CHAPTER 6

Conclusion

In this Chapter, the Similarities and Dissimilarities between poetry of Wordsworth and Balkavi have been discussed. The conclusive findings thereon are also given.

6.1 SIMILARITIES :

1) William Wordsworth and Balkavi are both Nature- poets with typical Romantic cult. Nature, the outward manifestations of Nature such as the babbling brook, the birds in the sky, the beautiful landscape during morning and evening, the flowers captivate their heart.

2) Wordsworth's poetic talent was encouraged and nurtured in his youthful days by sister Dorothy. Balkavi Thomare's poetic genius was given an encouraging and invigorating impetus by his sister Jiji when the young poet composed his first poem titled वनमुकुंद. This encouragement helped both the poets develop their poetic prowess.

3) Both the poets received financial aid for developing their art. Wordsworth's friend Raisley Calvert left Wordsworth heir to a few hundred pounds with the request that he should give his life to poetry. Balkavi also, after the Jalgaon function, received a regular financial
assistance from Dr. Keertikar (a well-known poet of the time) with the condition that Balkavi should stay with Reverend Tilak for the flourishing of his poetic career.

4) Wordsworth's poems reveal his close association with the beautiful landscape of the Lake District, his wanderings in Switzerland, France and the magnificent Alps. Balkavi had an opportunity to be in close contact with Nature by virtue of his father's transferable service at various rural places. The countryside scenes in Jalgaon district, the hillstation beauty at Mahabaleshwar and his stay at Baroda (Gujrat) inspired him to compose many melodious Nature poems.

5) Wordsworth is at his poetic best in his shorter poems such as 'Daffodils', 'The Solitary Reaper', 'It is a Beauteous Evening', 'My Heart Leaps Up', 'To the Cuckoo', 'Three Years She Grew.........', 'She Was a Phantom of Delight', 'Lines Written in Early Spring', 'To a Skylark. Balkavi's best poems are some of his short lyrical poems such as 'तारकाचे गाणे', 'आवणमास', 'तडाग असली तर', 'आनंदी पक्षी', 'काव्याची कल्पना', 'हू तर चाफेकडी', 'मेघाचा कापूस', 'आंदुंबर', 'मोहिनी'.

6) Wordsworth's long poems mostly fail to grip the reader's attention till the end. Many a time he becomes over-descriptive of an individual (as in 'Michael') or an action, as in 'The Excursion'. The spontaneity of these poems is suffered. Balkavi's long poems such as 'धर्मवीर', 'संव्यार्जनी' also lessen the reader's initial interest as the poem proceeds.
7) The concept of the union of the heaven and the earth is found both in Wordsworth and Balkavi. Wordsworth's 'Tintern Abbey' and Balkavi's धुलराणी exemplify this.

8) Wordsworth gives his views (revealing the Romantic revival) on Poetry in the 'Preface to the Lyrical Ballads' at length. Balkavi also expresses his view on the criticism of Modern Marathi Poetry in his essay 'आयुंगिक कवितेवे जनक' (Published 23.01.1912) in 'Kesari'. Both the poets have given their independent reflective thoughts on need for change in form and content of the English and Marathi Poetry respectively. The difference between their reflections is -- Wordsworth's are based on the principles of Poetry, whereas Balkavi's article reveals cursory remarks on the contemporary Marathi Poetry.

9) Both the poet have composed a poem each and expressed therein, their displeasure about the harsh criticism of their respective poem.

6.2 DISSIMILARITIES:

1) Most of Wordsworth's poems are long and expansive, whereas most of Balkavi's poems are either short or of moderate length. Wordsworth has not left any of his poems incomplete. Many of Balkavi's poems are incomplete as seen from his own remark at the end of the poems.

2) Wordsworth has classified his poems as - 'Poems of the Imagination', 'Poems of Sentiment and Reflection', 'Poems Referring to
the Period of Childhood' etc. Balkavi has not classified his poems. But the titles given to his poems by Balkavi are very precise and apt.

3) Wordworth wrote a play and also a long autobiographical poem 'The Prelude'. Balkavi did not write any play or autobiographical poem. Balkavi has composed a few poems for children for the magazine बालबोधयंत्र. Wordworth did not compose any poem purely for children's sake.

4) Many of Wordworth's poems lack musical quality, sonorousness is seldom found in them. Whereas many of Balkavi's poems reveal the quality of musical element. Some poems such as 'आनंदी आनंद गंडे', 'तू तर चाफ़ेकबड़ी', 'माझे गाणे' of Balkavi have been rendered into recorded songs by famous Marathi Music directors.

5) Most of Wordworth's poems show the poet recollecting his past travels, companionship or encounters. They reveal the poet's emotions 'recollected in tranquility'. On the other hand, Balkavi used to compose his poem soon after his communion with Nature-- a kind of 'reverie'.

6) The Nature-descriptions in Wordworth's poems are realistic as perceived by the poet through his senses. There are no artifices of imagery in his poems. Whereas Balkavi's Nature - poems reveal his imaginative depiction of elements of Nature. He begins his poem with exposition of the real view of Nature, but soon flies to the 'ideal world' using such poetic devices such as metaphor, similes, personification, epithets etc.

8) Balkavi experienced Nature as source of Love (प्रेम), Beauty (सौंदर्य), Celestial Peace (‘विद्य लोकियो शांती’). Wordsworth’s approach is down-to-earth. He advocated that men should interact with Nature as a teacher, (‘Let Nature be your teacher!’)

9) In Balkavi we find the concept and value of love reaching the height of sublimity when he says, ‘प्रेमवाचुन राष्ट्रीय सुने, जगभागते बापुळ्ळणे, ...............प्रेम कुठे, ते रानपर, प्रेम खेडऱ्यांते फुलांतर, ...............प्रेमवाचुन रान घर, जाच मनः दे घोरते! प्रेम जिथे ते कांतार, उघडे स्वर्गाचे ढार’

In Wordsworth, the concept of impassioned, celestial love is not found.

10) Wordsworth’s attitude to Man is of elevating the mind of man, through receiving lessons from Nature. Balkavi does not attempt any such thing. He snaps the beautiful and the wonderful in Nature, and adorning it with his creative imagination, depicts them in his poems picturesquely. He is more a poet of Nature, than a poet of Man.
11) Wordsworth's language depicts a common language of a poet for the moral elevation of society in most of his poems. It reflects a humane attitude. Balkavi's poems have not been written in the common parlance. By virtue of its content his poetry has become indigenous. In recent past novelist and critic Dr. Bhalchandra Nemade has supported the view of indigenousness in Literature.

12) Journey of Wordsworth's Nature poetry is from organic perception of Nature to the spiritual interpretation of Nature for man's sake.

Balkavi's poetic journey reveals a specific turn. From singing songs of delight and mirth, the poet turns serious and reflective. He becomes introvert, as his poems 'निजासू', 'हदयाची गुंतागुंत', 'संशय' reveal to us. Thus his view of life changes from 'aesthetic' to 'agnostic'. In Balkavi there are traces of the doctrine of अंकेल. But it is not on the lines of poetry of Tagore or B.R. Tambe. Tagore's faith in the doctrine is not revealed in Balkavi, since his mind oscillated from delight to utter dejection.

12) As the philosophical reflections in Balkavi's later poems reveal, there is mystic awareness of the divine in Balkavi. It is a yearning for the 'Ultimate', the 'Infinite'. In Wordsworth's poetry, there is spiritual interpretation of Nature. But the mysticism in respect of the divine is not intense and as heartfelt as found in Balkavi. In Wordsworth
we find interpretation of the mystic. In Balkavi there is the experience of the mystic.

13) Wordsworth, through his poems such as 'Tintern Abbey', 'The Prelude', 'Lines written in Early Spring', 'Resolution and Independence reveals to us 'lofty philosophic tone '. His contemplative, meditative and thoughtful comments on his view of Nature are philosophisations for humanity.

In Balkavi, philosophic reflectipons are very rare. Like keats he expresses the beautiful in Nature with typical Romantic imagination. Balkavi does not give his philosophic reflections about the 'Spirit' that pervades the universe. He merely yearns for the untainted joy and unrestrained delight in Nature.

14) Wordsworth's poetry does not reveal feministic exclamations. Balkavi's poems contain many such feministic utterances as 'बाई', 'गडें', 'ने', 'सरी' etc. In Wordsworth, there are only exclamations such as -- 'Oh', 'Ah', 'Ye'.

6.3 FINDINGS:

Though Wordsworth and Balkavi are poets having Nature as the prominent theme, their approaches to Nature differ. Wordsworth narrates recollections of his association with Nature and through his poems, reveals Nature's impact on his 'soul'(rather than on his 'senses'). It is the spiritual in Nature that concerns Wordsworth--the Nature-poet.
Balkavi's approach to Nature is very subjective. He begins his interaction with Nature by depicting the beauties and the delicacies in her. Soon he manifests various aspects of Nature with human emotions and actions (he personifies her). In his poems, the brook dances and rejoices, the ray of the rising Sun makes love with the flower, the stars fill the earth with love and hope. His pure Nature depictions are idyllic.

Many of Wordsworth's Nature poems are in blank verse. Though some poems show rhyme-arrangement, they reveal very little sense of rhythm and sonority. Almost all poems of Balkavi contain grace and musicality. A great sense of rhythm pervades these poems. The narrative quality imbibed by Balkavi from his association with koertankar Vaidyabuwa is evident in his poetry.

Wordsworth's strength of English diction is commendable. Similarly some of his maxim-like lines: - 'The child is the father of the Man', 'We see into the life of things' and his definition of poetry are famous. Wordsworth does not have fascination for word-play. Balkavi's command over Marathi language is evident. Many poems reveal his painstaking efforts in selection of words. He has an inborn capacity for alliteration. His skill of creating compound words, like that of John Keats, is commendable. His poetic lines are sometimes pregnant with Sanskrit-laden words. Many of his poems including his first poem, reveal the typical indigenous Indian mind in bringing creative myth of Krishna and his Raasleela.
Wordsworth is content to draw moral lessons from Nature. He reveals didacticism. Balkawi reveals a highly aesthetic poetic vision. He is content to enjoy the aesthetic appeal of the various aspects of Nature. Sometimes his approach is transcendental, especially while depicting the beauty in the sky. In Balkawi, as compared to the Natural sights on the earth, the sights in the sky especially during night, dominate his poetry. In this respect Balkawi could be called a 'mystic Romantic'.

Wordsworth's didacticism as revealed in the majority of his Nature poems, reflects Wordsworth's cult favouring 'Art for life's sake view'. Balkawi's poems show his aesthetic cult, revealing his quest for Beauty, Love and Grandeur in Nature. This is aestheticism,

Wordsworth's primary concern especially, in his Nature poems, is humanity. He shows sympathy with rustic people and their routine lives. More than a poet of Nature, he is a poet of Man.

Balkawi is a sensuous Nature-poet. Unlike Wordsworth, he is very less concerned with general humanity. He is a poet of Nature—nay he is a 'lyre' of Nature.
Some Research-prone Topics for Future Studies

Having come so far in the course of this research, we see some topics which would be very valuable academically, if pursued by researchers. Some of them are - Wordsworth and Reverend Tilak, John Keats and Balkavi, Indigenousness in Balkavi’s Poetry. These are the horizons visible to this researcher at this stage. The academic world would be enriched if some of these topics are explored by intellectuals.