CHAPTER - V

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To both English and Sanskrit fields of drama, Shakespeare and Kalidasa have contributed their might and a thorough study of their two dramas, The Tempest and Sakuntalam, proves that their works have got a universal recognition and also that both of them play a significant role in achieving literary greatness by their marvellous writings. The great portrayals of characters and thematic expressions in their dramas have made them immortal. The analysis of the two dramas proves that they are homologous in many aspects. It also proves that both the theme and the technique have many things in common. As accomplished literary personalities, Shakespeare and Kalidasa have effected a perfect fusion of theme and style.

Another pervading note of the dramatists is their love of external nature. Their knowledge of nature is not only sympathetic, but also minutely accurate. They reveal the glowing aspects of nature and do with their pen what the landscape painter does with his brush. Apart from the picturesque description of nature, they have taken cognizance of the effect that it has on the moods of lovers and given faithful expression to their thoughts and feelings. They are gifted with a keen, critical and appreciative eye which visualizes at one glance the essential features of any landscape.
The word-paintings, scenes and objects are not stereotyped descriptions of nature, not mere imitations of the older but original, strikingly new, and for ever fresh. They look steadily at things for themselves and record carefully what they have seen. Such a first hand knowledge of the aspects of nature and such fidelity in the treatment of them are seen nowhere else. The lively touch of creative imagination and positive feeling which Kalidasa and Shakespeare impart to the world they describe often transfigure, elevate and glorify it. The picturesque descriptions of natural objects and events which are within the range of their sight and experience is marvellous. They clothe them at times with the rainbow work of fancy so as to enhance their beauty.

The chapter also notes that Kalidasa's and Shakespeare's concepts of love are very similar to each other and this is obvious in their works. Especially in dramas, it plays a vital role in the development of the plot. Shakespeare's great tragedies, comedies, romances have love as a driving force and this makes the stories highly excellent in description and narration. Kalidasa's dramas are also filled with the love and passion of men and women. Both the dramatists believe in the concept of love at first sight. Their love is born of a frank and mutual admiration of personality. There is mutual sympathy, excitement, purity and innocence. Lovers try to outshine each other and seem to gain strength, charm and wit. Of course, physical charm plays its part here, combined with passion and suffering in
forced separation. The suffering of the lovers is as beautiful as their happiness in union. Kalidasa and Shakespeare thus deserve the title ‘poets of love’ which they have earned for themselves. Their special greatness lies in their perfect and minute observation and definition of physical love. It almost looks as if they were of the opinion that man’s tenderness in love is a later growth whereas woman’s tenderness in love is instinctive, innate and natural. Both say that the hunt of love is a delight but mere physical rapture leads often to trouble and has to be spiritualized into the abiding peace of emotional tenderness.

The study also proves that Kalidasa and Shakespeare are great poets. Truly, they are national poets because they are the true sons of the soil, deriving sustenance from it and yielding its distilled essence and fragrance. In their dramas, aching frustrations, raging perversions, dark wild desires and hell-fires of mad passions are similar. These two plays are the last plays written by the dramatists and belong to the group of plays called ‘romance’. The study evinces that in The Tempest and Sakuntalam, the themes of love, supernatural elements, repudiation and reunion are very similar and both plays have been regarded as the greatest glories of the world. Kalidasa’s Sakuntalam has been selected by competent authorities as one of the world’s one hundred best books. The Tempest is also one of the most original and perfect of Shakespeare’s works and he has shown in it all the variety of his powers. It is full of grace and grandeur. The human
and imaginary characters, the dramatic and the grotesque are blended together with the greatest art.

In *Sakuntalam*, Kalidasa has successfully lifted Dushyanta into the rank of a great ‘nayaka’ (hero). He has also furnished a new and radiant setting, has probed the depths of the ambrosian ocean of love and given the readers the heavenly treasure of new and rich inner experience. The play is one of the highest peaks of Indian racial achievement not only because it has given a perfect form and expression to the Indian ideal of love but also because it sums up the past of India to illuminate the present and guide us to the future. To Indian literature Kalidasa has shown an ideal which must be remembered age after age. He has also shown how Indian literature can best serve the interests of India by holding aloft the banner of renunciation, by combining the ideals of ‘bhoga’ and ‘tyaga’ (enjoyment and renunciation) wisely, by emphasizing the need of a well-watched self regulatedness of life, by preaching purity of sexual love, by showing the supreme importance of social service and social concord, and by revealing the highest joys of spiritual life.

Kalidasa has shown to the literature of the world the highest literary ideal of the sense and the mind. Picturesquely he has said that this life on earth is the vestibule of a nobler and higher spiritual life. From him one can learns how to harmonize the life of man and the life of nature.
Kalidasa thus occupies a unique place in the literature of India and in the literature of the world. He sought idealistic characterizations that presented the noble land an ideal way of life. The hero and heroine are not what they are but rather what they should be, infused with a high sense of morality. Tenderness of feeling and richness of fancy, brilliance of imagination and opulence of imagery, an expanding suggestiveness, a subtle minuteness and at the same time a subtle grandeur of description are marvellous in his works.

Similarly, in *The Tempest* Shakespeare has appealed to the imagination and he has constructed a plot well-adapted to the purpose. The play challenges our senses and is self-consciously a performance orchestrated by Shakespeare. Of all the plays of Shakespeare, *The Tempest* is the most striking instance of his creative power. He has given there reins to his boundless imagination and has carried the romantic, the wonderful and the wild to the most pleasing extravagance. Shakespeare's chief excellence is the consistency of his characters. He artfully acquaints the readers with the information that Prospero is a magician, by the first words which his daughter Miranda speaks to him. The versatility of Shakespeare's genius enables him to excel in lyric as well as in dramatic poesy.
Chapter II analyses Kalidasa’s and Shakespeare’s similar treatment of love in *Sakuntalam* and *The Tempest*. The two dramas include the love of a virtuous hero and a virtuous 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. Likewise in *Sakuntalam* the opening scene is full of glamour and youthful excesses though it is laid in the peaceful surroundings of a penance-grove.

Shakespeare and Kalidasa always set for themselves the goals of prosperity, peace and joy. They pursue the same end in their 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. Miranda and Sakuntala endure suffering for the sake of love. Amidst all travails, they are successful in joining hands with their lovers.
Kalidasa and Shakespeare excel in depicting the emotions of love, from the first suggestion in an innocent mind to the later perfection of passion. In The Tempest lovers fall in love at first sight and their love is blind. But in Sakuntalam though Dushyanta falls in love with Sakuntala he thinks about Sakuntala’s birth and parentage since he belongs to a royal family. One could therefore 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 with her and suffers. Nevertheless, the union of the lovers at the end of the two dramas elevates the plays to greater heights.

It is also noted that 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. From Sakuntala to Kanva, all the inmates of the hermitage live in the heart of Nature. Nature creates a favourable atmosphere for love and it increases heat of love in Sakuntala and Dushyanta.
Like Kalidasa, Shakespeare too in *The Tempest*, gives a romantic appeal to the locations, and the beautiful surroundings areas in an island. On the enchanted island there is nothing to break the spell by a suggestion of everyday experience, and the atmosphere is electrical with enchantment, while the inhabitance untouched by social influences, are formed equally by nature and magic. Although Shakespeare and Kalidasa deal seriously with love affairs, they never miss to handle the concept of romantic love. It is at one movement that it takes place.

The heroes of the two dramas are a king and a prince. They stand for their love at the end of the plays. 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. Usually lovers fall in love at first sight continue to love till the end. Love relations which do not contemplate marriage rarely occur. Dushyanta's love for music and painting reveals his artistic sensibilities and, like all the fine feelings, they render him worthy of true love. He distinguishes himself as a lover. As one reads through the play, one is apt to consider him admirably suited to the love of a lady like Sakuntala, ignoring the fact that he is already married. One should appreciate the mastery with which kalidasa sketches him as a handsome, valiant, dignified monarch. The vigorous drive and breakneck speed in chasing the dear 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. Though already married, his love for Sakuntala is boundless. Even Ferdinand in *The Tempest* might have had previous experience of fleeting inconstant love of other women. But it is his noble soul that he offers to her, so different from the love he had exchanged with other women previously. It is his most ardent and sincerest devotion to Sakuntala the ideal woman who at once touches his heart and imagination.

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-that 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's works. In them the essential simple feelings attain an added elevation, tenderness, beauty and luminosity. In *The Tempest* and *Sakuntalam* both dramatists have similar attitude in this
regard. There is also a detailed account of filial love. Sakuntala is too affectionate and she grows under the loving care of the great sage Kanva. With an unbounded filial love, she looks upon him as her father. She is even at the weakest moment of her erotic susceptibility, she is conscious of the duty she owes to him. However, she yields to the power of her own impulse and to the persuasion of her lover regarding the Ghandharva marriage.

In *The Tempest* also 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. As a daughter who deeply appreciates and esteems her father’s care and affection, she preserves an exquisite balance between duty and love. Prospero educates Miranda and he dedicates his whole life to her welfare. The log-bearing test is to prove his choice of a right match for Miranda.

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. As Prospero observes, 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).

Even the heroines of Kalidasa and Shakespeare are very strong in taking decisions for the sake of love. In The Tempest love is not smooth and love fully blossoms in the scene in which Ferdinand carries logs. 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. Ferdinand has the attributes of the conventional courtly lover. 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 volability of emotion.

In Act I of Sakutalam, love reigns supreme. 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 separation between Dushyanta and Sakuntala. After Act I, Kalidasa illustrates how liberty and restraint have received the sanction of moral and religious laws. He also shows that a harmony could be achieved by an expression of true liberty amidst situations that call for restraint. Kalidasa conceives a harmony between liberty and restraint, which is best illustrated in
childhood, youth and old age, the apparently conflicting stages determined by biological, psychological, social and spiritual implications. 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 flesh makes room for a vision of true love.

It is interesting to note that 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 the development of love, Shakespeare and Kalidasa show the seed of passion blossoming forth in an 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, the 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 The Tempest after his acid test of Ferdinand's love, Prospero who is satisfied with Ferdinand formally
introduces Miranda to him. He, 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 also be the queen of Naples.

In Chapter III, the researcher has analysed the similar concepts of supernatural elements in Kalidasa’s *Sakuntalam* and Shakespeare’s *The Tempest*. In both dramas one finds the use of supernatural agency almost in every act. The elements are so excellently woven into the structure of the plot that they do not obstruct its smooth movement. They use supernatural agencies to dominate the play with liveliness and ecstasy. In the beginning the consequences of the dominance may not be seen but in the final stage these agencies reveal themselves as masters of the play by giving it a fruitful ending.

In *Sakuntalam*, in the very first act, it is known that Sakuntala is a semi-divine being born of the union of Menaka, a celestial nymph (an apsara) and the great sage Viswamitra. At the end of the second and third acts, demons disturb the ritual sacrifices in the pious grove of Kanva. In the
first scene of the Act IV the curse of Durvasas on Sakuntala makes Dushyanta forget Sakuntala and his gandharva marriage to her of Kanva’s hermitage. This supernatural event leads to the repudiation of Sakuntala and the separation of the lovers until the curse is annulled at Dushyanta’s restoration of the token ring from the fisherman.

In The Tempest Prospero is bestowed with the powers of a medieval magician. He uses magic for the beneficent purpose of bringing the sinners to repentance. The supernatural machinery is an integral part of The Tempest. The initiation and the development of the action of the play are intimately connected with magic. Thus, in the opening scene of the play shipwreck is brought about by Prospero’s magic. The supernatural element is always introduced by Shakespeare to serve a dramatic purpose. In The Tempest the supernatural is the very basis of the structure of the play. The action of the play stands or falls with it.

It is noted that in The Tempest and Sakuntalam Shakespeare and Kalidasa handle with utmost perfection many of the supernatural incidents. In both the plays supernatural elements bring suffering especially to the lovers. Ferdinand suffers because of Prospero’s magic and Dushyanta’s suffering is due to the curse of Durvasas. Prospero’s acid test is successfully faced by Ferdinand. Though Prospero is happy with Ferdinand, he makes him endure the suffering in order to make him the
fittest lover. The same happens to Dushyanta, the curse making him more constant in his love till the end.

The chapter also gives an account of Prospero’s magic. His magic is different from that of the wicked Sycorax. His self-discipline as a magician is the self-discipline of a prince, whose aim was to make his people virtuous by his own efforts. His constant endeavour is to acquire both worldly and heavenly power. He strives to achieve the power and fortune of a king, the illumination of a man of god, and at the same time the learning of a man of thought. Prospero’s use of magic is symbolic. It controls nature. It requires virtue from its practitioner if he is to succeed in his endeavour. It is the kind of world which is closed to Caliban and, in fact, a world closed to every evil. Yet even here evil is co-existing timidly with bold moral terms. Prospero does have the powers to control nature for virtuous reasons. Even the storm ordered by him does not harm anybody in the least. If as a magician he controls nature, as a king he conquers the passion which has excluded him from his kingdom. As a scholar, he repairs his loss and as a man, he learns to temper his own passions.

Similarly, in Sakuntalam, the curse is pronounced immediately after the departure of Dushyanta. The king has left, and Priyamvada and Anasuya are gathering flowers for the worship of the ‘Saubhagyadevata’ of Sakuntala. On the same day the curse is pronounced and the king loses his
memory of Sakuntala and of his own ring. Sakuntala learns about the curse only after the reunion. Till then she suffers in silence and therefore, in Act VII, shines as an exalted, ideal Hindu wife, ever full of love and forgiveness. In the end sage Marica informs both the lovers about the curse. Their misgivings are removed when the curse is known to them and thus a perfect reunion is effected. In this way, the ring motif has been used by Kalidasa in a very effective manner. From the very beginning the ring appears to be ill-omened to the person possessing it. It slips away from the fingers of Sakuntala without her knowledge. In the royal court, when it is badly needed, it is not available and thus it puts Sakuntala in an altogether pathetic position.

In order to understand how far Shakespeare and Kalidasa exceeded other writers, a comparison of their supernatural characters is necessary. In the other pieces of literature, ghosts, witches and devils are merely monsters whose purpose is only to scare. However, the supernatural elements of Shakespeare and Kalidasa are almost flesh-and-blood characters bringing about the action of the play. Another point that sets them apart from other writers is their refusal to use the supernatural for its own sake and not for the purpose of the plot. The demands of the people convinced lesser writers to introduce supernatural elements that had no connection with the theme. But, Shakespeare and Kalidasa handled and
portrayed old beliefs always in the interest of their plots and because of this they set themselves above all the other writers.

In Sakuntalam the curse and in The Tempest the magic are the supernatural elements speeding up the action of the dramas. It is true that Shakespeare and Kalidasa use supernatural elements with the prime motive of achieving union, reconciliation and a happy ending, yet it is the supernatural which prevails throughout the plays.

In this way, numerous similarities are found in Kalidasa’s Sakuntalam and Shakespeare’s The Tempest. Both dramas have love at first sight and supernatural elements and even the portrayals of characters have a close resemblance with each other. For example, the heroines grow up in complete ignorance of their birth. In the beginning, owing to the supernatural machinery they all suffer. Later, in the end there is a great reunion in which the long-lost people are found. Although there are conflicts, they are overcome by forgiveness Kalidasa’s dramas achieve their aesthetic and moral impact not through conflicts of individuals but through the constant human conflict between duty and desire. In both plays the hero and the heroine are the focal dramatic vehicles, conveying the states of minds of the dramatists. In The Tempest Prospero’s magic brings together Ferdinand and Miranda but he finds that his union is too early. He is afraid that a too easy winning may make the price cheap. He therefore
wants to test the constancy and sincerity of Ferdinand's love. In The Tempest magic helps and in Sakuntalam the curse plays a crucial role in the form of supernatural elements. The sufferings of the lovers in the two plays are equally painful. The sufferings of Miranda in a lonely island, the acid test of her love, Sakuntala's separation and repudiation are very pathetic events. But Sakuntala's state of separation is heavier than that of Miranda's since Sakuntala is completely repudiated by her husband, whom she married by 'Gandharva vivaha'. However, in both dramas, every sin is pardoned and all are reunited. In order to bring such a dramatic end the supernatural becomes vital and it activates the action of the play energetically and interestingly.

Both life and drama may be said to resemble each other in so far as action is common to both. Just as there is no drama without action so there is no life without action. Therefore in one sense, every drama or play is a metadrama because it is about the drama called life. Still it is necessary to distinguish the two. The distinction lies in the fact that a drama is an art whereas life is not considered to be an art. The drama is an art by virtue of its acceptable frame to show the meanings which are hidden from a spectator's purview on account of his clouded vision. The special vision provided by drama is the by-product of the lively sensibilities that every great artist possesses, by virtue of which he can provide guidelines to
common people who are, more often than not, bewildered to see the consequence of their own actions.

A great work of art is one where the technique employed is as significant and they exceptional as the theme itself. Infact they coalesce and support each other. It is very pertinent to examine how effectively and tellingy Kalidasa and Shakespeare employed the tool of language, form, symbolism and such other devices in order to delineate their theme universal themes.

Chapter IV has focused on the one important aspect of drama recently brought to light by the encouragement provided to it by the publication of an epoch-making book entitled Metatheatre: A New View of Dramatic Form by Lionel Abel in 1963. Many scholars have, since then, written on the subject pointing out various types of metadrama in the plays of Shakespeare, Calderon, Henrik Ibsen, Pirandello, Arther Miller, John Genet, Tennesee Williams, Beckett and so on. This Chapter gives an account of Shakespeare’s The Tempest and Kalidasa’s Sakuntalam as metadramas. The purpose behind selecting Shakespeare’s The Tempest and Kalidasa’s Sakuntalam is to give a comprehensive account of certain items of metadrama by tracing them in both of these plays.

One of the watermarks of Shakespeare’s art is that he passes from the real world to the world of drama, which, in its sweep, carries the real
world along with it, extending it in accordance with the requirements of art. In *The Tempest* Shakespeare seems to go a step further and moves from the world of tragedy, to the world of romance, retaining all the tragic elements which can be fitted into the new world. The dramatic romances are, then, extended metaphors of Shakespeare’s tragedies and in order to show them as such he uses the tragedy as a springboard at the outset. The final theatre of the world of romance emerges out of the tragic theatre. *The Tempest* then is metadramatic because it contains two theatres within the theatre of romance.

Viewing Prospero as a self-portrait of Shakespeare, Northop Frye considers Prospero to be an actor-manager who works out the action of Shakespeare’s play. For Frye *The Tempest* is both a process and a product of Shakespearean art. Chapter IV thus emphasizes that Prospero is projected by Shakespeare as a dramatist, Stage-director and actor, who gives a suggestively comprehensive account of Shakespeare’s poetics, which enunciates the principles on which he based the composition of his plays.

This chapter also identifies three epilogues in *The Tempest*. The chapter notes that as *The Tempest* is a capsule of all the remaining 36 plays of Shakespeare, he befittingly writes more than one epilogue for the play. The chapter shows how Act IV Scene i 148-158, Act V Scene i 34-57
and the epilogue spoken by Prospero at the end of the play may be viewed as three distinct epilogues of the play. The first one (Act IV Scene i 148-158) can be considered to be an epilogue to the complete works of Shakespeare; the second (Act V Scene i 34-57), an epilogue to his comedies and tragedies, in particular, and the third one, the conventional epilogue earnestly appealing to his audience to continue to see his plays and hinting at the need for the triple bond—a close understanding among the playwright, the actor and the spectator, who must move together and think alike.

Similarly, Kalidasa’s Sakuntalam provides one with an excellent opportunity to illustrate metadrama in Sanskrit. This chapter examines the play in order to discuss (i) Srngara-rasa as the metadrama of perception, (ii) memory and its role in the play (iii) the structure of the plot as containing prominent metadramatic aspects and (v) psychology as metadrama.

Commenting on the perception of Sakuntalam as metadrama, the chapter highlights how Kalidasa shows this perception in the final full manifestation of Srngara. Particularly, while commenting on Psychology as a metadrama in Sakuntalam the chapter notes how Kalidasa creatively responded to the psychological ideas and also how forgetfulness can be justified in the light of modern psychological theories.
The Metamorphosis that takes place in Dushyanta may be treated as metadrama. Under the influence of the ring, the borders between 'dream', 'drama' and 'walking reality' deliquesce and all three circulate in a strange solution. In Act VI of *Sakuntalam* Dushyanta asks Vidusaka,

My friend,
And it was it phantom, madness, dream,
Or fatal retribution stern?
My hopes fell down a precipice
And never, never will return. (I, i, 182-186)

Kalidasa and Shakespeare, as perfect literary artists, have greatly influenced the world of thought and action through their dramas. They were not of an age but are of all ages. They were dramas show an unrivalled elegance, felicity of expression, a mastery of rhythm and melody. There is much scope for the upcoming research scholar to make a comparative study of Kalidasa and Shakespeare analyzing their universality of theme and poetic genius.

In the words of William Wordsworth (about a poet) it can be said that Kalidasa and Shakespeare are,
Endued with more lively sensibility, more

Enthusiasm and tenderness, who has a greater,

Knowledge of human nature, and a more

Comprehensive soul, than are supposed to be

Common among mankind.... (Wilson 1)