CHAPTER 5

Comparison of the two Poet's

Attitude toward Nature and Man

This Chapter deals with comparison of poems of Wordsworth and Balkavi. Their attitude to Nature and Man as revealed from their poetical compositions have been centred upon, in this chapter. Some poems of Wordsworth and Balkavi are compared in this chapter under the sub-title Comparison (5.5) of this chapter.

5.1 WORDSWORTH'S ATTITUDE TO NATURE

Nature, the outward universe, attracts Wordsworth. Outward manifestations of Nature are not the main concerns of Wordsworth's poems. The spiritual and the sublime pervading the natural manifestations delighted him most. He experienced it.

In all things, in all natures,

In the stars of a sure heaven,

The unenduring clouds

In flowers and tree, the stationary rocks,

The moving waters and the invisible air --

In the opening line of The Prelude he exclaims:
Oh! there is blessing in this gentle breeze.'

Arthur Compton -- Ricket observes--

"It was Wordsworth's aim as a poet to seek for beauty in meadow, woodland, the mountain top, and to interpret this beauty in spiritual terms."

The observation is appropriate

In 'Nutting', Wordsworth narrates how, in the eagerness of boyish hope, he dragged branch and bough of a tree with merciless ravage and mutilated a green bower. But when he beheld the spot another time, he realized that there was some dearest Maiden who moved along the beautiful woods. This maiden is the Nature personified which caused a change in Wordsworth's boyish sensual approach. After this realization he felt that there is a spirit in the woods.

In 'Tintern Abbey', Wordsworth expresses this spiritual faith when he writes--

And I have felt

A presence, that disturbs me with the joy

Of elevated thoughts; a sense sublime

Of something far more deeply interfused,

Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.
A motion and the spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

('Tintern Abbey')

This is a Pantheistic approach. He believed that God pervades the universe. So he calls Nature--

Wisdom and spirit of the universe!
Thou soul, that art the Eternity of thought
And giv'st to forms and images
An everlasting motion--

('Influence of Natural Objects')

The sea, to him is a living entity. And therefore he urges--

Listen, the mighty Being is awake!

(It is a Beacons Evening)

Nature in Wordsworth's poems is a person loving men and women. Nature is kind, kindly, holy and bestowing her feminine love upon Man. She teaches a lesson of love to her child. In his 'To My Sister'
Wordsworth appeals his sister Dorothy to come and feel Nature especially the blessing and the love in Nature. How does this principle of love work? It is reciprocal as far as Nature and Man are concerned:

Love, now a universal birth,

From heart to heart is stealing,

From earth to man, from man to earth

It is the hour of feeling.

The time is the peak spring season and Wordsworth tells the sister that everywhere the universe is pervaded with blessed power and 'Love' which could mould the human soul.

And from the blessed power that rolls

About below, above, We'll frame the measure of our souls:

They shall be tuned to love.

C.M. Bowra observes --

Wordsworth believed that he helped to bring this soul of nature closer to man, that he could show how exquisitely the external world is fitted to the individual mind, and the individual mind to the external world.
Wordsworth is of firm belief that there exists a harmony between Nature and the mind of Man. Nature leads human beings to lead a life full of as a preacher of lofty thoughts:

It's her privilege through all the years of our life to lead from joy to joy, for she can so inform the mind that is within us, so impress with quietness and beauty, and so feed with lofty thoughts.       

Herbert Read gives an apt comment -- 'The exquisite functioning of this interlocked universe of Mind and Nature is for Wordsworth, the highest theme of poetry.............'²

In 'The Preude' Wordsworth tells us that there is a powerful bond between Nature and the human mind. Graham Hough says --

The most memorable passages in the early books of the Prelude are descriptions of incidents in his childhoods, where it seemed that he actually felt in Nature a moral and spiritual presence, moulding and working on his mind as a human teacher might have done, though more mysteriously and profoundly'³

The moral and spiritual influence of Nature on Wordsworth is revealed through two of his most famous poems--'Tintern Abbey' and The Prelude. The poems Expostulation and Reply and The Table Turned are doctrinal in nature. To a friend's enquiry about the propriety of William's sitting lonely on a grey stone and 'dreaming away ' his time, the poet replies:
Come forth into the light of things,

Let Nature be your teacher.

She has a world of ready wealth.

Our minds and hearts to bless

Spontaneous wisdom breathed by health,

Truth breathed by cheerfulness.

And further he criticises the barren analytical manner of human intellectualism and contrasts it to the 'Sweet lore' of Nature--

Sweet is the lore which Nature brings;

Our meddling intellect

Mis-shapes the beauteous forms of things.

We murder to dissect.

Thus, Wordsworth's attitude toward Nature is of looking at her as a treasure-house full of bountiful treasure, ready to shower invaluable wealth on Man for the latter's intellectual and mental enrichment.

5.2 BALKAVI'S ATTITUDE TO NATURE

Before commenting upon Balkavi's attitude to Nature, it would be useful to read an excerpt from his letter to Mr. Sonalkar regarding the influence of natural sights and scenes on him. He writes:
Marathe's biography on Balkavi gives us another memoir of Balkavi fascination of Natural sight. He quotes Bhaskarao Ujgare, a friend of Balkavi as under:

“एकदा आम्ही दोघे पावसाळ्यातून फर्च्यांना कॉलेजकडे जापास लिवलो
आम्ही लकडी पुलाजवल आलो, तेव्हा नदी दुपारी भरन चाललेली होती..
मध्येच एका जागी एक मोठा थोरला भोरवा गरगरत होता.
ओपावरेर वाहत भेजण्या वस्तु, गवत, लाकडे वगीरे पदार्थ
त्या भोब्यात ठोडा बेडेबंदे घेत, आल सुर मारील आणि
Both the above-quoted passages give us an idea of Balkavi's capacity to derive joy from various activities in Nature and his pining for making communion with Nature. His emotional vision used to see the transcendental beauty of the universe which normally a naked eye could not see. Therefore a magnificent flower in the physical world becomes, in Balkavi's poetry झुंडलैँ दुलाई (a beauty incarnate), a sweet sunshine becomes चैतन्याचे गोड कोवठे उन (sunshine full of life), the meadow which moves hither and thither becomes the joyously singing meadows.
The Nature - pictures which are seen in Balkavi's poems are not totally realistic. They are unique photographs of Nature beauties, as snapped by the highly sensitive camera of Balkavi's mind. In respect of difference between Balkavi's attitude to Nature and Wordsworth's attitude to Nature, B.L. Patankar comments:

This observation is quite apt. Wordsworth's view is Pantheistic, whereas Balkavi's view is purely aesthetic. R.S. Walimbe, in this context, observes:

...... या बाबत्तील त्याच्यामध्ये व वर्तुःवर्तमध्ये फार मोठा फरक आहे.वर्तुःवर्तमधी निसर्गवर्णां पूर्णपणे वास्तववादी असतात. निसर्गवर्णाल वसूळ त्याचा ज्ञान विशद्य त्याचे वाणिज्य. व्याख्यानस्तोत्री प्रवेश शेषा नाही. निसर्गवर्णाल दुःखेपणे पाहण्याचे सामान्य स्वणे कल्पनाशक्ती (Imagination) असा त्याचा सिद्धांत आहे. या कल्पनाशक्तीला त्याच्या दुःखीने अथातच वास्तवज्ञानील दुःखकिंडे पाठ फिरून व्याख्यानीं विषयाचे
This significant observation of critic Walimbe is original and we agree to it in to-to.

The void in Balkavi’s emotional world was in some respect compensated by Balkavi by virtue of his communion with the world of Nature.

As the ills he encountered in his life increased, Balkavi took a different view of Nature. The objects in Nature which hitherto proved to be the sources of his inspiration, now made him reflect over some realities. Chief among them was the joy in Nature is pure and untarnished, where as the human life has mixture of happiness and sorrows poems such as ‘निर्जीर’, ‘बालबिहार’, ‘तुषापुष्प’, ‘आनंदीपक्षी’ reveal this sense of
‘realization’ This realization reminds us of the realization expressed by Keats in his lines --

......... thou among the leaves hast never known

_The weariness, the fever, and the fret_

_Here, where men sit and hear each other groan;_

This is a typical cult of Romantic poets. Shelley too says to the 'Skylark' -- 'Teach me half thy gladness'.

In the poem खंडयालील रात्र Balkavi depicts the intensity of darkness. Critic M. K. Naik describes the atmosphere in the poem as 'heart of darkness.' In it, the personified night utters frightful sounds. In पारवा too, Balkavi gives expression to the dull, and dejected 'Lonesome Song' (एकांकृतील) of the bird. It is the reflection of the sorrowful and fretful life of man.

On the backdrop of Balkavi's poem's reflecting the relationship of Nature to human life as perceived by the poet, his 'आँदोलन' stands unique. It is an exquisite word-picture of the Audumber tree. Like a skilful painter, Balkavi paints a realistic picture of the tree as seen by him. The various shades of colours have been depicted by him flawlessly. It is the classic example of picturesque poetry, containing compressed meaning with artistic economy of diction.
All in all, we find a significant change in Balkavi's attitude to Nature. It is from a 'sensuous apprehension of Nature' to an attempt to express his melancholy through the dark aspects of Nature.

5.3 WORDSWORTH'S ATTITUDE TO MAN

Wordsworth is chiefly recognised as a poet of Nature. But as we find him writing pure Nature - poems, there are his poems reflecting his concern for human life.

Since Wordsworth's cult was basically democratic, the French Revolution had a deep influence on his mind. The Revolution's motto 'Liberty, Equality and Fraternity' gripped him. The events in France during the period made him believe the ideals of the Revolution. The Revolution emphasized the greatness of each individual. Wordsworth, like Rousseau, believed that every human being was capable of infinite development.

He believed that if we look, beyond ourselves, i.e. to simple folk we could realize the strength which these simple people possess. In this respect Helen Derbyshire observes:

"It was feeling, not reason, that Wordsworth found when he groped to the bottom. The elementary feelings, the essential passions of the heart are at their purest and simplest, he found, in humble and rustic life. These are the powers in human nature which are like the primal energies of Nature their strength, force, and beauty seem
to spring from the same source; through them man and Nature are one. This was his discovery."

This observation is in keeping with the Wordsworth's own concept behind choosing humble and rustic life for his poems. In his 'Preface' of 1809, Wordsworth wrote:

Humble and rustic life was generally chosen because in that condition the essential passions of the heart find a better soil in which they can attain their maturity and are less under restraint and speak a plain and more emphatic language. Because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and consequently may be more accurately contemplated........ because the manners of rural life germinate from those elementary feelings and....... are more easily comprehended.......... and lastly because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature."

This conception of humble common place rural life was the effect of the developments in France. An element of impassioned humanity was added to Wordsworth's nature. Along with Nature, now humanity also became a gipping power in his soul. His feeling for man developed hand - in - hand with his feeling for Nature.

Wordsworth's poems on human life could be seen giving some philosophy of human life. In poems such as 'My Heart Leaps Up', 'Influence of Natural Objects', 'Daffoils', 'The Solitary Reaper' the poet experiences a
deep sense of happiness in the company of Nature - elements such as the Rainbow, the exquisite golden-coloured daffodils, the setting sun, the woods, the hills, the cliffs etc. The 'daffodils' fill his heart with 'pleasure', the sight of a rainbow makes his heart leap up with ecstasy, the music of Reaper's song during her field-work is borne by the poet in his heart. Thus Wordsworth believes that man is not apart from Nature. So he laments - The world is too much with us, late as soon, little we see in Nature that is ours. There is a harmony between man's mind and Nature. In his fragment of the 'Recluse' he speaks about this harmonious wedding between man's intellect and Nature:

For the discerning intellect of Man

When wedded to this goodly universe.

In love and holy passion, shall find these

(Paradise, and groves Elysian and fortunate fields)

A simple produce of the common day.

I long before the blissful hour arrives,

Would chant, in lonely peace, the spousal verse

Of this great consummation.

In this context Herbert Read observes quite aptly:

'Man and Nature - mind and the external world are geared together and in unison complete the motive principle of the
universe. They act and react upon each other so as to produce and infinite complexity of pain and pleasure. The exquisite functioning of this interlocked universe of Mind and Nature is for Wordsworth the highest theme of poetry; in poetry the process actually receives its final consummation. "^{10}

Wordsworth showed great literary interest "in widest commonalty spread". The early poets of the Romantic revival had shown interest in common life, Wordsworth continued the interest. His Michael', 'To a Highland Girl', 'Resolution and Independence', 'To a Cumberland Beggar', The Excursion illustrate it. An aged leech -gatherer a ruined shepherd, a beggar are the persons whom the poet celebrated in his poetry. These poems reveal the dignity in the life of such common people.

Stopford Brooke comments --

'Wordworth was the first English poet who made us feel that God was with simple men and women, that in their lives were profound lessons........'

It was Wordsworth who underlined the value of lives of common people. In this sense he is a moralist, a sympathiser of the poor and neglected lot of the society.

To quote Antonia Till -

'In the poems recording and celebrating the lives of individuals like 'The Old Cumberland Beggar', 'Goody Blake' and 'Simon Gill', 'The Idiot Boy', Wordsworth......... brings a tender reverence to even the
humblest human existence. It is 'the still sad music of humanity which sounds in such poems.' This critical observation is appropriate.

Wordsworth's belief is that as Nature is transfused and illumined by Spirit, Man is also a reflection of the divine spirit. This mystic conception of man is wonderfully found in Wordsworth's 'Ode On Intimations of Immortality'. The idea of pre-existence of human soul and reminiscences of a child of that 'divine' link are revealed in stanza V of the Ode. Thus Wordsworth's attitude to Man, is a of a philosopher searching for man's 'heavenly' link with God. Wordsworth underlines the Christian faith that all human beings are the children of God and the heaven is our home.

*But trailing clouds of glory do we come*

*From God who is our home.*

This mystic conception of human descent has, like the Hindus and the Greeks, gripped Wordsworth's poetic genius too as it did the legendary Milton. It would not be out of place to quote a few of Balkavi's lines revealing similar view -

बारका तो लागीनी

ती दित्य बालके तान्ही
5.4 BALKAVI'S ATTITUDE TO MAN

Balkavi's poems composed during initial phase of his career, depict his realization that the Nature - elements such as निर्मार, अरुण, संयुक्तनी bestow on this world the grandeur (विलास), the sacredness (गंगाप्रण), the beauty and child -like emotions (निर्मार). The poet, while enjoying the playfully - flowing brook believes that the song of the brook emanates joy which is then filled everywhere in the atmosphere:

पर्वत हा, ही दरी दरी
तव गौतें भरली सारी.

गणपति भरली रामे नाप्याने,
वर - खाली गाये! गाये!

गोतम प्रियरबर झाले नाये!

गोतम प्रकाशमांड झुले नाये!

व्यक्त तसे अवकाशिषे तें
तव गौतें झुलले - झुलले ! (निर्मार : II 65-72)
His rising sun (अरुण) also pervades the world with its lustre. His' संध्यारजनी ' also sings lullaby to make the world (the animate world) go to sleep -

निज निज आता महो जगला कसलता माता, रजनीदेवी गात बैसली अंगाईँगीला.

But later this realization changes. His बालविहर, his तृणपुष्प, his आनंदीपक्षी reveal his stark realization of the contrast between the pure joy in Nature and the sorrows and sufferings, the 'fevers and frets' the cares and casualties in human life. The poet exclaims of the bird (आनंदीपक्षी)

-- जीवित सारे आनंदचे । प्रेमसाने भरले त्याचे

महणोंिया तो रानी नाचे । प्रेमाच्या छदे ।

आम्हाकरता दुःखर चिंता । नाना दुःखे हात सभोतां

पुरे । नकसे ही नरपनु आता । दुःखाची राधी । (II 11-14)

Out of this realization he asks the तृणपुष्प -

ही मोहकता तुझी फुला ही प्रेम निर्भरा वृल्ली

सदानंद हा उद्भवेल का या भुपृष्ठावरती ! (II 11,12)

In the poem पारवा also Balkavi underlines this contrast. He makes a general comment on Man's hectic life full of unrest --
This is a typical pining of a Romantic poet as expressed by Keats in his 'Ode to a Nightingale' Balkavi, like Keats, is aware of the mortal fate of man. Therefore he gets immense joy in enjoying the blissful flight of the happy and gay bird.

Since Balkavi had to shoulder many familial responsibilities after his father's untimely death, he faced many hurdles in his life. He experienced the adverse effect of his life full of struggle upon his creative power. In one of his letters to his friend Sonalkar, he wrote: 'दुसरे आमाने पणार सुदरीनंतर आमास स्निस्त्र अशी अनेक कारणे शास्त्रासुद्धा मला नेमीच्या माह्या जगातल्या अनुभवासमारे, पुन: याही प्रसंगी मला निरूपऱ्यांच्या लागले. कोणसाही गोष्टीसंबंधी विचार करताना मला काही बांधने आहेत हे मी अगदी विसरतो .... आपण प्रत्येक सुधीत माझ्या विचार रेळेच लागले गणणे ही बंधनेची कल्पनासुद्धा निर्भरत्या माह्या जिवाला जाणे करतात, आपण मग मला जे काल वाटते ते वाटते.'

This general realization of Balkavi about man's life full of miseries and strife takes a turn, as it were, as revealed through his later poems. The poems such as 'दुसरे तसू', 'नामाशे दूर', 'पारबा', 'निराशा', 'शून्य मनाचा पुम्प' show his perturbed mind. It is a mind totally fed up with the stark realities of worldly life. The fact that Balkavi's personal life was unstable and he had to face financial constraints most of his
life - time, affected his poetic creation. The Romantic mind which created poems such as ‘आनंदी आनंद गड़े’ , ‘नजर’, ‘फुतारणी’, ‘तारकांचे गाणे’, ‘श्रवणमास’ now turned dejected and skeptical. The poetic mind which sang joyously - ‘आनंदी आनंद गड़े, इकडे लिकडे चोहिकडे’ in the initial phase of his career, later expressed his anguish to God

"हे योगीश भोमळा भी नर दुर्बल दीन",

आनंदराय्या माणे वणवण दमलो भटकून"

This is a poetic expression of the purturbed soul of Balkavi. This experience must have been very grievous for the tender mind of the poet.

He started asking कसे हाकाळ शीडावणण दुवणे तास ? In his highly 'symbolic poem titled 'दुवणे तास' he grieves -

सुखुङ्काह्या लाटा पेली, सुख समुदाते त्या कमती,

तेऊणून चिती भीति कसे हाकाळ शीडावणण दुवणे तास ?

The dreadful circumstances around him made his tender mind void of emotions -

परिस्थितीची कठोर भूले ,

क्षणात करती शून्य मनाते
This feeling of frustration makes Balkavi change his poetic path. His attitude to human life in general has been of contrasting man's worldly existence against the joy and delight in Nature. But as the world became 'too much with' him, his attitude changed. Having tired of living the worldly life full of adversities, he began an inquisitive search into his inner mind.

Thus Balkavi, during the later part of his poetic career ceased to reflect on human life in general and began searching for a 'saviour' for him. He cries intensely:

मज व्यर्थ नको ती अमरपणाची गाणी,
कुणि उठवा असल्या गहनाहुल बल्बोनी
तू तुज्ञाच कर उद्धार बोल हे काहती,
परि सहायार्थ या वृत्ति मनी ताहमाती

(‘हदयाची गुंतागुंत’, II : 37-40)

This is a significant change of attitude.
5.5 COMPARISON:

In this part of the chapter, a few poems having thematic similarity have been compared. This comparison would facilitate us to draw conclusive findings regarding Wordsworth and Balkavi as Nature poets.

'To the Cuckoo'

and

'बालविहल'

Wordsworth's 'To the Cuckoo' (written in 1802) reflects one of the features of Romantic poetry - Love of Nature or elements in Nature. The poem depicts Wordsworth's affection with the Cuckoo. It is the sweet recollection of the poet's boyhood days. He addresses the bird as 'darling of the Spring and says that the bird is 'The same in whom in my school - boy days I listened to; that Cry which made me look a thousand ways in bush, and tree and sky.'

The poet calls the Cuckoo a 'blessed Bird' and 'hope a love; still longed for'. But as the poem comes to an end, Wordsworth realizes the contrast between the human life on the earth and the Cuckoo's life in air full of happiness.

The poem is comparable to Balkavi's 'बाल विहल`. Balkavi too realizes the contrasting lives of the tiny-bird and of himself. He calls
the bird ‘आनंद मूर्तिमान’ i.e. ‘Joy incarnate’ and grieves that this joy is rare in his own life and unending his worldly life has sorrows:

भवतुःकाच्या अनंत डोहो परि बुझतो पाशी;
शांति मिलेना क्षणभर जीवा विश्रांती नाही.

In the same stanza Balkavi laments for the distancing of ‘Goddess of poetry’ from himself. This makes the bird wingless and so he falls grieved on the earth.

“काव्य देखता अंतरली मज गरिबाला आज,
काँठ लोटला हाय किती मन वरिताहे लाज
भाते माजे वातावरणी तुज परि भरभरती
पेख मुदुनिया विवहन पडलो भी धरणीवरती.

The wailing of Balkavi shows how adversely the worldly miseries in his personal life affected his poetic creation.

This frustration is not found in Wordsworth’s ‘Cuckoo’ poem. He realizes the insignificance of the earthly abode for human beings in contrast with the bird’s place of wandering and residing - the trees, the houses etc. on the earth. In the poet’s opinion the earth is not fit for man but is a ‘fit home’ for the bird.

As to the points of similarities between the two poems, the birds in both these poems inspire the respective poets to compose
their famous poems. In Balkavi's poem the bird, owing to its swiftness and ethereal flight, flies hither and thither. Its aereal movement is compared to 'a magic spin in the sky 'फिरकी जातुँछी'. In Wordsworth's poem also the Cuckoo bird who passes from one hill to another is seen at one moment near the poet and the next moment far off.

In Wordsworth's poem his bird is 'darling of the spring' whereas Balkavi imagines that the flight, the melodious song and the merry-making of the bird makes the Time ('काल') awe-struck and dumb founded and stands still astonished. In the case of both poets the birds are somebody mysterious and (visionary) mystifying. The Wordsworth bird brings to the poet a 'tale of visionary hours'. Balkavi's bird is imagined as being moved playfully by some 'divine' power invisible to the poet.

Both the poets consider their birds something beyond common - a nameless voice, a mystery.

For both the poets the birds are very dear-ones. For Wordsworth 'a hope, a love, still longed for...' for Balkavi a sweet flower of the mountain-peak' (मिरिशिखराचे गोड फूल).

It is the experience of both the poets that they are inspired to compose a poem about the bird they saw. Wordsworth tells us that the voice of the bird (two fold shout) is heard by him while he is 'lying on the grass'; similarly Balkavi's 'time' of composing this lyric is clear is the concluding lines of 'बालविहार' -
Wordsworth and Balkavi seem to have fascination for birds flying gayly in the sky. In this connection Wordsworth's 'To a Skylark' is comparable to Balkavi's 'आनंदी पक्षी'. In terms of theme (the bird) as also with the thoughts expressed therein, they are similar.

To a Skylark: Wordsworth addresses the skylark as a minstrel and a pilgrim of the sky. There are series of questions posed by the poet which reveal some doubts in his mind.

In the very second line the poet asks - 'Dos't thou despise the earth where cares abound? The poet is aware of the contrasting lives of human beings and the carefree life of the bird. In the human life cares and worries 'abound', men 'sit and hear each other groan'; but in the skylark's life there is 'harmony' and 'music' which are the signs of happiness. Wordsworth's skylark pours 'upon the world, a flood of harmony.' Thus making human life cheerful and enjoyable.
The bird, according to Balkavi, dwells where green woods abound and where 'Love' and 'Peace' is found. Beautiful flowers in the garden, the sweet lotuses (मघुकुम्बले) in the lake are the spots where the bird goes and plays happily. The poet imaginatively expresses the actions of the bird - it sings loudly and full-throated, it makes the garden of plants smile. The poet exclaims that the bird dances happily because its life is full of joy and love.

In the later-half of the poem the poet contrasts the joy of the bird with the sorrowful lives of his own lot. This very inclination for contrasting the two 'worlds' shows the 'romantic brooding' of Balkavi. As Keats does in his Nightingale ode, Balkavi also realizes this' difference between the life of man and the bird's life full of bliss.

In Wordsworth's poem, the poet is aware that the earth is full of cares and worries. In Balkavis' poem too the poet realizes these worries. He is fed up of this fretful human life so much so that he wishes for the end of this physical life:
Wordsworth's bird sings and gives by virtue of its song, a flood of harmony. Balkavi's bird also dances in the forest, with joy. An important point to be noted here is that Wordsworth observes the harmonious life of skylark and is content to describe the bird's 'quivering wings', 'aspiring wings', 'the nest' etc. But Balkavi, as his personal life tells us, is grieved to think of his life full of untold miseries and cruel experiences. This shows the highly tender make up of Balkavi's mind and his wish to get rid of this human world. But in reality it is not easy to do so. In his 'वालविखः' also Balkavi expresses his inability to free himself from the clutches of this 'intolerable' human life. He has said in

वालविखः:

हाय तुटेना तृृठ देहायी, परि बसली गाढी !

It is quite natural of a highly sentimental man like Balkavi to wish for getting rid of the 'stiff knot of the bodily existence' on the earth. It is partly out of the bitter and cruel experiences in his life and partly out of the uncontrollable craving for a life such as the free and cheerful birds. He, at the end, demands from the bird, his melodious song so that his (the poet's) heart would be enthralled and be captivated.
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बालविहग:

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partly out of the uncontrollable craving for a life such as the free and
cheerful birds. He, at the end, demands from the bird, his melodious song
so that his (the poet's) heart would be enthralled and be captivated.
उंच भराया मारित जाएं। रथ तुझे ते सोही रागियाणें।
गुमन जाईल खिंच जायानें। दे दे ते गायें।

Here we remember Shelley's words in his famous 'To a Skylark' (1820):

We look before and after
And pine for what is not.
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those
That tell of saddest thought.

Thus both the poets express the common human nature of wishing to attain something which has not yet been achieved by them. Common men realize this, but do not express, but poets give vent to their emotional realization through their poetical utterances.

'It is a Beauteous Evening'

and

‘संध्यारजनी’

Both Wordsworth and Balkavi have composed poems on
the theme of 'the evening'. Wordsworth's poem is titled 'It is a Beauteous Evening' and Balkavi's - 'सप्ताहर्षनी'.

'It is a Beauteous Evening' is a sonnet by Wordsworth. The poem begins with unfolding of the poetic canvass, as it were. The time is evening - very calm and quiet. The Sun is setting down Westward. The poet imagines that the gentle heaven broods over the sea. This common in other words, is closeness between the heaven and the earth. The poet addresses daughter Carolin as 'dear child' and tells her that the whole atmosphere is filled with solemn and sombre mood. He realizes the pure nature of the child, He says:

*If thou appear untouched by solemn thought*

*Thy nature is not, therefore less divine* : (ll 10-11)

Though the girl is seen not moved by the scene, the poet acknowledges the austerity of the girl's nature. Since the girl lives in close company of Abraham, she is benefitted the rare companionship of (God's representative) the saint. The poem ends on a very sublime note.

*God being with thee when we know it not.*

Childhood is endowed with a purity of its own. Wordsworth says that the girl's nature is not less divine, as children are 'pure at heart', guileless beings. Similarly their souls are by birth reverential. Therefore a child's soul as that of Carolin has the sense of the divine presence, which common man does not know.
Balkavi's poem 'संध्यारजनी' (Pub 1912) is a poem depicting the ceremonial arrival of the Evening.

At the outset the poet says that the setting Sun (a lover) has attracted the attention of the West (a beloved). The sun while departing, kisses his beloved and disappears. Blushed, the West's cheek becomes pink. When the love-lorn beloved is unable to forget the sweet memories of the lover, her companions (other nine directions) bring her back to the present.

Then gradually the stars begin to appear in the sky. They are termed 'मुँगे बालिका' (innocent girls) and one by one they arrive on the scene in increasing numbers. The poet's imagination sets free and he wonders if there are garlands of pearls (मैत्रितस्माला) spilled from the heaven. In his conjecture, the treasure of the Heaven has been opened and the stars, the planets, the rubies and the diamonds are sent to the world.

विश्वशिराकर दोप बालिका हिंयामाणकांचा !

मंगल, मंगल जिकडे जिकडे जय मांगलाचा !

The poet, then imagines that the stars, the asterisms ('Nakshatras') are at the feet of the Eve goddess (रजनीदेवी). He expects that the goddess would distribute these stars to the planets - as one to one - and each pair would begin a love-dance. The poet is full of optimistic view that in spite of the darkness of the night, the Eve goddess would delight the heart of the Universe with love and happiness. Then
Balkavi describes the actions going on in the sky, the space and the earth as, ‘एकसारखा चाललेला खेंच’ and makes the whole atmosphere playful and light.

Soon the moon arrives at the scene. He is, in the words of the poet - ‘तारांचा संध्या’ a friend of the stars. The description is conversational, exclamatory and sometimes in the form of inquisitive questions as

हे मंगळचे भुजन पडवे स्वच्छ गुणी कोले?

मंगळ मंगळ तेज चुंबकते भुजनि बरे आले?

(ll : 51-52)

The atmosphere of the poem becomes so austere and full of love with depiction of various relations, that the elements in Nature are projected as the human characters around us. The language and the emotion expressed become moulded with one another unintentionally though. For example, as in -

‘गणाच्याचै कौळ स्त्री राहू, या राजगीराय!’ (1-58)

or in -

‘बहिणी-बहिणी तुम्ही सुखाणे चंद्रशी खेला’ (1-60)

or here -
In this game full of fun and frolic, the ten Directions, the stars gradually go to sleep due to the lullaby (अंगाई) sung by the evening-mother. In the concluding lines, the poet says that in singing the virtues of 'Love' joyously, the poet's mind got engulfed in the trans of the love.

Thus the effect of the grand theme of the poem gets percolated, as it were, to the inner mind of the highly sentimental poet.

In both poems, the depiction of the evening is full of beauty and wonder. In Wordsworth's poem the 'sun sinks down' in tranquility. In 'संध्यारजनी' also the sun goes away and disappears (गेला, झाला, दुर्देारादी पूर्व....). In Wordsworth's poem, the poet refers to God and says - 'the mighty being is awake', and makes him take part in the fascinating phenomenon. In 'संध्यारजनी' in the sixth stanza the poet brings gods to look at the wonderful spectacle in the sky specially during late evening:

'कायमा अंधारात खोलते विश्व लपेलाव,
तत्त्यावर्ती बसून बघती ते कौलुक देख.'
In Balkavi's long poem there is an imagined game played by the planets, the stars, the clouds in the gracious presence of the evening goddess (रजनीतिदेवी). In Wordsworth's much shorter poem, there is no depiction of such game, since he does not expand his poetic canvass by revealing more characters. His only human character in the poem is a girl, his own daughter by Annette Vallon, named Caroline.

In the English poem, the poet addresses the girl in the later- half of the poem. But in the Marathi poem, the poet narrates the activities in Nature and makes the various characters speak, blush and act on the lines of human beings. In this poem there is not a single human character described. In fact the poet performs the role of a powerful video camera to observe different absorbing activities in the sky, from the evening twilight till the rise of the Moon in the night.

Wordsworth depicts beautiful sunset, gentle shades of the evening sky and the solemnity of the setting sun and comments that the Almighty is also present. But in the second part of the poem (the sestet) he appeals to the girl to consider herself 'pure at heart and somebody near and dear to God. It is pertinent to note that Wordsworth's thought in this sonnet, on the purity of children's soul has been extended in his 'Immortality Ode', on a larger poetic canvass, though.

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As stated before, Balkavi's poem becomes a photograph of the spectacular routine accurances in the sky; but their speciality is that they are not mere static images, but are the lively narrative reflections of
Balkavi's imaginative sensibility. So the sun in his poem sleeps, the direction (the west) blushes, the nine directions become awestruck and a star sits in the windows of evening and beckons her star-colleagues. Thus Balkavi's narration creates a visual image before its readers and for a while they also believe that these other-worldly characters do actually play the spectacular game.

Wordsworth's 'It is a beauteous evening' is an attempt to argue the Christian belief that children are the human forms of divinity. Childhood is indeed endowed with a sanctity and purity, a child can be cultivated by proper guidance and ideal upbringing. Thus Wordsworth intends to give a message to adult people, especially parents of kids about the inherent sacredness of the little ones. But in Balkavi's poem we do not find any message or doctrine. There are unadulterated pure, cheerful, dreamlike depictions of Nature scenes. His greatness lies in the art of make-belief in propounding the concept of the union of the Heaven and the Earth. (स्वर्ग-पृथ्वी मीलन).

Immortality Ode

and

'कविवाह'

Wordsworth's 'Immortality Ode' expresses the idea of pre-existence. The theme of the poem is the immortal nature of the human soul. The poem was written between 1803 and 1806.

The poem has broadly three parts. The part consists of
first four stanzas. Stanza V to stanza VIII constitute the second. The third part comprises stanza IX to stanza XI. These three parts are not harmoniously blended. The subject is grand, but the poem lacks coherent unity.

‘कविवाद्य’ is a poem with elevated theme and having a reflective tone. Many critics like G.T. Madkholkar opine that a shloka from the Bhagvatgita (canto 9) viz. 'ते ते भुक्तर्वा स्वर्गलोकें विशालं। कीण्डुण्ड्रे मर्यादलीकं विशाली' has inspired Balkavi to write this poem. The poem has nine stanzas, and typical of Balkavi, it is a narrative poem. The fact that in his school days Balkavi had studied Sanskrit literature as well as ancient Marathi poems, especially 'Dnyaneshwari' strengthens this opinion. The theme in brief is thus- Some children were playing in the inner shrine of the heaven. They were the endeared kids of God. They were enjoying games of mirth. In such a delightful atmosphere the children made a melodious musical instrument (‘वीण’) and began playing it sweetly. As the music progressed, the flowers, blossomed, the dumb sky (मूक गगनला...) flourished and everywhere there was atmosphere of pleasure and joy. Suddenly some unwelcome wind blew and the strings of the instrument were broken and the delicate hands playing it came off the body. As a result of the poisonous wind, the innocent children came down to the earth from the heaven.

The poet very subtly describes that the poison is in the forms of Desire which causes the children to enter this world. Balkavi
develops the fundamental theme of pre-natal existence of mankind. Wordsworth, in his ode says that man, at the time of his infancy is surrounded with some heavenly radiance. He brings some faint recollections of the divine origin. But as this being advances in life, the darkness of the earth surrounds him. When the man attains maturity, the heavenly light is almost gone.

Balkavi also puts forth the same concept when he says:

मोत्यांशे धारुनी पाणी
स्वर्गा ल्यांका च्याणी,
लहिवाळं बांझ जान्ही,
देशांती आपडली ती - कविवाळं छेटत होती !

The common thread of thought running through both the poems shows that both the poets believe that during infancy human beings remember their link with the divine.

"But trailing clouds of glory do we come
From God who is our home:
Heaven lies about us in our infancy !

These lines are very similar in context with those quoted below, in the Balkavi poem -

वानुसह तीब्र विषारी
In this respect, a famous biographer of Balkavi, K.B. Marathe observes that Keat's poem - 'Ode on the Poets' has a strong bearing on this poem of Balkavi. Marathe says:

".... 'क्रिस्सः कवीचे ओड ऑफ इं द पोथर्स' हे काव्य ध्यानात पेतले तर या विचारांचे मूळ विदेशी असावे असे वाटते. क्रिस्सः त्या भाषातल्यांत म्हणतो,

"Bards of Passion and of Mirth

Ye have left your soulson earth !

Have ye souls in heaven too

Double - lived in region new ?"

In the same passage Marathe argues that Balkavi could not translate some of Keat's stanzas properly. And that may be the reason that
‘कविषाळे’ remained incomplete. The instant researcher does not think so. Balkavi, a talented poet as he is, must have borrowed the main concept in the poem, from the ‘Bhagvatgita’ or its commentary, in Marathi Dnyaneshwari. But the poem’s linear progression in terms of development of thought and some imaginative flights are indeed his own. It was Balkavis experience that when he used to be in a particular mood, he could compose a poem quite instantly; but if the mood got disturbed by some interruption, he could not complete the poem.

As for the theme of Wordsworth's poem, some critics opine that the idea of recollection is taken from Plato. Some say that the sources are from Coleridge, to be precise a sonnet by Coleridge, wherein he says -

"Mixed with such feelings,
As perplexed the soul
Self-questioned in her sleep
And some have said we lived,
Ere yet this robe of flesh we wore.

Whatever be the truth, Wordsworth handled a basic idea of pre-natal celestial existence in a manner which is original as well as which best suited for the out burst of his regrets about decline in 'visionary gleam' in a grown up man like him.
Both Wordsworth and Balkavi believe that we, rather our souls have their source in Heaven. Wordsworth writes:

The soul that rises with us, our life’s star,

Hath had elsewhere its setting,

And cometh from afar:

Not in entire forgetfulness,

And not in utter nakedness

But trailing clouds of glory do we come

From God, who is our home:

(II 60-66)

And Balkavi tells us:

कठकड़ला गगनी तारा

झासकला, शूवर आला !

स्वर्गीय तेज मल्लुनी

पाषाण क्षणार्थी झाला !

हा प्रभाव या जनताचा

कोणावे शांत कुंताला ?
The only difference is that Wordsworth is writing about all humans taking birth in this 'mortal world', and Balkavi speaks only about the Poet-children i.e. the poets. Balkavi's vision tells us that the poets at heaven came down the earth where 'darkness' was flowing continuously and the 'poison of passions and worldly attractions' was making the poets lack consciousness. Thus, owing to the influence of the Six Foes (‘पद्रितु’) of the earthly life and their power of making a pure soul malign, the 'poet-children' lost their divine lustre (‘स्वर्गीय तेज’). But Balkavi does not blame anyone for the 'fall of the poet-children. He comments that it is 'the way of the world' or the 'worldly influence' (प्रभाव या जपाताचा, दोषावें यांल कुवाळा) which has caused the falling of these children from the heaven.

Further Balkavi refers to the previous life of these children. He says that it was very troublesome for these poets to get used to this 'new experience.' It was like getting burnt in this poisonous world. They recall their past days and cry intensely to wail their unbecoming:

जीवात आण लागॊणी

तडफडती माशावाणी,

त्सम्हती ती पूर्वकहाणी

फोडितात वाहो थिती - वाहें ती बाळत होतीं!
Wordsworth too, has referred to the celestial life of human beings, prior to their taking birth in this world. Regarding the experience of recalling the past Wordsworth says -

...... *Thing surprised* :

*But for those first affections,*

*Those shadowy recollections,*

*Which, be they what they may.*

*Are yet the fountain light of all our day,*

("Immortality Ode*: ll 151-155)

In this respect C. Maurice Bowra observes:

In childhood Wordsworth sees the imagination at work as he has known it himself in his finest most creative moments. To explain the presence of this power in childhood and its slow disappearance with the coming of maturity, he advances his account of recollections from a celestial state before birth.\textsuperscript{12}

Thus it is clear that Wordsworth took the sub-theme of children's visionary power and inter-relating it his own experience composed his famous 'Ode on Intimations of Immortality Recollected
from the Early Childhood' thus Both Balkavi and Wordsworth seem to have borrowed the fundamental themes of their respective poems, but have very deftly created two poems which make their matured readers think and ponder over the theory of pre-natal existence.

'The World is Too Much with Us'

and

‘निराशा’

Wordsworth and Balkavi both have composed short as well as long poems in their career. Their shorter poems are compact in structure and also pregnant with thought-provoking meaning.

At a certain point of time in their lives both the poets suffered from dejected mood. In his 'The World is Too Much with Us' Wordsworth expresses his disgust about the excessive materialism in the human world. Balkavi's ‘निराशा’ also depicts the pessimism and sense of frustration which overpowered the poet's sensitive mind.

In his sonnet Wordsworth, at the outset complains that people of this world 'waste' their powers merely in the process of earning and spending money. He also grieves that men do not look at Nature with affection or with a tender heart. He sums up the situation very effectively

....... We are out of tune;
He is sad that the sea, the winds do not move people anymore. Wordsworth is so dejected to see the sorry state of affairs that he appeals to 'Great God' that in stead of coping with the situation or surrendering to the 'ways of the English society', he would enjoy the delight offered by the Nature-deities of Greece like Proteus. In this respect Clara L. Thomson writes -

"Wordsworth would rather be a pagan brought up in a creed that is now obsolete and keep the close sense of communion with Nature that is possessed by primitive people, than be so much taken up with worldly things as the Englishmen of his day."

This shows the kind of agony Wordsworth was in, to witness the excessive materialism of modern life in England.

Balkavi's 'निराशा' is the outburst of an aggrieved heart. He says that though the sunrays offer delight as always and the stream in the forest flows musically he is experiencing dejection. The wonderful moon and its picturesque reflections on the clouds do not captivate his spirit, anymore.

चंद्रबिंब धरि अभिनव कांती,

मेघ तराँनी धरलित होती,

परि हृदयी नैराश्यकालिमा - मम खंडत नाही।

('निराशा', II 10-12)
These are the pangs or to be precise, the ripples of Romantic agony in Balkavi. This is common realization of Romantic poets such as Keats, Shelley, Coleridge. Keats experienced the rift between the trouble free, delightful life of birds (the nightingale, and 'the weariness, the fever and the fret', the groaning and the despairs of the human world. Balkavi too faced the same emotional conflict and revealed the turbulent state of mind, through some of his poems.

In the poem the poet is seen caught in a state of restlessness and despair. From the third line of 'निराशा' it is evident that the poet's heart is engulfed by despair:

"खित्र निराशा परि हृदयाला - या सोडित नाहीं."

In the last stanza of this incomplete poem, the poet's state of dejection and despair reaches its peak when he says:

'भोवयांत जणु पडलो कोठें,

स्वप्न भरकर दिसते चाटे,

जीवित केवद कलशासंकुल - नैराश्यें होई! ('निराशा')

He feels that he is in the midst of some hurricane (obviously full of unfavourable encounters and experiences in life) and due to the series of frustrations his life becomes compressed with pitiable condition.
If we carefully study and compare the two poems, a point in contrast is discernable. Wordsworth’s poem at the outset represents the society or the majority of the modern society of the time. Thus when he exclaims “We are out of tune” - he means out of tune. This is a peculiar response of Wordsworth to the dominant environment. But the last six lines (the sestet) show personal frustration of the poet. He is so fed up by the saddening materialistic outlook by people that he wishes to be a Pagan enjoying the faith in the gods and goddesses.

Balkavi’s attitude is more subjective. As most of his poems of melancholic mood reveal, the torments, the turmoils expressed in them are his own. They trouble his own self and hence the oft-repeated references such as ‘हृदयाची उदासीनता’, ‘हृदयाची बिन्नता’, ‘मुख्य मनाचे बोल’, ‘माझे विचार’ appear in his poems. In the present poem in discussion also, he grieves that his heart is darkened with hopelessness and there seems to be no escape from this sorry state - ‘परं हृदय नैराश्य कालिमा मया खंडल नाही’!

Thus Wordsworth’s despair is partly personal and partly general, whereas Balkavi’s despair is totally personal.

'Daffodils'

and

‘तुम्पुष्प’

'Daffodils' of Wordsworth and ‘तुम्पुष्प’ by Balkavi are two
poems depicting two country-side Nature scenes seen by the respective poets and their resultant influence on the poets' minds.

'Daffodils' is a lyric having the simplicity and spontaneity typical of Wordsworth. It was written in 1804 and published in 1807. Wordsworth and his sister Dorothy were walking near Gowbarrow Park. There were daffodils along the shore of a lake. Their exquisite sight had a lasting impression on Wordsworth's mind and the poem was composed much later, having 'recollected' the experience by the poet 'in tranquility'.

The poet was aimlessly walking near the lake. He was wandering from one place to another, as a cloud floats in the sky. He saw thousands of golden daffodils below trees and at the side of a lake. The daffodils seemed to the poet as stars shining and twinkling on their way. Since the daffodils were flutttering due to blowing of the breeze, the poet imagined that they were performing a swift dance.

The poet was very happy to see the dancing daffodils, dancing waves and happily relished their 'jocund company'. At that point of time he did not realize the value and emotional effect of that marvellous sight. The effect of the sight was so intense that whenever he lay on his couch in sombre and thoughtful mood, he could recollect the event and feel enriched within. Cheerfully his heart would, as it were, begin to dance with the daffodils. This state is described by the poet as - 'bliss of solitude.' The phrase conveys the meditative and reflective mental make-up of poet- Wordsworth, and the poem as a whole illustrates his theory of poetic creation. For example, Wordsworth argued that subject of poetry should
be simple, rustic and country life and the language should be the language "really used by men." Thus this poem may be regarded as an illustrative specimen of Wordsworth's theory of poetry given in the 'Preface to the Lyrical Ballads.'

'तुणुपुष्प' by Balkavi is a twenty-two line poem addressed to the grass-flower. The poet very intimately communicates with the tiny flower. He imagines that God has lovingly sent the flower to the earth - that is to the grass on the earth. Generally people say that the grass takes birth from out of the womb of the mother earth. But the poet feels that the flower is an angel who has descended from the heaven. The flower, though trodden by numerous people, is never dejected or sorrowful. Every year when the poet comes to the spot and looks at the flower he becomes ecstatic. He caresses and kisses it several times. In the concluding part Balkavi appeals the flower to come and stay with him in the garden of Poesy and also asks it to recreate the poet's mind and rejuvenate his spirits:

तुणुपुष्प चल, तुण कवितेच्या देविन उखानांत;
सक्या राहा तूं तिबे निरंतर, रंजव माझे चित्र.

('तुणुपुष्प' II : 10-11)

In both poems the poets take the view of their respective flowers as playing and dancing gleefully. This is a typical romantic view by poets. Both the poets are overjoyed being in the company of those flowers. In
Wordsworth's case, this joy is two-fold. First instance of becoming joyous, is his actual presence near the pleasing sight of the daffodils. His second joyful experience is at the time of his recollecting the memory of that delightful sight of the lake, the flowers and the touch of the breeze. This experience is more subtle and refreshing -

"And then my heart with pleasure fills,

And dances with the daffodils."

(ll : 13-14)

Wordsworth sees daffodils and enjoys the purely aesthetic pleasure. But in Balkavi's case, he realises the blissful condition of the grassflower in sharp contrast with man's life full of joys as well as worries. This is a subjective approach since Balkavi's life was a strange mixture of ups and downs; of numerous troubles and woes and very few instances of happiness and pure joy. Though written on a common theme, the difference in attitudes of the two poets could be seen. Wordsworth receives pure joy at the sight of the daffodils, as also at the reminiscent recollection of his visit to the daffodils. Thus the poet's delight created by the beautiful flowers at both the occasions is untainted and pure. But in
Balkavi's case the poet wishes to eternalize his pleasure regarding the grass-flower and intensely feels that the flower should give him perennial joy in his future life - especially his poetic life. This wish is a wish more like that of John Keats in his 'Ode to a Nightingale' than that of Wordsworth as seen in his present poem 'Daffodils'.

'Winander Lake'

and

‘तडळ असलो तर…’

Wordsworth's 'Winander Lake' depicts a beautiful countryside scene in England, wherein there are hills and islands circumscribed by the 'Winander Lake'.

Balkavi's 'तडळ असलो तर' picturesquely portrays a Nature scene of a star-lit night. The delightful atmosphere creates a romantic wish in the mind of the Marathi poet.

Wordsworth's poem (a part of 'The Prelude') presents a Boy, evidently the poet himself in his younger days, standing alongside the Lake and looking upward enjoying the beauty of the night.

Both the poems describe the phenomena during night. In Wordsworth's poem it is evening-time, whereas in Balkavi's it is the late night time (राष्ट्रीय शेषवट साज, देव करिती जगु स्वर्गैत). In the English poem the poet is more concerned with the movements and actions of the protagonist than the activities in Nature. It is only in the last few lines of
the poem that the hero (the boy) listens to the 'voice of the torrents' and the sound thereof influences his mind "unawares":

Then sometimes, in that silence while he hung

Listening, a gentle shock of mild surprise

Has carried far into his heart the voice

Of mountain torrents, or the visible scene

Would enter unawares into his mind,

In the Marathi poem, the poet is very much engrossed in the intrinsic beauties of the Sky during night and imagines as if there is free-spread of the 'Lustre' in the sky suggesting gods' final ornamentation in heaven:

ग्रहाण्ग्रहवर भरले तेज
tेजाची लघुलूटच आज,
रात्रीचा शेवटला साज
देव करित जणु स्वर्गात.

But how can the beholder (the poet) be aloof from the glorious and fascinating scene as seen above? His heart also leaps up with joy and the creeper in the form of 'Beauty' blossoms in the heart:
Thus Balkavi's attitude to Nature and Man is exemplified here. The impact of the lustrous, peaceful sky is so gripping on the poet's mind that his heart is also filled with joy and Love. Here the poet experiences oneness with Nature (as we find in case of God and his devotee).

In the concluding stanza Balkavi wishes to transcend his worldly existence and wants to absorb the majestic and 'the divine' in Nature by transforming into the lake itself. Here the initial sensuousness of the sentimental poet converts itself into 'transcendentalism' which is at the core of most of the Romantic poets:

या समयी जर तडाग असतो
रम्य, दिव्य तें रेखित चसतो,
हींच शांतता अशीच घरितो
शुभ्र जलाच्या हृदयांत.
Thus the poet wishes, to go from the 'material' to the 'ethereal' and enjoy bliss.

Wordsworth also ends his poem with the intense wish that the 'visible scene' would enter into the boy's mind and all the 'bosom of the steady lake' may receive the 'uncertain heaven' and the solemn natural beauties:

...... or the visible scene

Would enter unawares into his mind,

With all its solemn imagery, its rocks,

Its woods, and that uncertain heaven received

Into the bosom of the steady lake.

Both the Romantic poets look at Nature differently, but while concluding their respective poems express a common Romantic wish. We are amazed to see how these two poets from two differing cultures wish romantically to make their association with Nature long-lasting in their mind.
Scorn Not the Sonnet

and

सौंदर्यांचा अभ्यास कर ...

Both Wordsworth and Balkavi faced acidic criticism of their compositions by certain critics of their time. It is quite obvious that a poet get either favourable or unfavourable critical comment in response to some of his poems, by critics. But it is interesting that both these poets have expressed poetically, their disagreement over the view of concerned critic.

Wordsworth's 'Scorn Not the Sonnet' is a poem revealing the poet's proud love for the sonnet form. Wordsworth had written considerable number of sonnets during his poetic career. It suited his themes as well as his urge to describe Nature-man relationship.

In this poem which itself has been composed in the sonnet form Wordsworth appeals the scornful critic not to look at the sonnet with disregard. This poetic form with the help of which the likes of Shakespeare made public their turbulent emotions, is not to be criticised Petrarch, the poet tried to ease his suffering. Spencer the great Italian poet described the fairy-related incidents. Great poets of yesteryears such as Dante, Milton, Tasso expressed their emotions through composing sonnets. According to Wordsworth how could such a popular and much-practised poetic form be the subject of some contempt or prejudicial opinion on the part of the critic while writing about it!
Balkavi in his poem appeals the critic of Marathi poetry not to criticise the poetical compositions that they are a mere jotting down and assimilating of words by a poet. Balkavi explains to the critic the very process of creation of his poems. For example, the pleasing rays of the sun, the pure and joyous series of the starlets, the enchanting colours of the morn and evening, the greyish trees and the flowery bowers, the serenely flowing rivers inspire the poet to compare poems. All the hitherto mentioned features of this beautiful world when beheld by a sensitive poet, reach his heart and the joy therefrom gets mingled with the mirthful emotion sof the poet's heart and then a great poem is created.

According to Balkavi the beauties and delicacies in Nature get transformed artistically into the poetical compositions. These beauties can not be realised by the critic, since he lacks the inherent poetic faculties and the pains required for writing a good poem. At the end, Balkavi suggests the critic to devote some time and energy to study these nuances of Marathi poetry. Thus Balkavi's dislike of the scorn of and harsh criticism by the critic about his poetry is revealed here.

Both poems have been written as a sharp reaction to their respective critics comments. Both poems show the innate pride and love of the two poets about the form of literature they practised.

In Wordworth's poem the poet gives historical and literary evidences to prove the significance and greatness of the sonnet form. Balkavi, on the other hand, straightway gives the very process of his poetic creation, that is the inspiring and helpful events for a poem's birth(creation).
Wordsworth merely appeals to his critic not to attack the sonnet, whereas Balkavi realizes the superficial criticism of the critic and asks him to study the various significant features of poetic creations and then criticise Marathi poet. In those days there were people who disliked the new trend in Marathi Poetry pioneered by Keshavsuta. Some critics thought that the Sant (संत) and Pant (पंत) poetry is advantageous for society and Romantic Marathi poetry might take the readers away from the realities of everyday life. And therefore, some critics expressed their disgust through writing aggressively against some of the modern Marathi poems.

**Conclusion:**

In the poems of Wordsworth and Balkavi, there are some poems having thematic similarities. As it is typical of Romantic poets, both the poets have fascination for depicting flowers, birds and their gay flights, the evening-beauty, the lake etc.

But the attitudes of the two poets towards Nature differs. Wordsworth beholds Nature with a disciple's heart. He takes moralising lessons from the various manifestations of Nature. He takes Pantheistic view of Nature. Balkavi on the other hand, does not seek moral lessons from Nature. He craves to have oneness with Nature. Balkavi's Nature poems reveal his aestheticism. Like Keats, he is a pure Nature poet. He could be called a 'lyre of Nature'.

Wordsworth is, more than a Nature poet, a poet of Man. Balkavi seldom writes poems for the sake of general Humanity. He cannot be called a poet of Man.
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