CHAPTER - I

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Great men are those whose relevance outlives their earthly sojourn not just by decades but by centuries. Shakespeare and Kalidasa share this distinct claim to greatness. Their writings are masterpieces that evince not only artistic excellence but also the quality of serving the interests of the human mind. Though these celebrities belong to different ages and cultures, they have many similarities in thematic and artistic approach to writing drama. The study of their dramas reveals their inspiring multifaceted personalities.

The following concept of a poet expressed by William Wordsworth is quite applicable to Shakespeare and Kalidasa:

He is a man speaking to men, it is true,
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; a man pleased
With his own passions and volitions, and who
Rejoices more than other men in the spirit
Of life that is in him; delighting to
Contemplate similar volitions and passions
As manifested in the goings-on the universe,
And habitually impelled to create them
Where he does not find them. (Dover Wilson 1)

Kalidasa and William Shakespeare are the greatest poets and
dramatists that the world has ever produced. In the realm of literature they
reign supreme. Kalidasa is perhaps the most famous poet from ancient
India. His prolific writings are comparable to William Shakespeare in their
sheer canvas, dimension and beauty. In As You Like It, Shakespeare,
speaks of "The Seven Stages of Man" (II,iii,142). This was an ancient
conception, not peculiar to one writer. The merits of Kalidasa and
Shakespeare do not consist in inventing the segmentation of human life,
but in exhibiting it more brilliantly and impressively than has ever been
done before. The beauty and tenderness of the thought that life is a kind of
drama, with intermingling scenes of joy and sorrow, together with the
justness of the sentiment, would have kept this immortal in the public
view; but the multitude would, probably by this time, have wholly lost
sight of the segmentation of life into periods, if it had not been embalmed
in Shakespeare's never-to-be forgotten lines. Both Kalidasa and
Shakespeare probably became acquainted with the segmentation of human
life because the notion had already been afloat in society as part of the traditional inheritance.

The poet, is at all times, "a priest to us all of the wonder and bloom of the world" (Bayley 126). In short, Art is as permanent as Beauty, Love and Joy. The works of Kalidasa and Shakespeare had an equal appreciation of the graces, refinements, and sanctities of human life. They were men of wide and extensive experience. The study of both these dramatists and their dramas is a great boon to the students of literature. Every man of taste, when he reads an excellent piece of literary work, experiences pleasure, but none can describe that pleasure in words, or explain how and why it is produced. The sweetness of butter, milk, grapes and honey is perceptible only to the palate, but is inexpressible in words. Similarly the greatness of the dramas of Kalidasa and William Shakespeare can be relished only by the heart, and it can never be set forth in speech. Both life and drama may be said to resemble each other so far as action is common to both.

Before making an attempt to compare Shakespeare and Kalidasa and to study the similarities in The Tempest and Sakuntalam the researcher would like to trace the origin and development of dramas. People all over the world agreed on one point that drama is the best as well as the most fascinating genre of art. This, perhaps, accounts for the fact that every country has developed its own dramatic literature. Every country may not
have an epic, but it may safely be said that there is no country without its own distinct dramatic literature.

The term drama, which in Greek means action, is derived from the root 'draein' which means to act or do. The word drama may be interpreted in a variety of senses. Most widely, it means any kind of mimetic performance, from the production of *Hamlet* to the clowning of Vandeville comedians, to a wordless pantomime or to a primitive ritual ceremony. More specifically, it designates a play written for interpretation by actors; more narrowly still, a serious and generally realistic play that does not aim at tragic grandeur but that cannot be put in the category of comedy. This interpretation arose in the eighteenth century France, when Diderot, Beaumarchais and others found drama a convenient label for the sentimental plays dealing with contemporary problems.

Drama is most commonly employed in its second sense-something to be interpreted by actors, and in the modern period, this something is a dialogue to be spoken. This general field of drama ranges from tragedy to melodrama, from high comedy to farce. In the other fields of art clear distinctions are, in practice, drawn between the art proper and the technique of the art for non-aesthetic ends. Thus, not everything written in verse is accepted as poetry; an ordinary detective novel is recognized for what it is, not confused with a work by Thomas Hardy or Feodor Dostoevsky. In the
modern theatre, on the contrary, there is a frequent tendency to lose sight of the fact that some dramas (for example farce and melodrama) may exist for the single purpose of providing entertainment, but alongside of these entertainment, dramas have an additional aim.

Perhaps, the simplest way to define drama is by considering it to be a literary composition that tells a story, usually representing a human conflict by means of dialogue and action to be performed upon the stage. The other implications of the term drama are: (i) Stage representations collectively, (ii) the profession of writing, acting or producing plays, and (iii) the institution of theatre.

Although a drama is, (as Aristotle asserted) an imitation of life, the stage and the printed page hardly cooperate to make this imitation on the stage. The various devices which are employed as substitutions for reality on the stage and which the audience must accept as real although it knows them to be false are called dramatic conventions. While approaching a drama one must, in the first place, accept the fact of impersonation or representation. The actors on the stage must be taken as the characters of the story and the stage must be regarded as the actual scene or geographical setting of the action. It is worth noting that the germ of the idea of drama appeared in a four-line form, which perhaps, rapidly expanded until complete plays were developed. The trope, a tiny play, seems to have been
the seed of medieval drama, which thereafter moved out of the church and developed into Miracles (Biblical story), Mystery plays (lives of Saints), and Morality plays (allegorical characters representing vices and virtues).

The new interest of the Renaissance included translations and imitations of classical drama, partly through the medium of school plays, partly through the work of university trained professional engaged in supplying dramas for the public stage or the court or such institutions as the Inns of Court, and partly through the influence of classical dramatic criticism, much of which reached England through Italian scholars. The efforts of Ben Jonson, in Elizabethan times, to curb romantic tendencies and to insist upon the observance of classical rules of drama bore late fruit when in Restoration times, under the added influence of French drama and theory, English drama was officially revived under court auspices. The Heroic play and the New Comedy of Manners flourished and were followed in the eighteenth century, first by the Sentimental Comedy and Domestic Tragedies and in the later half of the century by the chastened Comedy of Manners under Goldsmith and Sheridan.

Melodrama and spectacle reigned through the early nineteenth century and the efforts to produce an actable literary drama proved futile. There has been a healthy rebirth of dramatic interest and experimentation in the twentieth century both in Great Britain and in the United States. In
the Irish theatre, under the leadership of people like Lady Gregory and Douglas Hyde, a vital drama emerged, with original and powerful plays from men like W.B.Yeats, John Millington Synge, Padric Columm and Sean O' Casey. Meanwhile, in England, the influence of Henrik Ibsen made itself strongly felt in the Problem Plays and Domestic Tragedies of Henry Arthur Jones and Arthur Wing Pinero, in the witty and highly intellectual dramas of George Bernard Shaw, W.S. Houghton and John Galsworthy.

The history of Indian drama can be traced back to the Vedas. In the early Rig-Vedic hymns, the word ‘Nrtu’ is used. These hymns, as Raghavan says, “may be dated about 3000 B.C”. (Raghavan 78) Commenting on the dialogic hymns of the Rig-Veda, Monier Williams says,

In all likelihood the germ of the dramatic representations of the Hindus as of the Greeks is to be sought in public exhibitions of dancing, which consisted at first of simple movements of the body executed in harmony with singing and music…………… Finally, natural language took the place of music and singing, while gesticulation
became merely subservient to emphasis in dramatic dialogue. (Krishnamachariar 526-27)

Monier Williams’ observations are based on the way ancient Greek Drama developed from the seminal state till it was fully formed. The origin of Indian drama seems to be different. The four different types of acting, namely speech (dialogue), gestures, singing (music) and representation or imitation of nature have been considered to be of equal importance in Indian tradition. Each of these four types of acting is found in one of the Vedas. Thus the Rig-Veda provides the speech or dialogue, The Yajur-Veda the gestures; the Sama-Veda music, and the Atharvana-Veda the rasas (representation of nature).

The Sanskrit drama was written for the stage and its performances formed part of the regular entertainment of the public. Besides local players, there were also troupes which moved from place to place. Integrated with music and dance, the Sanskrit drama was perfected under the powerful influence of the Natya-sastra, a highly artistic style of production. The Bharata-Natyā-Sastra may be said to testify to the antiquity of Indian drama. The very fact that Bharata chose to write in the sutra form is proof enough to argue to the effect that there was more voluminous work on music, dance, and drama.
Every classical Sanskrit play begins with a word of prayer, which is technically called Nandi. The Nandi is recommended by Bharata, not only to satisfy the superstitious, but also to fulfill one of the major requirements of the kind of life that a dramatist is expected to portray in the plot of the play.

As H.H. Wilson observed in his *Theatre of The Hindus*, when in the fourteenth and fifteenth centuries European drama emerged, Sanskrit drama had already passed its ages of perfection. In the pre-Christian ages, a galaxy of Sanskrit dramatists flourished—Subandhu, Bhasa, Sanumilla and Kaviputra being chief among them. The next was the golden age with Asvaghosa, Kalidasa and Sudraka. Then came the great classical playwrights, Bhavabhuti, King Harsa, Visakhadatta, Bhatta Narayana, Brahmayasas and others. The Sanskrit stage developed a wide variety of dramatic types. The Heroic, the Social Farce and the Monologue were by theme, historical, biographical, and allegorical.

The object of drama, according to Indian aesthetics, is thus not to add to man’s confusion by posing fresh problems but to help him transcend the turmoil and attain composure. Accordingly, the ideal of the Indian dramatists shifts from a mere character-study to the evocation of Rasa. Sanskrit drama had a long history in South India. In the hey day of the Chola Empire, Sanskrit dramas were performed in temples for several days
continuously. With the founding of the universities and the coming up of college dramatic societies, there was a revival of Sanskrit drama.

In both English and Sanskrit fields of drama, Shakespeare and Kalidasa have contributed a might and a thorough study of the 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 research aims at analyzing the two dramas in order not only to bring to light the homologous found in their works but also to prove that both the theme and the technique in which they are conveyed have many a thing in common. As accomplished literary personalities, Shakespeare and Kalidasa have effected such a perfect fusion of themes and style.

Comparative literary studies enable one to bring to light universal virtues, truths and aesthetic excellence, which each literature possesses. The comparative study of literatures is a new method introduced in recent years in the field of literary criticism. Referring to this, Dr.K. Chellappan says,

Comparison is a source of knowledge and a method of enquiry used by all sciences and comparative study of
literatures across cultures is only an extension and intensification of healthy critical procedures adopted by sensitive readers of literature in all periods and cultures. (Chellappan 1)

Similarly, referring to the value of comparative literature, Ulrich Weisstin says, “Comparative literature is capable of finding there a sure opportunity for contributing to the history of ideas and feelings, of which the writers were always the most vocal and the most persuasive exponents” (Weisstin 131)

All higher knowledge is gained by comparison and it rests on comparison. The idea of comparison is nothing new to mankind. It has been there right from the primitive man himself. Quzi Saleem, the famous Urdu poet, in his inaugural speech at a seminar on Comparative Literature and Linguistics held in Marathnada, University in January 1983, said “I feel it is a humanitarian perspective; a desire to share with the world your own knowledge of the universe” (Prasad 19).

It is apparent that each language differs from every other. But just as different religions with different principles and modes of worship ultimately reach the virtuous path that leads to the realization of the great Truth, literature also aims at the welfare of humanity as a whole. Dr. RadhaKrishnan, while speaking about art says, “we have universal
language which transcends all barriers of races and nations; where politics and economics may divide people, art and literature make for fellowship bringing people together” (137).

Men and circumstances interact. Ordinary men are swayed by their environment. Quite often, they are even at the mercy of it. But great men, leaders and pioneers like Shakespeare and Kalidasa are made of different stuff. They have pictured the beauty in life and pondered upon how one can give pleasure to others by generous, graceful behaviour. Their portrayals are vivid and heart winning. They are capable of bringing out the entire meaning intended. One can find many homologous in the works and lives of Shakespeare and Kalidasa. Both of them are not of sound and extensive education as Bhavabhuti in Sanskrit and Milton in England, yet no man could write as they did. They had a minutely accurate knowledge of their languages and were well-versed in the profound, subtle systems of philosophy. For something like hundred years, their works have been more widely read in the world than any other author who wrote in English and Sanskrit. There have also been many attempts to express in words the secret of their abiding power. Although such attempts can never be wholly successful, they are not without considerable interest. No other poet in any land has sung of happy love between man and woman as Shakespeare and Kalidasa sang. Their love-poetry rings as true in one’s ears as it did in his countrymen’s ears hundreds of years ago.
It is perhaps an inevitable consequence of their subject that appeals more strongly to women than to men. The man is the more variable phenomenon, and though manly virtues are the same in all countries, this emphasis has been variously laid. But the true woman seems timeless and universal. Desdemona, Miranda, Olivia, Indumathi, Sita, Sakuntala and Parvathi are so universal, tender and brave.

Another pervading note of the dramatists is the love of external nature. Their knowledge of nature is not only sympathetic, but also minutely accurate. They seem to reveal in the glowing aspects of nature and undertake to 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 of these and other scenes, objects, which they have drawn with their enchanting pens, are not conventional and stereotyped descriptions of nature, not mere imitations of the older but original, strikingly new, and for ever fresh. They have looked 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 to be seen nowhere else. The lively touch of imagination and 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. Their poetry and plays contain fine pictures of seasons, mountains, rivers, streams, ocean, trees, plants, creepers, blossoms, flowers, graves, gardens, enchanting forests, hermitages, dawn, dusk, day, night, the sun, the moon, the stars, clouds, the earth, the sky, cities, birds and animals. The drama *Sakuntalam* contains a beautiful picture of the mountain Hemakuta. It extends from the eastern ocean to the western ocean. It is reddish-brown and a river flows in golden stream from its summits. The mountain resembles the mass of clouds in the evening time when sunshine reflects on it. In *The Tempest*, Shakespeare has created a wonderful, enchanting island, sea, trees, plants and presented a magnificent picture of nature. Both are great admirers of Nature and in their poems, they bring a grand picture of trees, plants, creepers, blossoms and flowers.

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 filled with the love and passion of man and woman. Both dramatists make the
lovers fall in love at first sight and love is blind. Their love is born of a
frank and mutual admiration of personality. There is mutual sympathy,
excitement, purity and innocence. As for their general treatment of love,
women profess that they cannot leave their lovers because they love them
heart of heart. Lovers try to outshine each other and seem to gain strength,
charm and wit. Ofcourse, 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 the 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.

Kalidasa and Shakespeare are great poets. Kalidasa derived the
material for his poems from the epics, Ramayana and Mahabharata, the
Puranas and the current literature. The similarity of ideas and expression
between Kalidasa and Shakespeare is so striking as to suggest that in the
case of celebrated men of letters, their predecessors were a source of
inspiration to them in the classical style of poetry, which they brought to
perfection. They were not however, slavish imitators. What they imbibed
and they assimilated, they made their own and they reproduced in their own way which is decidedly better both in matter and form. In their hands, religion and philosophy turn into poetry, clutching at truth through beauty and at Nature through humanity.

Truly, they are national poets, because they are 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. Kalidasa's plays were relegated to a sub-class of lyrical drama and are comparable to Shakespeare's *As You Like It* or *The Tempest* rather than to *King Lear*, *Hamlet*, or *Othello*.

Not only did their works amuse and thrill the audiences of their own ages and countries, but they have amused and thrilled the audiences of all ages and countries. Hence, they are looked upon as the world's immortal poets. Though their works were written more than hundreds of years ago, they reflect the tastes, customs and traditions of their own ages. They are, therefore as popular today as they were before. They have been translated into almost all the important languages of the world and most of them have been filmed. The plays enjoy such world-wide popularity because they mirror every aspect of life. Their themes of love, nature, humour, fights, pathos, plot, dialogue, story, song, philosophical truth, beautiful passages
of poetry are similar in both their writings. Naturally, they delight the hearts of the people of most varied tastes. Even their characters are strongly humanized and have universal value. They are neither gods nor devils, but real human beings with common human weaknesses and virtues, similar joys, sorrows and moved by similar passions. They simply recreate the reality of life. They are veritable living men and women and there is nothing ungentuine about them.

Shakespeare and Kalidasa knew that in life Good and Evil do not exist in watertight compartments, but invariably mingle together in human nature. This is so because they are moved by the elemental passions common to all humanity. One recognizes a part of oneself in every other. As their art matures, the action of the plays is more and more internalized and it is the conflict within the soul that acquires paramount importance. Their suffering souls are laid bare before us and one can find that are torn within by similar passions as good or bad. Whether moving among the realities of history or in a world of romance of their own creation, they have an unfailing universality which always keep them within the orbit of one's sympathy. They could endow imaginary beings with life, not intermittently or by flashes, but constantly. Even minor characters, whose connection with the plot is slight, receive from their creators this vital spark and become unforgettable.
Kalidasa is not only one of the greatest saints but also the literary and political geniuses of the world. The Western admirers of Kalidasa, Sir William Jones and Sir Monier Williams, called him 'the Shakespeare of India'. Schlegel assigns him a high position among the glorious Sons of Songs. Humboldt assured him a lofty place among the poets of all nations. Arthur Ryder also pays his homage to the poet and cites the account given by Levi in his book Le Theatre Indian. Jayadev, the famous author of the incomparable lyric, Gita-Govind, calls Kalidasa 'Kavi-Kula-Guru' (the Guru of all poets). Kalidasa occupies this unique position not merely for his diction but also for his charm and selection of vocabulary. It is the place which he attains by his high and uniform moral content of his poetry. Sir Monier Williams, speaking of the Indian drama generally says:

Considering that the nations of Europe can scarcely be said to have possessed a dramatic literature before the fourteenth and fifteenth century of the present era, the great age of the Hindu plays would of itself be a most interesting and attractive circumstance, even if their poetical merits were not a very high order. (Kuppuswami Sastri 97)

Professor Ryder says rightly, "Kalidasa's glory depends primarily upon the quality of his work.......and that the poets of the classical period
underwent an education that encouraged an exaggerated fastidiousness, and
they wrote for a public meticulously critical” (S.Sastri 17). His writings
touchingly show up a noble, meaningful mode of life to pursue. His works
have provoked thinkers and critics into asking questions like “who is this
Kalidasa?” “When did he live?” and “Where in India was he residing?”
Much discussion has taken place for a long time about his life and times.
Several legends have sprouted around him. For instance, one story says
that he was the son of a brahmin and lost his parents while he was a baby
of six months. A cowherd brought him up and he had no schooling of any
sort. At that time, a king named Bheemshukla ruled over Kasha (Banaras).
He wanted his daughter Vasanti to Marry Vararuchi, a scholar in his court.
But she refused saying she was herself a great scholar and so Vararuchi
was furious.

One day the king’s minister happened to see a handsome young
cowherd-boy sitting atop a tree in a forest and attempting to fell the tree by
axing its roots. Vararuchi thought that he should be an ideal husband to
Vasanti, and brought the boy to the capital. The minister and Vararuchi
instructed the boy to say anything except ‘Ohm Swask’ to any question put
to him. They dressed him up in elegant clothes and took him to the royal
presence. The boy was good-looking and the princess believed that he was
a great scholar. Vasanti married him and only later she came to know the
truth. She was in grief. As she was a devout worshipper of goddess Kali,
she taught her husband to worship her by paying tribute of flowers. However, no amount of his devotional prayer could please the goddess and finally he vowed to offer his life in sacrifice if she did not bless him. The gracious goddess relented and inscribed some letters on his tongue. She rewarded him with a knowledge of grammar, logic and the poetic - the three branches of learning needed for a poet to write correctly logically and poetically. He then became a great poet scholar. Since goddess Kali blessed him, he assumed the name of 'Kalidasa' (the slave of Kali).

It can be said with some certainty that Kalidasa lived before the sixth century AD, that is, about 1400 years ago. Wheresoever he might have been born, he had lived in Ujjain. He was an ornament of the mythical king Vikram's court in the city of Ujjain. Vararuchi, Kalidasa could have lived between Skandagupta's time (approximately 455-46) and Kumaradasa's (515). He lived in the times of the famous Gupta kings, the period between 320-455 which is generally regarded as India's golden age. Similarly Shakespeare also belonged to the 18th century when period is also regarded as the golden age of England. There was peace and prosperity in the golden rule in India and England and art and literature flourished immensely. The ripe time helped Kalidasa and Shakespeare to write dramas. He had a good knowledge of the whole of Bharat. In his poem *Mehadut* his descriptions of Ramagiri in central India upto Alankanagiri in the Himalayas are very beautiful.
In his epic poem *Raghuvaṃśa* Kalidasa, while portraying the conquest of emperor Raghu, describes the places, trades, professions, rivers and mountains in almost the whole country. In short, he must have travelled widely across the length and breadth of the land, seen various places, talked to the people and studied their modes of living. He possessed that distinct intellect which makes one a great poet. He was a scholar and his works display his poetic genius as well as scholarship.

Alexander Vom Humboldt says,

Kalidasa the celebrated author of the Sakuntalam, is a masterly describer of the influences which nature exercises upon the minds of lovers. Tenderness and richness of creative fancy have assigned to him his lofty place among the poets of all nations.

(Kuppuswami Sastri 3)

In this respect there is a similarity in artistic talent between Kalidasa and Shakespeare. It is widely accepted that Shakespeare’s supreme gift is his universality. He was not for an age but for all times because his characters are true to the eternal aspects of human life and not limited to any contemporary society, as Kalidasa in India. Kalidasa was the summation of Indian culture in one of its most exalted periods of triumphant self-realization. His works form a treasury of the truest and the
highest Indian ideals of life. If one wishes to know the heights of life and super-life to which authenticity of India can reach, one must study again and again, with loving attention and minute scrutiny and reverential affection, the works of Kalidasa. By a study of his works and his genius the rest of the world will be enabled to achieve its true progress by attaining a synthetic vision of life and by having a true concept of that idealized and transfigured life which alone is the crown and the consummation of one's petty worldly life otherwise so full of fruitless toil and unfraternal strife, while India will rise to a higher and truer and clearer vision of herself as a whole and self-conscious unity. Numerous works have been attributed to his authorship most of which are, however, either by lesser poets bearing the same name or by others of the same intrinsic worth, whose works simply chanced to be associated with Kalidasa's name, their own names having long before ceased to be remembered. Only seven are generally considered genuine.

There are three plays, the earliest of which is probably the **Malavikaagnimitra**, a work concerned with palace intrigue. It is of special interest because the hero is a historical figure King. Agnimitra, whose father, Pushpamitra, wrested the kingship of northern India from the Mauryan King Brihadratha about 185 B.C and established the Sunga Dynasty, which held power for more than a century. The **Vikramorvashiyam** is based on the old legend of the love of the mortal
pururavas for the heavenly damsel Urvashi. The legend occurs in embryonic form in a hymn of the Rig Vedas and in a much amplified version in the Shatapathabrahmana. The third play Abhijnanasakuntalam is the work of which Kalidasa is best known not only in India but throughout the world. It was the first of his work to be translated into English. The raw material of the play, which usually is called in English Sakuntalam after the name of the heroine, is contained in the Mahabharata and in a similar form also in the Padmapuranaa, but these versions seem crude and primitive when compared with Kalidasa’s polished and refined treatment of the story.

In addition to these three plays Kalidasa wrote two long epic poems, The Kumarasambhava, and the Raghuvamsha. The former is concerned with the events that lead to the marriage of the God Shiva and Paarvati, daughter of the Himalaya. This union was desired by the gods for the production of a son, Kumara the god of war, who would help them defeat the demon Taaraka. Besides, there are two lyric poems-The Meghaduta and Ritusamhara.

Kalidasa and Shakespeare are the supreme exponents of the national life in one of its most glorious epochs and their works are not merely the scripture of the lovers of beauty but form a storehouse and treasury of Indian and English conceptions of domestic, social, civil and political
perfection. William Shakespeare was an English poet and playwright now widely regarded as the greatest writer in the English language, and the world’s pre-eminent dramatist. He is often called England’s national poet and ‘Bard of Avon’. The world’s greatest dramatist was born at Stratford-on-Avon, in the country of Warwick. About the age of nine he was admitted to the Grammar school, where he learned less Latin and Greek. The landscape of his native village is beautiful and it must have made a deep impression upon the boy, for many of his best nature-pieces are scattered all up and down his works. His astonishing store of natural knowledge has been praised by all his critics. When he was hardly nineteen years of age, he married Anne Hathway, some eight years his senior. Later he got the mean job of a holder of horses at the doors of some London theatres. Later he tried his hand at acting and was soon a successful actor. Then he became a playwright. His surviving works consist of thirty seven plays, one hundred and fifty-four sonnets, two long narrative poems and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright. He produced most of his known works between 1590 and 1613. His early plays were mainly Comedies and History plays. Next he wrote mainly tragedies until about 1605, producing plays, such as Hamlet, Othello, King Lear and Macbeth considered some of the finest and the great tragedies in English language.
The Romantics, in particular, acclaimed Shakespeare's genius and
the Victorians hero-worshipped him with such a reverence that George
Bernard Shaw called him 'Barelotary'. In the twentieth century his work
was repeatedly adopted and rediscovered by new movements in scholarship
and performance. His plays remain highly popular today and are
consistently performed and reinterpreted in diverse cultural and political
icon of modern literature. As his plays and poems are some of the finest
literature ever written, his stories established a foundation on which
thousands of dramas, romances and histories have been based. One of his
outstanding points as a writer was his colourful mastery of the English
language. The late comedies usually tell stories of wandering and
separation leading eventually to tearful and joyous reunion. They are
suffused with a bittersweet mood that seems eloquently appropriate to a
writer who has explored with such unsparing honesty the depths of human
suffering and degradation in the great tragedies.

Art and literature can grow only in an atmosphere of peace, order
and prosperity. The Elizabethan Age assured all the three requisites. In the
world of religion, the long consuming controversy between Roman
Catholicism and Anglicanism was settled and peace established. Songs of
glory were sung in praise of England. Shakespeare speaks through the lips
of Richard II,
This Royal throne of kings,
This sceptred isle, this earth of majesty,
This seat of Mars, this other Eden,
Demi-paradise, this happy breed of men,
This little world,
This precious stone set in the silver seal,
This blessed plot, this earth, this realm,
This England!  (Frye 4)

Though the idea of getting at the soul of Shakespeare through his plays will be resented by many critics, the works of Shakespeare are generally divided into four periods. Each period was characterized by Shakespeare’s elaboration in his writing and his development in his personal style. The first period was really his experimental stage. He followed traditional formatting and did not venture beyond what was considered typical writing in the sixteenth century and the seventeenth century. Most of his works during the first period were chronicle history plays. **Henry VI Part I, II & III, King John** and **Richard III** are all based on the lives and times of the kings themselves. During the second period, his writing became very individualized and he stayed from traditional writing methods. It included mainly tragedies and comedies and experimentation with mixing the two to give a greater depth to the
humanity of the characters. Two of his most famous tragedies were Romeo and Juliet and Julius Caesar. His comedies blossomed during his second period, and his characters took on whole new meanings. Several notable comedies were: A Midsummer Night Dream, As You Like It and Much Ado About Nothing. An interesting commentary about his second period comedies is that the heroines stand out and are just as outstanding as the heroes. Heroines such as Beatrice and Titania are examples of strong ambitious women in his plays. It is a noteworthy feature, because during his time, women had little or no power in society and were never given admirable qualities in literature. In the third stage of his writings, he produced eternal works such as Hamlet, Macbeth, Othello and King Lear. In these great tragedies he touched the base with the essence of human feelings and misery. The fourth and final period include the romantic tragicomedies. The modern term ‘Romance’ refers to a new kind of play, a hybrid of comic and tragic elements developed and popularized by Francis Beaumont and John Fletcher between 1607 to 1613. Shakespeare wrote four such plays which are now commonly grouped together as the Romances. They were Pericles, Cymbeline, The Winter’s Tale and The Tempest. According to Fletcher, a tragic-comedy “wants deaths, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy” (Evans 15).
In this research, it is attempted to make a comparative study of Shakespeare’s drama *The Tempest* and Kalidasa’s *Sakuntalam*. The study relates to the similar treatment of the theme of love and supernatural elements in both dramas. These two plays are the last plays written by the dramatists and belong to the group of plays called ‘romance’. 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 productions 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 *The Tempest*, Miranda is the beautiful daughter of the old Duke Prospero. Cast away with her father since she was three years old, she has lived on extremely sheltered existence.

In *The Tempest* and *Sakuntalam* there is a love intrigue which culminates in a happy ending. They depict reconciliation and restoration where characters respond to situations and events rather than provoking them. The plot structure moves beyond that of tragedy, an instance with tragic potential leads not to tragedy but to a providential experience. In the twentieth century, *The Tempest* received a sweeping re-appraisal of critics.
and scholars to the point that it is now considered as one of Shakespeare’s greatest works. The play draws heavily from the tradition of the romance, which featured a fictitious narrative set far away from ordinary life. Romances were typically based around themes such as love, the supernatural, exotic, fantastical locations and they featured themes of transgression and redemption, loss and retrieval, exile and reunion. The uninhabited island of Prospero, the sage Kanva’s forest, Caliban, Ariel, the curse of Durvasas, the ring motif, the love episode between Ferdinand and Miranda, Dushyanta and Sakuntala, the separation of the lovers, and their reunion at the end are similar in both dramas. Especially in handling love, the dramatists’ view of love at first sight is the same. The parental love and affection of Prospero to Miranda and those of Kanva to Sakuntala also depict the similar ideas of the dramatists though Miranda and Sakuntala are of royal birth and both are sincere and true even in suffering.

Sakuntalam has been always admired as the most beautiful revelation of dramatic genius. In literature there must be three elements present if it is to be a noble thing of beauty. A true work of art must have individuality and must be revelatory of personality and it must be full of racial colour and temperament and it must also realize and reveal the universal elements in life. Judged in the light of this great truth of art, the drama reveals the delicate fancy and chaste and creative imagination of the poet. It is Indian to the core and it presents those universal elements of love.
and grief in separation and joy in reunion, which are of the very stuff of human life.

The drama is an objective art, the less said about the dramatist’s self-revelation, the better. With all the versatility of a dramatic proteus Shakespeare and Kalidasa transform themselves into every character and enter into every condition of human nature. Myriad are the shapes and guises, and like the colours in a Kaleidoscope, all so bright and clear, all so true to life. “His characters are like watches with dial plates of transparent crystal.... (which)...... show you the hour like others, and the inward mechanism also is all visible” (Bhatia 18).

The Indian literature is full of sanity, serenity, romantic idealism and spiritual vision. It mirrors life in its fullness. It is romantic and not classical in its aim, appeal and achievement. It presents life in all its variety and has a glorious and gorgeous setting amidst the sweetest splendours and symphonies of nature. These traits are more abundantly present in Sakuntalam. Kalidasa’s most famous drama Sakuntalam describes the early life of Shunga dynasty. It is a romantic tale of a beautiful maiden left in the forest by a celestial nymph Menaka, who came down from Heaven and had a romantic yet brief encounter with a sage Viswamitra. This lovely maiden is the outcome of this union. The story occurs in Padmapurana also and the story has got the advantage of directness but ethical and
aesthetic refinement tells that Kalidasa’s handling of the story not only shows the pen of a great dramatist having a keen eye on effective dramatic situations but also shows a wonderful sense of poetic justice and aesthetic fitness. His place in Sanskrit literature is the same as that of Shakespeare in English. Both of their plays and poetry were primarily based on Mythology and philosophy. As in Sakuntalam, Shakespeare’s tale of Prospero’s island is inherently theatrical, unfolding in a series of spectacles that involve exotic, super human and sometimes invisible characters that the evidence can see but other characters cannot. The play was composed by Shakespeare as a multi-sensory experience, with sound and music, used to complement the sights of the play and all of it is interwoven by the author with lyrical textual passages but overflow with exotic images, trifling sounds and a palpable business.

Kalidasa has successfully lifted Dushyanta into the rank of a great ‘nayaka’ (hero), has furnished a new key to the story, has given Sakuntalam a new and radiant setting, enhanced her glory outdistancing even that of Miranda, has probed the depths of the ambrosian ocean of love and has given the readers the heavenly treasure of new and rich inner experience. In bare outline, the story of the play is as follows: King Dushyanta, while on a hunting expedition, meets the hermit girl Sakuntala, whom he marries in a hermitage by a ceremony of mutual consent. However, obliged by affairs of state to return to his palace, he gives
Sakuntala his signet ring, promising to see her later. But when she comes to the court for their reunion, pregnant, Dushyanta fails to acknowledge her as his wife because of a curse. The spell is subsequently broken by the discovery of the ring, which Sakuntala lost on her way to the court. The couples are later reunited and all ends happily. In the very first act, in the flower garden scene, by introducing Sakuntala in the midst of her two bosom friends, Kalidasa gives a natural and human setting, enhancing the beauty of her frame and soul which was to enrapture the pleasure-satiated imperial nature of king Dushyanta. The curse of the sage Durvasas's and the episode of the ring free the king's name from all stain and enable the poet to describe the pathetic scenes of separation, remorse and reunion. At the same time they introduce the psychological link by which human life is linked to the life divine. In Sakuntalam Kalidasa has also extinguished the volcanic fire of tumultuous passion by means of the tears of the penitent heart. Truly in Sakuntalam there is one paradise lost and another paradise regained.

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. His never failing sense of duty and his artistic vigilance were in close union with his loyalty to the highest Indian ideals of life and thought. He had drunk deep of the life-giving waters of
the *Ramayana* and the *Mahabharata* and is full of reverence for the stalwarts of the more heroic eras of Indian history. His work is a paradise of beauty not the beauty of dissoluteness crushing the grape of sensuous joy on the eager tongue of desire, but the beauty of purity and self-restraint and renunciation. It is thus clear that Kalidasa is a great living force in life and literature today.

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 combing 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 the spiritual life. If India's need for Kalidasa is great, the need for him by the rest of the wide world is even greater. He has shown to the literature of the world the highest literary ideal of the senses and the mind. He has pictured how this life on earth is the vestibule of a nobler and higher spiritual life. At the same time his self-restrained charm and composure of expression will be corrective to that riot of thought and expression which sometimes pains our spirit in the best masterpieces of the literature of the world. From him those literatures can learn how to harmonize the life of man and the life of nature and have communication
with nature. From him one can learn how to comprehend and teach a higher social order and a higher ideal of national and international life. One will learn from him how to ‘control rebellious passion’ and to realize that the God approves the depth and not the tumult of the soul.

His faith to his motherland, is invincible and he has described her beauty, her dharma and her fall. In *Raghuwamsa*, he describes the noble rise and the ignoble setting of one of the greatest epochs of Indian civilization. In *Vikramorvasiya*, he describes the imperial power which sat on the throne at whose footstool all other monarchs bowed with bent diadems and over which shone the white umbrella which was the symbol of universal sovereignty. Kalidasa’s aspiration for India soared in the direction of the idea of an Indian ‘Chakravarthi’ (emperor) who would rule the entire globe. Kalidasa, thus occupies a unique place in the literature of India and in the literature of the world.

Art implies imagination and religion implies spiritual vision, imagination and spiritual vision are the two divine facilities implanted in man. Kalidasa’s great influence on the literature of the world and on Indian literature in particular is due to his possession of these two faculties in exquisite combination. He has finely felt and finely expressed the divine moods and movements of life. When one compares him with the great poets of the world, such as Homer, Virgil, Dante, Shakespeare and Milton,
one can find that he is worthy of being in such a noble group. Though he has not got the special excellences of each of these masters of song, he has got many of their great qualities and some special graces and glories of his own which will make him a potent poetic and spiritual force for ever.

In *Sakuntalam* Kalidasa 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 sublime grandeur of description, are marvellous in his works.

The contributions of Shakespeare and Kalidasa show an unrivalled elegance, felicity of expression flowing like a mighty river, a mastery of rhythm and melody that is a spell, a perfect marriage of sound and sense. They possess that distinct intellect which makes them great poets. They are scholars and their works display poetic genius as well as scholarship.

When Sir William Jones first translated the *Sakuntalam* in 1789, his work was enthusiastically received in Europe as was fitting to a greatest living poet of Europe. Since that day, as is testified by new translations and by the reprints of the old, there have been many thousands who have read at least one of Kalidasa’s works. Many more thousands have seen it on the
stage in Europe and America. Several eminent literarians have also offered their tribute of praise to Kalidasa. The very comparison of Kalidasa to Shakespeare is the highest form of eulogy that can be bestowed upon him by foreign critics.

In *The Tempest* Shakespeare has especially appealed to the imagination and he has constructed a plot well adapted to the purpose. In the twentieth century the play received a sweeping re-appraisal from critics and scholars to the point that it is now considered one of Shakespeare’s greatest works. The play draws heavily from the tradition of the romance, which featured a fictitious narrative set far away from ordinary life. The play combines elements of tragedy (Prospero’s revenge) with those of romantic comedy (the young lovers Miranda and Ferdinand).

The romance genre is distinguished by the inclusion of tragic, comic and problematic ingredients and further marked by a happy ending. No dramatist can create live characters save by bequeathing the best of himself into his work of art, scattering among them a largeness of his own qualities, his own wit, his comprehensive cogent philosophy, his own rhythm of action and the simplicity or complexity of his own nature. Shakespeare’s predecessors and contemporaries all excelled in one or more of these qualities. He excelled in all of them, all the time or at least majority of times, as he teased and tormented his readers with his exquisite
wit on one scale and sublimated them with his deep insight into human psyche on the other. The era of Shakespeare saw the rise of capitalism. It brought about radical changes in the position of society as the spirit of competition became the focal point of the social hierarchy. His plays depict the yearning for scientific learning and human philosophy in its most myriad and intense form. It is his unquestioned genius that made him so appealing to the era of flux in which he wrote and makes him relevant even today after so much scientific advancement.

Ben Jonson considered "Shakespeare not of an age, but of all ages" (Spencer 15). To him, he was also the soul of the age. His plays are replete with topical allusions and references to contemporary events. The Tempest is the only play of his which faithfully observes the 'unities' prescribed by Aristotle in his Poetics. The play challenges our senses and is self-consciously a performance orchestrated by Shakespeare. In the play King Alonso of Naples and his entourage sail home from Italy after attending his daughter Claribel’s wedding in Tunis. They encounter a violent storm, (Tempest). Everyone jumps overboard and is washed ashore on a strange island inhabited by the magician Prospero, who has deliberately conjured up the tempest. Prospero is infact the rightful Duke of Milan who was put up to sea to die with his three-year-old daughter Miranda by his brother, Antonio who was in league with King Alonso. Both live in a cave on the island which is also inhabited by Ariel, a spirit
who carries out the bidding of Prospero and the ugly, half-man who Caliban deeply resents Prospero as he believes that he is the rightful ruler of the island. He plots with some of King Alonso’s company to murder Prospero. Meanwhile Miranda and Ferdinand fall in deep love. The play ends with all the offenders repenting, even Caliban. The play begins with a shipwreck. Prospero and Miranda had themselves been cast up on this island after being exposed to the wind and waves in the past. Prospero had been separated from his brother and now Alonso is separated from his son and believes him dead. Miranda and Ferdinand are the handsome hero and pure heroine typical of romance. The supernatural elements play their part. An air of deliberate unreality pervades the play and the story works toward reunion, reconciliation and the happy conclusion of the love affair.

The Tempest is known to have been presented before the Princess Elizabeth and Frederick the Elector Palatine during the festivities accompanying their marriage on the 14 February 1613. It has even been supposed that it was originally written for this occasion. About 1608 or 1609 a change comes over the art and temper of Shakespeare from tragedy to romance, that is to say, from plays that end in disaster to those the final act of which is given up to happy reconciliations and forgiveness, and from a mood which looks like pessimism to one that has been described, a little rashly as a boundless and confident optimism.
The account of the wreck of the sea venture in the Bermudas in 1609 was also a probable source of information. The position of the play at the end of Shakespeare's career is an important one, particularly if he was aware that this would be his last play. Many readers see a strong parallel between Shakespeare and Prospero, who at the end of the play, announces, I'll break my staff, bury it certain fathoms in the earth (V, i, 54-57).

Fresh winds were blowing across Europe when Shakespeare was writing The Tempest. The European countries were exploring the boundaries of the known world and founding new settlements in America. The Renaissance, a period of reawakened interest in the learning of ancient Greece and Rome in human achievements, spread from Italy to England. Many critics and readers detect in the play a melancholy feeling of retirement, withdrawal from life. Thus, the play's main character, the magician Prospero, is frequently identified with the author himself.

For the small group of last plays Pericles, Cymbeline, Winter's Tale and The Tempest, the name romance has been suggested. These plays have scenes of pardon and reconciliation. While shaping his creative work he stood aloof, devoid of the artistic selfishness of Goethe, with serenity and humanism, understanding all, sympathizing with all, but always in self-control, always the master of everything he did. Of all the plays of Shakespeare The Tempest is the most striking instance of his
creative power. He has given there the 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 of the information that Prospero is a magician, by the first words which his daughter Miranda speaks to him. The happy versatility of Shakespeare’s genius enables him to excel in lyric as well as in dramatic poesy. “Whoever ventures” says Horace, “to form a character totally original, let him endeavour to present it with uniformity and consistency but the formation of an original character is a work of great difficulty and hazard” (Greer 71). In this arduous and uncommon task, Shakespeare has wonderfully succeeded in The Tempest.

A close scrutiny of Shakespeare’s dramas, particularly the great tragedies, reveals that he did cherish some moral ideals which he attempted to exhibit in his dramas in one way or the other. Kalidasa and Shakespeare are perfect literary artists. In the following chapters the homologous in the two dramas Sakuntalam and The Tempest are to be analysed. In Chapter II an attempt is made to study the concepts of love according to Shakespeare and Kalidasa and how they have treated the theme of love in The Tempest and Sakuntalam.