CHAPTER V-

A comparative Study and the Findings
CHAPTER -V

COMPARATIVE STUDY AND THE FINDINGS

The similarities and dissimilarities in the treatment of Nature by the Oriya and English poets have been objectively located according to the points mentioned in the previous two chapters. They are as follows :-

(i) Nature : Detached and Indifferent to Human beings -

In Oriya epics the colourful landscapes in forests, woodlands, and gardens are depicted as the source of sensuous pleasure. The visual and auditory imagination of the poets in describing ponds, lakes, sunrise, sunset and moonlit - night impresses the readers to a considerable extent.

The poets of seventeenth and eighteenth century English literature paint the grandeur and beauty of hills, valleys, groves, garden, caves, fountains, lawns, delicate flowers, birds, sunrise and sunset. They allure the onlookers and sensitive readers giving them immense delight.

Milton's Eden, Pope's Windsor Forest, John Dyer's Grongar Hill are nicely portrayed like the garden in Champānagari, Brundābana near Gopa, and
Simultaneous occurrence of sunset and moonrise is described by Abhimanyu and James Thomson in their respective contexts in an indigenous style. In the former, love and nectar have been contrasted. In the latter, several bodies of light compete for dominance.

Descriptions of seasonal vagaries are there in both the literature with some differences arising primarily due to geographical factors. Spring, Summer, Autumn and Winter are the seasons in England. But in India we have rainy and pre-autumnal seasons besides the four. The Oriya poets very often refer to the horrors and hardships involved in heavy rainfall in contrast to the terrible aspects of Winter described by the English poets. Descriptions like snow-storm, icy-landscape and well-arranged lawns are not found in Oriya epics. The devastating fire in the forest is not at all described by the English authors.

(ii) Nature: A Background to Human behaviour -

The Oriya poets have painted the romantic landscapes which provoke the hero and heroine for sensuous pleasure and incite amorous thoughts in them functioning as the music parlour of the god of love.
They correspond to the blissful enjoyment of Adam and Eve in the spicy forest\textsuperscript{11}. Their love is being enriched by the joyous birds, fresh gales and the evening star\textsuperscript{12}. Cuckoo’s sweet notes\textsuperscript{13} and rainy clouds\textsuperscript{14} make the young lovers frenzied. The lover and the beloved sleeping on the roof in summer night are terribly stimulated by the forest fire.\textsuperscript{15} Moonlit night inspires the lovers to write love-letters and imagine the pleasure of amorous activities\textsuperscript{16}.

Honey-moon becomes more enjoyable to the couple in moonlit night as the moon acts like the disc of Lord Kamadev, the Indian Counterpart of Cupid, the blind god of love\textsuperscript{17}.

In English poetry the rocky environment moulds the character of the inhabitants\textsuperscript{18}. The ideal world of "clear spring", "shadie grove" and "sunnie hill" becomes the source of poetic inspiration and the poet is incited to compose poems\textsuperscript{19}. The rustics are active, dynamic and joyous in Spring and Summer\textsuperscript{20}. Even the song of a skylark encourages a schoolboy to do his daily work\textsuperscript{21}. The village life and the simplicity of children like the schoolboy are not seen in Oriya poems where erotic sentiments of young people are largely delineated.

(iii) \textbf{Nature: A mirror of Human Action and Psyche -}

In Oriya epics, the pleasure of reunion and
love is reflected in Nature. The romantic gestures of lovers prior to sex are imitated by the pond. Forest, river and city express the feelings of the love-lorn milkmaidens. The river Godāvari imitates the behaviour of a lady who is very much tired after sex. The behaviour of the sun and blackbees correspond to the submissiveness of the strongest persons before charming ladies. The lotus behaves like an unfaithful wife who longs for adultery and accepts the overtures of a profligate.

In English poetry, the attributes of eternal soul are being suggested by the permanent aspects in Nature. The beauteous world objectifies the states of one's mind and heart. Nature externalizes the obsessive and tortured mind of Eloisa. The devils get a suitable abode in Hell which rightly corresponds to their nature and nuances. The poet finds a congenial landscape objectifying his own repose and tranquillity prevailing in his heart.

Activities pertaining to separation, reunion, exhaustion, obsession and infidelity in respect of sex and love are reflected in Nature as depicted in Oriya epics. But such descriptions are rare in English poetry. Rather they describe the nature of human soul, devilish creatures and poetic mind reflected in the various facets of Nature.
(iv) Nature: Animated and Personified

Nature very often acts like a living entity. In medieval Oriya epics, the birds, the wind and the blackbees act like priests, trumpeter and musicians respectively displaying their talent on the stage. The woodlands take the feminine qualities and are endowed with the charms of womankind. The nature in the woods behaves like a welcoming host. The plants and creepers welcome the poetic personae and serve them by fanning with rustling leaves. The flower 'ketaki' disallows the wanton and lewd blackbee who runs after other flowers which are treated like libertine ladies selling liquor. Lord Rāma in one context employs the cloud as a messenger, and the cloud elsewhere acts like an offended and humiliated person. The eastern sky acts like a lady and the western horizon behaves similarly to welcome Lord Balrām and Krisna in one context and as a merchant of gems and pearls in another context. Evening is personified as a woman with black saree and also as a planet of evil omen. The moon is given the role of husband and the stars are his wives.

In English poetry, a flower garden is painted as a fort and the flowers as warriors. The sunflower acts like a lady waiting for her lover. Rose is requested to act as a messenger and the flowers are persuaded to smile like innocent children. The westwind is to impersonate the
Poetic personal. The river Afton is appealed to bestow peace and bliss on the heroine. The sun is delineated as the majestic giver of light; an indifferent and unconcerned being; an envious peeping Tom; and a powerful king in different contexts. The seasons in the year appear on earth as living beings.

The flowers in Oriya poetry are feminine in nature in contrast to their challenging audacity found in some contexts in English poetry. The sun is more prominent in English poetry. But the moon becomes a conspicuous entity in Oriya poetry and the blackbees are rarely found in English poetry.

(v) **Nature : A Reminder of our cultural heritage, spiritual inheritance and moral bearing** -

The Vedic culture and spiritual beliefs of the Indians are reminded by Nature. Attributes of love, non-violence, honesty, sacrifice, peace and truth are found in the lap of Nature. The saints and seers having unquestionable spiritual power enrich the beauty of Nature in the forest. A number of flowers bloom in the forest which correspond to the names of great hermits and sages. The inhabitants of the hermitage are endowed with virtues like love, affection, tolerance, peace and mutual understanding. Even the blind beliefs, Conservative
attitude, conventional behaviour, traditional outlook and baseless prejudices prevalent in Indian society are suggested by the behaviour of natural objects. Nature at times poses herself as something ominous bringing either good or bad fortune.

In English poetry Nature reminds man of his transitoriness and fragility. Man is made conscious of his relationship with God and is inspired by the remembrance of his Creator. The river Thames teaches man to be restrained and active. Man in this way can perform his spiritual task and fulfil his obligation towards the Almighty God. Man is a part of the Divine Providence and nature urges him to attain His love, blessing and proximity.

The waterfall suggests man to concentrate on his spiritual goal to meet the ocean of divinity. Man is asked to be dutiful and helpful. Man should understand the realities of life and must not be deceived by the illusions nor tortured by the woes, anxieties and helplessness of life. Man is born to be as noble and as charming as a small flower shunning the life of dullness and selfishness. Man is cautioned against the whimsical and cruel destiny before whom he is bound to surrender.

The saints, seers and prophets referred to
in the epics of Oriya literature are not seen in English poetry. In English poetry the virtues, anxieties, responsibilities and submissiveness of human beings are explicitly suggested by the common faces of Nature.

(vi) **Nature : A Cruel, Deceptive and Devastating Force**

The terrible aspects of Nature arouse fear in man. They are deceptive, confusing and misleading at times. Man fails to assess the realities in Nature and thereby puzzled to a greater extent.

Nature in Orissa seems cruel in summer when a pedestrian is harassed and embarrassed like a restless horse in the battle field. The humbler beings like blackbees and parrots are confused by the scorching sunrays when they are thirsty. The prey and the predator like cobra and peacock stay together to get rid of the biting sunrays forgetting their differences and animosities. The vernal wind in Spring tortures the heroine with the pangs of separation. The plants and creepers seem to mock at Lord Rāma when he is separated from his sweet-heart.

In English poetry, the blasts of wind, flakes of snow and patches of cloud in winter trouble the human beings. Winter is a 'direful monster' which
causes decay and death in the living world. The poor people are helplessly ensnared by the claws of snow-storm and the living souls are terribly tortured by the clouds, fogs, chill winds and torrents. The billowing mountains and the swelling clouds frighten the living beings. The disastrous snowfall engulfs the shepherd to death and causes deep sorrow for his family members who are eagerly waiting for his arrival. The tall cliff makes the little man awestruck. The nature in hell is frightfully monstrous and unnaturally fearful.

The picture of hell is not found in Oriya poetry. The cruelties of Nature are too painful to the common people as described in English poetry.

(vii) Nature: A Storehouse of Imagery -

The poets have amply exploited Nature and her variegated forms as the source of similies, metaphors, images and symbols. They articulate their thoughts and feelings in an impressive way by the help of such imagery. The medieval Oriya poets have very often described the beauty of the heroines by the images from Nature. The beauty and fragrance of Sītā surpass the heavenly flower 'pārijāta' and the lotus. The physical grace and charm of Chandrakalā resemble the various items in the pond.
like Bhanja's Labanyabati and Dinakrisna's milkmaidens. The beautiful limbs of Radhā resemble different parts of Nature. The vernal lotus and swimming fish are outdone by the lustrous eyes of Chandrakalā. The eyes, face and jocundity of Radhā are compared with lotus, the moon and the ocean respectively. The dance of a lady is like the oscillation of a flowerplant. Her sweat-drops and locks of hair resemble honey and cluster of blackbees respectively. The jasmine decorated chignon laughs at the star-studded darknight. The gait, reclining posture and feet of Radhā are compared with swan, creeper and lotus respectively. The unsteady steps of Sītā after sex resemble the gait of a pregnant swan. The high and pointed breasts of Radhā are like mountains which obstruct her lotus-eyes to cast a glance at the feet resembling early sun. The line of dark hair from her cleavage to the navel is like a black cobra entering into a hole. The attainment of puberty brings some changes in the physical features of a lady. Her voice becomes as sweet as that of a cuckoo; her nail and breasts appear like flower 'niāli' and lotus respectively. Sītā's passionate proclivity towards Lord Rāma resembles the attraction of moon for the bird 'Chakora' or himalayan partridge. The milkmaidens after separation from Krisna become as pathetic as 'śirisha' flower in rainy season. The behaviour of the hero while embracing
the lady-love resembles the activity of an elephant uprooting a lotus. The hero compares himself with himalayan partridge, swallow, blackbee etc. and his beloved with the moon, the cloud, spring, etc. The deep love between the hero and the heroine is compared to the love between the sun and lotus, the cloud and swallow, the moon and lily. The yellow robe and the blue complexion of Lord Krisna are being compared with the various features of Nature. The whiteness of Lord Balram and the darkness of Lord Krisna have been painted nicely by the images taken from Nature. Natural imagery have helped the poet Jadumani to describe the sages, princes, gods, goddesses and battleground in a charming manner. The activities and the impact of a battleground are being articulated nicely by images which are drawn from Nature. The honey-moon bed is compared to a pond and the lady sleeping on it is a lotus. The tinkling sounds of her bracelets and ornaments resemble the sweet notes of a swan.

In English poetry the poets have portrayed the characteristics of life, love, education and separation by the help of natural imagery. The whiteness of a lady's complexion surpasses the whitest lily, snow and the whitest swan. Eve is compared with a beautiful flower. The lady-love is as tender and as beautiful as a red rose. The tears of Celia resemble silver-drops, morning-dew and falling-stars. The followers of Satan are termed as the
In Oriya epics the beauty of a lady's appearance, countenance, gait, womanhood, fascination for the other sex, amorous engagements, separation, etc. have been compared to various faces of Nature. The hero's virility, embrace, love, and complexion are also painted by the help of natural imagery. Sages, gods, goddesses, battleground as well as honey-moon bed are also portrayed by the poets collecting images from Nature. The description of education and human life through natural imagery is not conspicuously found in Oriya epics. In English poetry, we rarely find the ample descriptions of love, sex, honeymoon, sages etc. as they are found in Oriya epics.

In Oriya epics the ladies are much more prominent than their male counterparts. The poets, therefore, have vast scope for describing their beauty, grace, love, marriage and feminine attributes in their epics. On the contrary, the English poets have chosen varieties of themes. They are not so engrossed in the description of womanly beauties and erotic activities. Their themes are mostly based upon the day-to-day life of man unlike the royal, imaginary and far-fetched themes of Oriya epics.
In the use of language the Oriya poets have preferred ornate and verbose style. The dictional tapestry, verbal jugglery, compound epithets, stereotyped phrases, bombastic and alliterative versification make the epics scholarly and brain fatiguing at times. But common readers are primarily attracted towards the musicality and grandeur of the language. Of course, Upendra Bhanja, the dominating poet in the medieval period, has been admired as well as condemned for his 'poetic art' and 'adolescent sex-sickness'.

The language used by the English poets of seventeenth and eighteenth century is familiar and intelligible excepting some of the writings of Milton, Marvell and Thomson. They are a bit verbose and pedantic in style. Broadly speaking, the language in this period is free from obscurity and unwarranted complexity.

The geographical and ecological differences between India and England play an important role in the landscape painting. However, the poets in both the literature are attracted towards the delicate as well as the awful aspect of Nature. They are the true lovers of Nature because the 'grace' as well as the 'fearful' aspects of Nature captivate their attention.

The characteristic features of the age and the socio-cultural background of the poets are not similar in both the literature. Their education and philosophy of life in addition to their social responsibilities also differ. Hence some dissimilarities in the treatment of
Nature are obvious and unavoidable. But irrespective of differences in forms and features, Nature in general has always been regarded as the source of poetic inspiration and aesthetic pleasure.

Nature, whether in Europe or in India, is eternal, deathless, indefinite and unchanging in spite of varieties and diversities. Man is transitory, mean and ignoble in contrast to the timeless, vast, stupendous Nature. But he is endowed with infinite potentialities and sublime thoughts to read, understand, revive and beautify Nature and its varied manifestations in his art and literature. Nature is made grand, magnificent and indestructible by this little man whether he is an Oriya or an English, because he is blessed with a poetic heart, a receptive mind and an all-inclusive, comprehensive soul.
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"While traditionalists have upheld him as the most splendid specimen of poetic art in Orissa, the modernists have condemned him as a mere pedant, obsessed with puerile word- games and adolescent sex-sickness".
"A true poet roams in the varied forms of beautiful nature. A true lover of nature is not he who is only attracted towards the beauty, softness and grace of nature. One should be delighted by the aggressive, rough, fearful, cruel and irregular forms of nature".

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