and heart of their works. The portraits of women have never been surpassed; women of all ranks and ages from the queen to the dairymaid. In The Tempest and Sakuntalam, they highlight the best qualities of women and their treatment is very similar. Especially in love, their women stand great. The best of artists have their limits in this bright particular region but Shakespeare and Kalidasa would have no such limits. From Cleopatra to Miranda, from Sita to Sakuntala-women are equally at home and have the whole range of feminity at their hands. A certain clear-headedness, frankness in facing
facts and a power of deciding what is to be done are the distinguishing
marks of their women. They remember that they are women; that women’s
hearts are waxen. Sometimes for a moment they break down altogether.
But in public, their courage never fails them. Shakespeare and Kalidasa pay
them high compliment of supposing that they may have knowledge,
shrewdness, wit and courage without ceasing to be wholly feminine and the
objects of desire. In their ideal woman, the heart and head sway equal.

In women alone Shakespeare seems to say the best and in
women alone one finds perfect harmony and balance of the parts of human
nature, which is the basis and first condition of a happy life. Shakespeare’s
and Kalidasa’s love making is highly dignified and at no point it is marred
by extremes of vulgarity and inhibition. Of course, love is a very delicate
and complex emotion to handle. Lesser poets are likely to fail in converting
it into an appeal to the aesthetic sensibility of the reader or spectator. But
great poets like Kalidasa and Shakespeare have undoubtedly succeeded in
such a task and attained the highest place. Their heroines are bashful but
they know both restraint and liberty and also the way to harmonize them.
Whether it is Rosalind, Portia and Beatrice or Kalidasa’s Urvasi, Sita and
Sakuntala, they all prosper along with first flush of love. However, the
course of their love is not always smooth in their dramas. In The Tempest
and Sakuntalam too, lovers face many problems and there is hostility from
parents and relatives. Love, however, conquers all despite separation,
misunderstanding, disguise, magic and even temporary unfaithfulness, ultimately culminating in marriage. Both dramatists have similar idea in the treatment of love and the two dramas are the best examples.

Rather than male characters it is the female characters created by Kalidasa that have attracted the attention of men of taste. Thirteen women stand out prominently in his works, namely, Dharini, Ausinari, Parvati, Urvasi, Indumati, Malavika, Yashapatri, Sakuntala, Priyamvada, Ansuya, Sudakshina and Sita. Among these Dharani, Ausinari and Sudhakshina are of middle age, the rest are in the bloom of youth. Urvasi, being a celestial nymph who never grows old, has been counted among the young. From the preponderance of young women in Kalidasa’s masterly creations, one may presume that the poet was a lady’s man at heart, very susceptible to feminine charms, hence his mind naturally reveled in watching the airs and graces, whims and caprices of the fair sex in youthful exuberance. These women, it may be noted, are not like lifeless figures moulded on a given pattern, but human beings of flesh and blood with an individuality of their own and distinct from one another in mental make-up. Thus, Ausinari is broad-minded and sober, Iravati, is hot-headed and jealous, Dharini is vigilant and patient, Anasuya is thoughtful and practical, Priyamvada is lively and humorous, Sakuntala is pensive and proud, Sita is spiritual and besigned, Malavika is demure and coquettish, Urvasi is humorous and petulant and Yakshapatri is sentimental and languishing. Sakuntala is
serene in mind and unfailing in duty, Indumati is keen in observation and quick in judgement and Parvati is lofty in aspiration and firm in determination. These distinctive traits are brought out effectively in their delineation. From this it does not mean that they have no common points of resemblance. In one respect they are alike, namely loving nature. Those who are just married are whole-heartedly devoted to their husbands, those who are mothers have unbounded affection for their little ones. Most of the women created by the poet’s imagination are accomplished in fine arts. Malavika and Iravati are shown to have mastered the art of dancing to perfection, whereas Anasuya and Priyamvada are said to possess the gift of painting. Many of these seem to have creepers and plants with a tenderness befitting one’s own children. Parvati and Sita, Sakuntala and her friends personally reared the trees of their hermitages by watering them and by digging basins around them. Shakespeare and Kalidasa picture women of great beauty and Miranda is a symbol of ideal beauty in The Tempest. As in the case of Miranda, Sakuntala’s matchless beauty amazes Dushyanta. The presence of such a damsel in a place where no one could at least expect her rouses his curiosity and before knowing who she was, Dushyanta yearns for her, but has doubts regarding prospectus and propriety. However, his vacillating mind is convinced about the correctness of its desire to woo her. Dushyanta’s appearance before Sakuntala and her two friends is so managed as no impression of his being an intruder is created.
The incident of the bee harassing Sakuntala, her shouting for help and Dushyanta walking in this sequence makes the whole scene look quite natural.

It is significant that the seed of mutual love between Dushyanta and Sakuntala is sown in the first act itself. The unsophisticated daughter of Kanva struggles in between bashfulness not known to Cupid before and she could not distrust either the sentiment of love or the character of the lover. In the indescribable change of mind which Sakuntala undergoes at the sight of Dushyanta, the mysterious nature of the effect of love is suggested. Love could exercise its sway inspite of the circumstances that are not conducive to its birth. Her lurking innocence is overpowered by the outburst of passion and mutual attraction between them is born not long after they meet each other.

After their meeting, both the king and Sakuntala had languished with love. Atlast Dushyanta found himself going right towards the bower in which Sakuntala was lodged on account of her love-fever. Dushyanta overheard the conversation between Sakuntala and her two friends Anasuya and Priyamvada. Both Dushyanta and Sakuntala were obviously in love, neither one knew how to tell each other. One of Sakuntala’s friends finally hit upon the idea of sending a love note to the king. As Sakuntala was writing the note, Dushyanta heard her speaking the words aloud:
But day and night in me,
As I yearn for you, cruel one!
The longing sets my limbs on fire
Slender creature!
Love sets your limbs on fire
But me he burns to ashes.
As the day blots the moon completely
Out but leaves the water lily visible. (III, i, 13-20)

He told her of his determination to make her his consort and the head of his household, above of his other wives.

Kalidasa and Shakespeare excel in depicting the emotions of love, from the first suggestion in an innocent mind to the perfection of passion. In The Tempest and Sakuntalam, lovers fall in love at first sight and their love is blind. But in Sakuntalam, before falling in love, Dushyanta thinks about Sakuntala's birth since he belongs to a royal family. Here, one could see a slight difference between Kalidasa and Shakespeare in the treatment of love. Words are inadequate to describe the noblest and the loveliest poetic creation of the love episodes in the two dramas. In delineating love episodes, both of them handle love in the same way. However, whereas in Sakuntalam, Dushyanta loves Sakuntala and gets separated, in The
Tempest Ferdinand loves Miranda, stays and suffers. Nevertheless, the union of the lovers at the end of the two dramas elevates the plays to greater heights.

In order to bring out the realistic characterizations of Ferdinand and Miranda on the stage with a hint of love touch, the play gives high importance to staging. The play was to be carefully staged to cater to the different tastes of the audience. The period in which it was completed before the period of Restoration, was also the most important era. With a view to developing, a liking in his audience for characters, a performance was given at the Black Friar Theatre. When he was in the prime of his career, he was able to give love-sequence realities very perfectly by offering opportunities to the woman characters played by men and boys.

The role of Nature in the development of the theme of love is significant in both The Tempest and Sakuntalam. The love of external nature of Shakespeare and Kalidasa is similar and it is beautifully created in the two dramas. In Sakuntalam, much of its action takes place in sylvan surroundings. The heroine herself is depicted as a child and darling of Nature. There is a bee that teases her and the event serves as an invitation to the hero. Soon after, there is panic in the entire forest because of an alarmed elephant. Creepers, plants, trees, birds and animals are so intimately associated with characters and incidents as to heighten human
feelings in a charming way. From Sakuntala to Kanva, all the inmates of the hermitage live in the heart of Nature. There may have been previous esteem, admiration, and even affection in the play, yet love seems to require a momentary act of volition by which a tacit bond of devotion is imposed—a bond not to be thereafter broken without violating what should be sacred in one’s nature. In *Sakuntalam*, nature creates a favourable atmosphere for love and it increases heat of love in Sakuntala and Dushyanta.

In *Sakuntalam*, nothing but a sight of the beloved can bring relief to the afflicted soul of Dushyanta. His limbs are influenced by the ‘bodiless God’.

Although my darling is not lightly won,

She seemed to love me and

My hopes are bright

Though love be balked ere joy be well begun,

A common longing is itself delight. (II, i, 133-137)

Sakuntala too is seriously indisposed. The Usira salve and the bracelet of loosely hanging lotus-stalks no doubt suggest her ailment owing to heat. But, even in that form, Sakuntala appears beautiful. Whether it is to
add to Sakuntala’s beauty or to Kanva’s pathos or to Dushyanta’s affiliation, Nature is made to play a superb role in the play. As Kalidasa, Shakespeare too in The Tempest gives a similar romantic appeal to the locations, beautiful surrounding areas in an island. All the critics feel that this imaginary island might be an illusion to the island of Bermudas which Shakespeare would have been keeping in his mind after hearing the tales of travellers on voyages. More than everything else, Shakespearian time was a period of new fashions, shows, and cultural activities. People went for adventure in new and fresh lands.

Although Shakespeare and Kalidasa deal seriously with love and its affairs, they never miss to handle the conception of romantic love. The love is at first sight and, appears that, as in all cases of real love, it is at one movement that it takes place. That movement makes it clear that it was love rather than summer that inflames Sakuntala. So Dushyanta says,

With slave upon her breast,

With loosened lotus-chain,

My darling, sore oppressed,

Is lovely in her pain

Though love and summer heat

May work an equal woe,
No maiden seems so sweet
When summer lays her low. (III, i, 148 – 150)

To Dushyanta, Sakuntala’s emaciated face, waning complexion and dropping shoulders are all due to love’s torment, as a result of which she looks both pitiable and charming, like the ‘madhavi’ creeper touched by the wind that dries up leaves. Simplicity of nature prompts Sakuntala to disclose her feelings to Priyamvada and Anusuya in such clear words as: “Friends, from the very instant the pious King, who guards our hallowed forest, met my eyes….. my love for him has reduced me to this plight” (III, i, 109) The device of a love letter fits into this amorous situation and gives to the anxious friends the hope of accomplishing the desire of Sakuntala. In fact, Priyamvada has rightly inferred from the tender looks of Dushyanta that he was enamoured of Sakuntala and hence wasting away in sleeplessness. Dushyanta says, “True it is that I have become just so” (III, i, 116). When Dushyanta hears Sakuntala apprehending a refusal even after a love letter reaches him, he compares himself to a man who is sought by fortune, thereby suggesting that his refusing Sakuntala would be as much impossible. Her glance was loving—but’t was not for me; her step was slow ‘twas grace, not coquetry, her speech was short to her detaining friend, in things like these love reads a selfish end! (II, i, 134).
Kalidasa's ideas about woman are neither adulatory nor cynical, but appreciative and sensible. With a lively touch of sympathy and realism, they manifest his quick perception of her excellence and just appraisement of her as an indispensable companion to be loved and protected by man. He does not expect of her to hold the golden sceptre or to wield the iron rod or to enter politics or to engage in business or to step into a profession. These are the duties which exclusively belong to man and make up his public life. But there is also another side to his life which is private and where woman plays a highly important role. It constitutes his inner world, which she illumines by her sweet, virtuous, and loving presence. She is the queen of his household, which she transforms into a genial home for him, where his soul, wearied with strife and struggle hurry and bustle, delights to nestle in for relief and narration. Her natural inclinations lie in the direction of fine arts and there she cultivates not to win popular applause but to develop a sense of symmetry, beauty and proportion, so that she may give her surroundings a pleasing orderly look and fill them with sweetness of voice, of thought, and of manner. She is his truest friend who rejoices in his joys and grieves in his sorrows and mingle her own soul with his. Love is only an episode in the life of a man, but it is the entire history of woman's life. When that love which is all-in-all to her, which vivifies her very existence and makes this world liveable to her, is destroyed, she has no desire to continue in this world. She takes the veil, retires into solitude and seeks to
hasten her end by severe self-denial. The only thread that supports her life is the child of her womb, whom she must save at all costs like a deposit pledged with her by her husband.

In short, according to Kalidasa, to feel, to love, to suffer and to devote herself will always be the best of woman's life. Her greatest glory is her high estimation of her husband and her supreme pleasure in the happiness of her family. Spending time together is absolutely essential in a marriage and what is more important is that the couple enjoy each other's company sharing real interest enhances the love between them. Though she is the weaker sex, there is more force in her looks, more power in her tears than in man's argument. The sharp words of Kanva's disciples failed to make even a rift in the clouds that had gathered over the memory of Dushyanta on account of Durvasas's curse, but a single tearful glance of Sakuntala, reflecting the turmoil of her soul, penetrated those clouds and caused a stirring in his conscience. Shakespeare and Kalidasa portray women in a similar way and they create a separate world where they live by themselves and this world is very favourable to the lovers.

The Shakespearean world is impressed, as a whole, with an unmistakable joy in healthy living. This tells, as a pervading spirit, a contagious temper, not as a creed put forward, or an example set up. It is as clear in the presentment of Falstaff or Iago, as of Horatio or Imogen. And
nowhere is it clearer than in his handling of the relations between men and women. For here Shakespeare's preferences and repugnance are unusually transparent; what pleased him in the ways of lovers and wedded folks he drew again and again, and what repelled him he rarely and only for special reasons drew at all. Criminal love, of any kind, holds a quite subordinate place in his art, and, on the other hand, if ideal figures are to be found there, it is among his devoted, passionate, but arch and joyous women. Love is a passion, kindling heart, brain, and senses alike in natural and happy proportions, ardent but not sensual, tender but not sentimental, pure but not ascetic, moral but not puritanic, joyous but not frivolous, mirthful and witty but not cynical. Lovers commonly love at first sight and once for all. Love relations which do not contemplate marriage occur rarely and in subordination to their dramatic purposes.

The love theme of Dushyanta and Sakuntala can hardly be traced in the Vedic literature. The Satapatha Brahmana refers to Dushyanta and Bharata as the performers of sacrifice. The name, Sakuntala occurs many times in the thirteenth book; of Brahma in the context of horse-sacrifice. The Mahabharata, the Bhagavata and the Padmapurana describe the theme of love between Dushyanta and Sakuntala in detail. But the sixth and the seventh acts of Sakuntalam are the poetic creations of Kalidasa.
Kalidasa’s and Shakespeare’s heroes in the two dramas are a King and a prince respectively. They equally stand for their love at the end of the plays. Dushyanta is a mighty king, the light of the race of Puru. ‘The speed of his chariot and the vigour of the chase prove his undaunted manliness. In the eyes of the charioteer, he is, as it were, the ‘Pinaka-wielder’ (Lord Siva) (I, i, 3). He is an embodiment of strength and valour, the true characteristics of a Kshatriya. He is of such extraordinary physical features as would make him look handsome without any special modes of decoration, quite so even in his affiliation. In the appreciation of the beauty of the ascetic maidens, he shows himself out as a man of taste. It is very well indicated by his words, “the garden-plants are well surpassed by the woodland creepers” (I, i, 61). He admires the ascetic maidens and as their guest, conducts himself in the most worthy manner. He reciprocated the warm feelings of welcome expressed by the maidens with the gentle observation that the rites of hospitality were already performed by their good and sincere words. His love for music and painting reveals his artistic sensibilities and, like all the fine feelings, they render him worthy of true love. Dushyanta distinguished himself as a lover. As one reads through the play, one is apt to consider him admirably suited the love of a lady like Sakuntala, forgetting that he is already married. Two considerations not only avoid the impression of staleness in his love but also colour his amorous conduct with thrill and freshness. The second one is the mastery
with which Kalidasa sketches him as a handsome, valiant, dignified monarch. The vigorous drive and breakneck speed in chasing the deer are indications of a daring heart and a dynamic body, both of which are so essential for a manly approach to an affair of love with an exquisitely charming maiden. Dushyanta, though married, his love for Sakuntala is boundless. Even Ferdinand in The Tempest may have had previous experience of fleeting inconstant love of other women. Ferdinand seems to allude to it in the following lines,

Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too delight ear, for several virtues
Have I liked several women' never any
With so full soul, but some defect in her
Did quarrel I with noblest grace she owed,
And put it to the foil; but you, O you.
So perfect and so peerless, are created
Of every creature's best. (II, i, 39-48)

The confession above, which does credit to his generous heart, marks the height of his sincerest admiration for Miranda. It is a noble
souled love that he offers to her, so different from the love he had exchanged with other women previously. It is the most ardent and sincerest devotion to the ideal women, who at once touches his heart and imagination. Naturally, he cries,

Hear my soul speak

The very instant that I saw you, did

My heart fly to your service, theme resides

To make me slave to it: and for your sake

Am I this patient log-man. (III, i, 61-65)

The humiliation of bearing logs, which he would have otherwise felt very strange, is no humiliation to him when he knows that he has Miranda's kind sympathy and even her companionship. The log bearing business is a test for Ferdinand's love for Miranda. He stands the test well and Prospero is quite satisfied. When Miranda beholds Ferdinand, her first exclamation is,

What is't? a spirit

Lord, how it looks about!

Believe me, sir,

It carries a brave form,

But it's a spirit. (I, ii, 409-411)
It is not yet love. It is simple admiration. The next step is sympathy. Her sympathy is awakened when Prospero makes a too severe trial at Ferdinand. Her love is finally the outcome of her admiration and sympathy. Shakespeare's famous love sonnet begins with a touching role of love.

Love is not love
Which alters when it affection finds
Or bends with the remover to remove
One, it is an ever-fixed mark,
That looks an tempest,
And is never shaken. (Seshadri, 3)

So poetic, highly imaginative, more than everything else, very classic and touching are these to the hearts of every lover. Since almost, all the romantic comedies begin with a note of romantic elements like beauty, love-thoughts, too much of the deepest love-feelings and even sometimes with meadows, valleys, hills. John Keats and Shelley and all romantic poets of eighteenth century tried their hands on poetic field. Shakespeare was a heir of a rich tradition of intellectual speculation about the nature of love. It dated back to Plato, and in its Christian expression, St. Augustine, but the most immediate source was the neo-Platonism of the Italian Reniassance.
All the other comedies of romance used to have the same basic elements of romantic love. For example the young lovers see each other and immediately fall in love. In The Tempest and Sakuntalam the theme of love, remarkably well developed by the dramatists in the most artistic manner, turns to be a fountain of aesthetic delight. In both plays, one could come across such materials as physical beauty, youth, ornaments, decoration, music, painting, incidents of humour, pathos, passion, love, suffering, sacrifice, separations and reunions—all are skilfully woven into the texture of the play along with dramatic devices and supernatural elements, allowing passions to develop into pure love and thereby rendering them rich in delight and great in appeal.

The common identity of mankind is repeatedly illumined in Kalidasa’s and Shakespeare’ works. In them the essential simple feelings attain an added elevation, tenderness, beauty and luminosity. In The Tempest and Sakuntalam both have similar attitude in this regard. Sakuntala is too affectionate and she grows under the loving care of a great sage Kanva. She looks upon him as her father, with an unbounded filial love. She is conscious, even at the weakest moment of her erotic susceptibility, that she owed a duty to him. However, she yields to the power of her own impulse and to the persuasion of her lover regarding Gandharva marriage. Perhaps she hopes to get the approval of her affectionate father. Her expectation comes true and she receives the
blessings of Kanva for the alliance courted in secret and feels relieved of
the anxiety.

When the time of her departure comes, Sakuntala is deeply
distressed with the thought of leaving Kanva. Some critics opine that
among the literary works, drama is more beautiful, among the dramas
Sakuntalam, in Sakuntalam the IV Act and in the IV Act IVth scene is
more touching because it speaks of Sakuntala taking leave of her father
Kanva before going to her husbands house. In this context the advice of
sage Kanva to his foster-daughter, Sakuntala, on the eve of her departure to
her husbands's palace, may be remembered. He says:

Oh Sakuntala! Serve your
Parents-in-law and elders treat your
Co-wives as your Friends do not
Quarrel with your Husband even when
Wronged by him be kind to all the
Servants do not be proud of your good
Fortunes and these are the hall-marks
Of an ideal wife. (IV, i, 146-150)

She asks, "Removed from the lap of my father, like a young sandal
tree rent from the slopes of the Malaya, how shall it exist in a strange soil?"
(IV, i, 175), during her happy event of her reunion with Dushyanta in the hermitage of Marica, she thinks that her father should be apprised of the fulfilment of all her wishes. Thus, Sakuntala’s attachment to Kanva has been deep and enduring.

In *The Tempest*, Miranda is too obedient and affectionate to her father Prospero. While she puts up a strong plea for Ferdinand’s innocence, she is not forgetful of her duty to her father. A daughter who deeply appreciates and esteems her father’s care and affection, she preserves an exquisite balance between her duty and her love. Prospero educated Miranda and he dedicated his life only for the sake of her daughter. Even the log-bearing test is to prove his choice of a right match for Miranda. At the end of the play, he enjoys seeing the lovers playing chess. It was just good luck that Prospero and Miranda reached the island, where Prospero educated Miranda and applied himself to the study of his art. The advance of age and the experience of adversity developed Prospero’s character and his love for Miranda is boundless. He lives almost for her alone. He says, “I have done nothing but in care of thee, my dear one: thee, my daughter”(I, i, 16-17).

His love for her cheered him in his darkest hours and gave him strength to endure his heaviest burden. He addresses her in the tender language. She is to him a ‘loved darling’, ‘dear heart’, ‘a rich gift’, ‘a third
of his' own life of whom he says to Ferdinand, "O, Ferdinand, do not smile at me that I boast her off, for thou shalt find she will outstrip all praise, and make it half' behind her" (IV, i, 7-10).

The proudest and happiest moment of his life comes when he sees the consummation of his wishes in the love of Miranda and Ferdinand. 'My rejoicing', he says; at nothing can be more'. Miranda surprises Prospero by her sudden spirited opposition. She says, "What my foot my tutor!'(IV,i,42). Later she meets Ferdinand, assuming that Prospero was "safe for these three hours" and disobeys his father by revealing her name to Ferdinand. In the scene alone one can see Miranda's disobedience towards her father but love is the same.

The heroes of Shakespeare and Kalidasa are steadfast in their love. They are brave and impulsive. Ferdinand starts making love to Miranda inspite of the presence of her father and straightaway offers to make her the queen of Naples. Like an impulsive youth, he does not bother whether there is likely to be any opposition to his fond wish or whether Miranda is a free agent. Prospero observes that love matters are proceeding too fast, "But this swift business, I must uneasy make, best too light winning, make the prize light" (I, ii, 450-452).

Love has a more potent magic than Prospero. If one supposes that Prospero's magic is responsible for the awakening of love between
Ferdinand and Miranda, one will soon find that love has a quicker pace than his magic and defies all Prospero’s prudent calculations. Love remains the most human and natural, not magic. Ferdinand possesses courage and manliness that no less distinguish him than his good looks. With his chivalrous sense, he would have been incapable of doing any violence to the old and venerable Prospero. One may believe that he is blinded by the passion of love. But Prospero’s insult is too galling to the young. Magic paralyses Ferdinand physically, but love as a more powerful magic conquers him. Ferdinand confesses:

My spirits, as in a dream, are all bound up
My father’s loss, the weakness which I feel
The wreck of all my friends,
Nor this man’s threats,
To whom I subdued, are but light to me
Might I but through my prison once a day
Behold this maid! All corners else O’ The earth,
Let liberty make use of; space enough
Have I in such a prison. (I, ii, 484-499)

Ancient Indian tradition has always laid emphasis not only on the importance of human action but also on its purpose, as borne out by
maxims like "prayojana manuddisyana mando pi pravartate"— that is (without a purpose in view, even a fool would not exert himself) of the famous Mimamsaka Kumarilabhatta in his Tantravarkita. All sastras do not fail to mention their purpose. Accordingly, Sanskrit Poetics (Alankarasastra) too deals with the purpose of literature or of poetry (Kanya). It is invariably mentioned in the beginning of the treatises concerned. For example, Bhamaha, said to be the earliest critic (Alankarika), states that the purpose of good work is the acquiring of "the ability to realize Dharma, Artha, Kama and Moksa" (Rajan 12). Under the circumstances, it can be discerned that Kalidasa weaves into the colourful texture of his plays, the values of life and renders their realization by the Sahrdhayas or connoisseurs possible through poetic means which are attractive, enlightening and enrapturing. In his Sakuntalam, as in his other works, Kalidasa upholds the said values in a very effective, sublime and suggestive manner. Love is the prevailing theme in the play Sakuntalam because love is immortalized there as a spiritual power. The Abhijnana Sakuntalam, the last of the three plays of Kalidasa "Certainly represents the perfection of Kalidasa's art, and may justly be assumed to belong to his latest period of work" (Batra 32). It looks as if Kalidasa is interested in glorifying the charm of youth and the power of passion in the Malavikagnimitra, making it a prelude to their sublimation as the purest love in his Sakuntalam.
In *Sakuntalam*, it may be assumed that King Dushyanta reveals his identity to Sakuntala and her two friends through the signet-ring. Of course, he came to know enough of Sakuntala to consider her and himself as worthy partners in a marriage that should have had the sanction of authority. Each knows other, and in such mutual knowledge lies the rise of the keenness for union. Dushyanta is obliged to go away leaving Sakuntala and it is painful to him. He cannot divert his mind from her. His body moves, but his heart runs back, like the silken cloth of a banner carried against the wind. The unity between man and nature is well conceived and appropriately expressed in the first act. Physical beauty is depicted with skill and dignity and impingement on human minds is exemplified by Dushyanta and Sakuntala, who under its influence yearn for each other, and there is union between them, "When Shiva's anger burned the tree, of love in quenchless fire, did heavenly fate preserve a shoot, to deck my heart's desire?" (III, i, 158).

The beauty is served by an uncontrollable passion, but in the long run passion cools down and beauty surviving its paraphernalia acquires of an enduring value of pure love in the end.

The recollection of Sakuntala's beauty and her blandishments is the fascinating occupation for the King. In his opinion, Sakuntala is the very ornament of the hermitage, a matchless creation of the loveliest of women.
Her tender looks at him, her slow movements, her smile as if due to some causes other than love, the indication of her unwillingness to leave the place, all these he construes in his own favour and comes to the conclusion that Sakuntala is in love with him. Though innocent, Sakuntala too must have clearly understood Dushyanta’s intentions indicated by the sweetness of his talk and the chivalry exhibited by him. Love’s language is indeed the sweetest and the most delightful. Kalidasa is really a master in the proper use of such a language. In Act III, Sakuntala and Dushyanta suffer the excruciating pangs of separation and towards the end of the drama there is the thrill and rapture of reunion. These two states of love are marvellously depicted by Kalidasa. He has traced here not only the fulfilment of a longing for union, but also the birth of a prelude to an enduring love through suspense and suffering. Though inflamed by love, Sakuntala would not allow herself to transgress modesty. She counsels it to Dushyanta also at one stage. Thus, intelligence and modesty take away the blindness from her passions and give them the meaning of love. But its charm is retained through innocence and frankness.

In the face of such an ordeal, Sakuntala does not meekly submit knowing that Dushyanta is quite firm in the denial of marriage to her. She thinks of denial of pleading for herself with courage. Reluctant to address him as ‘my noble Lord’ (V, i, 186) (aryaputra), she changes over to, ‘O Son of Puru’, (IV, i, 186) (Paurara), and declares that it is unbecoming of
him to reject her having beguiled her previously by taking advantage of her open-heartedness. She tries to produce before him the signet-ring which he gave to her as a token. But, unfortunately, it is lost. She gives orally instances of his past intimacy with her as evidences, but does not succeed. In utter indignation she calls him "a wicked man" (IV, i, 188) (anarya). Sakuntala reminds Dushyanta of his marriage with her by reciprocal consent and asks him to receive her. The compulsive persuasion of Sangarava, Gautami's intercession and the forceful pleadings of Sakuntala herself fail to prevent her repudiation by Dushyanta. Dushyanta's forgetfulness may be based on Consolidation Theory. In their critical discussion on Consolidation Theory and Retrograde Amnesia, Hilgard Alkinson and Rita say,

There is increasing evidence that once new information is entered into LTM (Long Term Memory), a perisol of time is required to Consolidate and he firmly recorded in the Memory. This idea, which had been called Consolidation Theory, proposes that changes in the nervous system produced by learning are time-rependent, that is, the memory space must under go a consolidation phase during which it is unstable and vulnerable to obliteration by interfering events. If the trace is in any way disrupted during this period, memory loss occurs. (241)
Therefore, Durvasas’s word of curse is not a curse in the literal sense of the word curse (sapa), but in the metaphysical sense that it acts as a curse. Any how the curse comes upon her as a terrible stroke of cruel Destiny. She feels “She is made to appear a wanton woman, who, trusting Puru’s race, puts herself in the hands of a person who has honey in his mouth, but poison in his heart”(V,ii,116). Scorned and abandoned, even by Sarngarava and Saradvata, she ‘stands alone shelterless’. However, in such a predicament, who should come to her aid? It is her heavenly mother Menaka who takes her and enables her to reach the holy abode of Marica and stay there.

The heroines of Kalidasa and Shakespeare are very strong in taking decision for the sake of love. In The Tempest love is not smooth and love fully blossoms in the scene in which Ferdinand carries log. Miranda offers to carry the logs for him and begs him to rest for a while. The idea of service enters into true love that is capable of self denying and self-effacing. In their love both are imbued with the idea of service. One may say, that she possesses in herself all the ideal beauties that could be imagined by the greatest poet of any age and of any of country. With unbounded powers, might and majesty of genius, Shakespeare makes her character wonderful. Her last words in the play wonderfully reflect her nature. Her ‘brave new world’ has been thought to carry overtones of irony since it refers to an usurper and two would be murderers, but they have
been changed by repentance to a state of grace. The words spoken from an innocent heart enshrine, as in a crystal, the meaning of the play. She saw only the beauty of a divinely ordered human society, formerly, but now she is informed and transfigured by the virtue of Prospero’s island. The civil state, and not the ‘world nature’ however paradisal, is ordained for mankind. Ferdinand has the attributes of the conventional courtly lover (in the platonic mode). For him, Miranda is composed of every creature’s best. His slavery is endurable because of her presence. He professes with extravagant vows his love for her. When he expresses a hope for ‘quiet days, fair issue and long life’, his thought implies stability of mind rather than volatility of emotion.

The end of Act III marks the consummation of the passionate love between Dushyanta and Sakuntala and the exit of Priyamvada and Anasuya under a pretext facilities it. Dushyanta addresses Sakuntala with the sweetest and the most flattering words.

It is believed that the proper norm of the human sexual relationship was the marriage. Sexual bribe was not just an normal but a uniquely precious thing. The romantic idealization of sex and its opposite pole of sniggering lewdness are to be strongly opposed. The poles were connected by an axis: the mistaken dualism of body and soul. Sexual desire should be neither repressed nor sublimated because it would no longer be a base
passion. That is why he assures her of the propriety of a secret marriage (Gandharva vivaha) and what follows is suggested in words like... “The nectar of your lip, O fair one, is gently stolen by me thirsting for it, as the honey of the fresh and untouched flower by the bee (III, i, 18-19)” and so on.

Love in union reigns in Act III. The bank of the Malini and the gentle breeze are good excitants and the presence of the Vidusaka Priyamvada and Anasuya for sometime and their departure from the scene of the union of Dushyanta and Sakuntala later suggest the fulfilment of love (Sambhoga-singara). What begins as physical attraction and as the outburst of passion is made to take the right step towards union and enduring love subsequent to the internal of separation between Dushyanta and Sakuntala after Act I. Kalidasa illustrates how liberty and restraint have received the sanction of moral and religious law. She also shows that a harmony could be achieved by an expression of true liberty amidst situations that call for restraint. In other words, the liberty of flesh finds its meaning only when it is fused with the restraints of duties and obligations, social and moral in the result of which is the life of a recluse. At the same time, Kalidasa has attempted to prove that the householder’s life of liberty fused with restraint is not at all in conflict with that of a recluse expressed in detachment. He conceives a harmony between liberty and restraint, which is best illustrated in childhood, youth and old age, the apparently
conflicting stages determined by their biological, psychological, social and spiritual implications. Hence he introduces domestic and also the ascetic setting in both the beginning and the end of the play. Sage Kanva's fatherly feelings are as genuine as those of any confirmed father. He affords shelter to the maiden, who is a mother in prospect, and Marica gives refuge to the mother who was, in a sense, an erring maiden in retrospect. Here she is blessed by both Marica and his wife Aditi, the divine couple representing the ideal of love realized through marriage and also the liberty of the soul in 'tapasya' (meditation).

So it can be said that Kalidasa, as a lover of good things of life and a believer in the efficacy of austerities and devotion, has shown in the most artistic manner how the cravings of the flesh and restraint both could be resolved into the ideal of true love. Hence, in his play, passion evolves itself into pure love, through the penance of suffering and sacrifice. It is in this context that one can see the poetic genius of Kalidasa. He picks up beautiful forms, admires them and allows them to be enjoyed. He knows that their fulfilment does not lie in physical enjoyment only, but in spiritual sublimation through penance. So the theme is suffering, disappointment and self-sacrifice as a result of which the delusion of the flesh makes room for a vision of true love. He has depicted the beauty of forms and the charm of passions in a masterly way. A direct expression of gratification falls short of the goal of art. So the poet moves to a different plane. He
combines passionate love with suffering in forced separation as a result of which the nobler impulses are released and spiritualized. He depicts the suffering of the lovers in as beautiful a manner as their happiness in union and thus has deservedly earned for himself the title of a poet of love.

According to Shakespeare and Kalidasa womanhood is very holy. In The Tempest and Sakuntalam, women are portrayed as symbols of chastity and purity. In love they outshine one another. They are paragons of innocence and modesty. Both Miranda and Sakuntala are very simple but constant in their love. In Shakespeare all the elements of womanhood are holy, and there is the sweet, yet dignified feeling of all that perpetuates society. The sense of ancestry and of sex, with a purity unassailable by sophistry, rests not in the analytic processes, but in that same equipoise of the faculties, during which feelings are representative of all the past experience-not of the individual only, but of all those by whom a woman be educated. Shakespeare and Kalidasa knew that the blessed beauty of the women's character arose not from any deficiency, but from the more exquisite harmony of all the parts of the moral being constituting one living total of head and heart. They have drawn it, indeed, in all its distinctive energies of faith, patience, constancy and fortitude seen all things in and by the light of the affections. Miranda's first sight of Ferdinand arouses a similar awe: I might call him, A thing divine, for nothing natural, I never saw so noble (I, ii, 418-420).
And the climax comes as Miranda looks up from her game of chess and sees the assembled group. "O Wonder! how many goodly creatures are there here! how beauteous mankind is! O brave new world, that has such people in’t" (V, i 181-184).

It is one of Shakespeare’s greatest achievements that he can show the co-existence of opposed attitudes, making us aware of the tension between them. Miranda’s naïve innocence and Prospero’s mature wisdom are both parts of the truth.

The manner in which the lovers are introduced is equally wonderful, and the same judgement is observable in every scene, still inviting and still gratifying like a finished piece of music. Miranda, possesses in herself all the ideal beauties that could be imagined by the greatest poet of any age or country. The high poetic powers of Shakespeare point out so much as to illustrate his exquisite judgment. Miranda’s portrayal is the best example one can see:

No harm

I have done nothing but in care of thee,

Of thee, my dear one, thee my daughter, who

Art ignorant of what thou art, naughty knowing

Of Whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father. (I, ii, 15-21)

In the above lines, Shakespeare establishes Miranda's instinctive unselfishness and innocence, and Prospero's love for her, blended with a protective authority and his magic power. Shakespeare and Kalidasa have got a vast knowledge of human nature and generally of the great laws of the human mind. The picturesque power displayed by Shakespeare and Kalidasa could be equalled only to Milton and Dante. The power of poetry can be felt by Prospero's words to Miranda: "One midnight, fated to th' purpose, did Antonio open, the gates of Milan; and I'th dead of darkness" (I, ii, 53-55).

Prospero sees Ferdinand and wishes to point him out to his daughter, with scenic solemnity. Something is to appear to Miranda all of a sudden. It is under such circumstances that Prospero says in a tone, inviting his daughter's attention: "The fringed curtains of thine eye advance, and say what thou seest fond" (III, ii, 42-43).

Turning from the sight of Ferdinand to his thoughtful daughter, he is struck by the downcast appearance of her eyes and eyelids. The most familiar objects in nature present themselves in a mysterious point of view.

Shakespeare's comedies end in marriage, as his tragedies end in death, and witnessing the 'strange capers' in which his lovers find
themselves entangled providing the audience with a good deal of enjoyment. The origins of the pattern of 'courtship leading to marriage' as a basis for comedy go back to the ancient patterns of fertility, regeneration and life continuing to the next generation. Love of one's fellow men, family and friends, although not as central as love between man and woman, is nonetheless dealt with. The picture drawn for us of the relationship between Ferdinand and Miranda is a touching one. Although the lovers fall in love at first sight, the importance of self-awareness and self-knowledge is emphasized. Nothing permanently unpleasant happens to either of them. All are allowed a happy ending in the play The Tempest.

Similarly, in Sakuntalam the motif of love is sustained more through Sakuntala than through Dushyanta. Her love is rooted in trust and innocence, whereas Dusytanta's is in individual conviction combined with royal indifference and sophistication. In the beginning, its mutuality is based on the surging passions of lovers, but in the end as a result of their suffering, it revolves itself into an ideal in which the lovers are rolled into one. Love is not smooth in both dramas. After their agony, lovers prove the outcome of true love and its strong influence. In Sakuntalam Kalidasa evinces keen interest in Sakuntala's beauty and youth and endows her with lovable qualities. He subjects her to a crucial test and prepares her for the eventual suffering.
Though Dushyanta leaves Sakuntala in lurks, Sakuntala, the dutiful woman is prepared to undergo suffering. It is said that king Bhojanaja asks Kalidasa to modify the story of Sakuntala so that she would not experience much mental agony. Even the actress playing the role of Sakuntala is also for some changes. Any how Kalidasa is determined to present the same story. He prays to the Goddess Saraswathi to bless Sakuntala so that she becomes immortal in the history. Finally she wins laurels for herself and for Dushyanta.

In The Tempest, Ferdinand and Miranda suffer owing to Prospero’s acid test to carry logs. Though Prospero wishes to bring love between them, he finds that they are so quick that as soon as they are in love, they seem to be getting free of Prospero’s influence and interference. They would better like to shape their own destiny independently of Prospero. Prospero is quite happy at the result, but is afraid that too easy winning may make the prize cheap. He, therefore, wants to test the constancy and sincerity of Ferdinand’s love. Hence, the idea of imposing of the hours that Prospero spends on study. Miranda steals to Ferdinand while he is engaged in carrying logs. The task is the most unpleasant to Miranda. Apart from love and suffering, her sympathy is prompted by Ferdinand’s distress. With her womanly instinct she sees at once that Ferdinand is not used to this thing. So she says: “It would become me, as well as it does you! and I
should do it, with much more ease! For my good will is to it, and yours it is against” (III, i, 28-31).

Sympathy in suffering is a great solvent. It stirs the depths of Ferdinand’s heart. “If you’ll sit down, I’ll bear your logs the while: pray, give me that; I’ll carry it to the pile” (III, i, 23-25).

That has an exquisite touch. Her sympathy, so tenderly and candidly expressed, touches Ferdinand into grace and nobility. Hence suffering offers a wonderful chance to them to prove their true love.

In the same way Kalidasa has immortalized Sakuntala, making her great in suffering and sacrifice and in turn, Sakuntala, with the artistic perfection of her character, has immortalized Kalidasa. In his preface to the edition of the Sakuntalam, Monier Williams writes, “The Sakuntalam is acknowledged... to be the masterpiece of the great Indian poet” (Rajan 42).

In the development of love, Shakespeare and Kalidasa show the seed of passion blossoming forth in the exquisite charm. Youth can bear true love as its finest fruit, but only through the hard ways of penance and devotion. The philosophy of love, as suggested in The Tempest and Sakuntalam, is in a nutshell, a fulfilment of the poets’ love of philosophy. Accordingly, love means to them an ideal union of hearts emanating from
the chastening of feelings and effacing oneself in suffering and sacrifice. Both plays convey it in the most delightful manner.

In *Sakuntalam* the first union of Dushyanta and Sakuntala holds out a prospect of surprising developments. One wonders what is going to happen to the Gandharva marriage of the two, but the theme proves to be an indication of an impending disaster. How can a husband forget a lawfully wedded wife? It does happen in the case of Sakuntala who is now a prospective mother. So fear enters her heart. The situation is aggravated by a curse by Durvasas and the thought of its consequence adds to the uncertainty of Sakuntala’s future. However, there is a ray of hope. The token ring assumes the utmost importance as the would-be saviour of Sakuntala. But neither she herself nor anybody else excepting Anusuya, Priyamvada knows anything about the curse of the ring. But who can alter what Destiny wills? The ring itself is lost. So, with the curse and without the ring, Sakuntala’s suffering continues until they meet in the hermitage of Marica. Their suffering is of the order of a great penance.

The fulfillment of the artistic value, ‘Kama’ (lust) and its sublimation as a supreme lies in the artistic excellence centering on Sakuntala. Kalidasa does ample justice to this ‘rasa’ (emotion) and an aesthetic delight of a supreme kind, can be seen from details pertaining to that experience. There is physical attraction, combined with passion against
the background of an entire set-up of animate and inanimate nature. Dushyanta and Sakuntala are allowed the liberty of union in the beginning of the play, but there is a restraint. Moral considerations such as obedience to elders in the case of Sakuntala and self-examination on the part of Dushyanta are set in. Apparently, these considerations do not conflict with the youthful liberty since the dramatist has tried to harmonize them in the 'Gandharva marriage' which, as Tagore has remarked "had the wilderness of nature joined to the social tie of wedlock" (Bhat16). In The Tempest after the acid test, Prospero being satisfied with Ferdinand, formally introduces Miranda to him. Prospero, however, warns him to be careful to preserve the chastity of Miranda till they are married “with full and holy rite”; otherwise their married life would be full of hatred and discord. Ferdinand takes a solemn vow to follow his advice. Prospero celebrates the betrothal of the young couple and he calls up his spirits to play the masque of Juno. The betrothal of Ferdinand and Miranda is a long step forward towards the successful completion of Prospero’s plans. Miranda will not only inherit Milan, but will also be the queen of Naples.

Separation and reunion of the lovers are similar in The Tempest and Sakuntalam. In order to test the purity and the constancy of the love of Dushyanta and Sakuntala and that of Ferdinand and Miranda, it is necessary to separate them for a pretty long time and then reunite them. In Sakuntalam separation is effected by the curse of an irascible sage. This
curse is to terminate when Dushyanta sights his own ring given once to her in token of their union. But the period of separation has to be prolonged through its inadvertent loss in a stream of water.

Kalidasa is good at delineating 'rasas' (emotions) but what distinguishes him from other poets is his poetic ability to exercise restraint both on his thoughts and emotions particularly 'love' which is worthy of attaining the highest state as 'srangararasa' (ecstasy). In Kalidasa's masterly handling of the emotion of love, obviously Dushyanta and Sakuntala provide its sum and substance. Dushyanta's refusal to receive her when she stands before him is brought out most pathetically in Act V. The King's excruciating grief at the recognition of Sakuntala through the sight of the ring and at the gross injustice he had unwittingly done her are effectively portrayed in Act VI. At the end of the play he is able to recall his marriage to her at the hermitage. The sight at the ring has lifted the mad delusions obstructing his memory. He is sorry that he has repudiated her. The noiseless reunion of the lovers in the hermitage of Marica is blessed by the benign sage Marica in words that suggest a blissful relationship in which the lovers, all passion spent, are calm of mind: "Here is Sakuntala, that virtuous wife, here the fine son, and here your Majesty, faith, Fortune, performance – the three, Most happily have come together" (VII, i, 29).
Dushyanta and Sakuntala embrace lovingly and Dushyanta takes his son Bharat and his beloved wife Sakuntala back with him to his Kingdom. India got its name Bharat from the brave prince who was the symbol of the union of true lovers and went on to become one of the greatest kings ever. Dushyanta, Sakuntala and their son leave for Hastinapura on Indra’s chariot. The play ends with the reunion of lovers.

Similarly, in The Tempest, although Ferdinand proves so good repeatedly, Prospero warns him not to spoil Miranda’s virginity till they are married. He wants them to be separated for a while. This may also be Ferdinand’s final test to fully establish his good intention. Prospero, it must be remembered, is the source from which all civil authority on the island flows. Apart from being Miranda’s father and teacher, he is also the moral and religious teacher of the island. Ferdinand also proves reasonable, self-controlled and creative. This is what Prospero expects of him. Shakespeare’s romance highlights the virtue of royal children. Miranda offers love to Ferdinand in a forthright manner, while Ferdinand vociferously proclaims that his desires are under his control; Miranda’s beauty is so exquisite that it abates instead of increasing his sexual appetite. Virginity has always been associated with magic power. Shakespeare uses magic power to compare the unchastity of the natural man and the man of superior nature in the form of Ferdinand. To Ferdinand, suffering and separation are sacred and his attitude wins for him.
the fruit of good. At the end of the play, Ferdinand is playing chess with Miranda and tells his father that he chose her as his wife in his absence. All warmly greet the lovers and they unite happily.

In this way, this chapter has revealed the uniformity in the treatment of love in the two dramas. Shakespeare’s *The Tempest* and Kalidasa’s *Sakuntalam*. Both of the dramatists possess great natural gifts and virtues. Their knowledge is encyclopaedic. Both of them greatly and decisively have influenced the world of thought and action through their tremendous writings of dramas.