PREFACE
Man has got a tremendous affinity to Nature. The fascinating charms and beauties in Nature always captivate his heart and soul. His imagination is enriched by the beauteous forms of Nature. The shaping force of Nature deeply influences the artists and poets. They, in their respective creations, depict the alluring aspect of Nature which remains a source of pleasure and bliss for the present and future readers.

Such an aspect was found in the epics of medieval Oriya literature. The description of landscapes and their relationship with the human characters obviously attract the attention of sensible readers. An authentic book on the treatment of Nature by the poets like Dinakrsna, Upendra, Abhimanyu, Bhaktacharan, Jadumani and Baldev was difficult to find. So it was felt to collect the relevant description of Nature in their epics.

Furthermore, a comparative study of this period in Oriya literature with the contemporary age in English literature was deemed necessary to show that not only the Oriya poets were deeply touched by the beauties of Nature but also the poets of English literature in the corresponding age. The outstanding English poets of the 17th and 18th century are found to have treated Nature in their poems in a spectacular way. The present thesis has been prepared to highlight the conspicuous portions of natural descriptions in both the literatures as mentioned.
This work is divided into five chapters. Each chapter except the concluding one is almost independent in respect of contents but correlated in respect of contexts. The meaning and scope of Nature, the treatment of Nature in literature, the description and interpretation of Nature in medieval Oriya Kavya literature as well as the 17th and 18th century English poetry are systematically discussed in the first four chapters. The last one dwells upon the similarities and dissimilarities in the treatment of Nature by the poets discussed in the third and fourth chapters.

It seems unavoidable to include a large number of quotations from the masterpieces of Oriya and English poets in order to substantiate the critical study. The Oriya quotations under reference have been transliterated into English letters according to the scheme mentioned in a separate sheet. Of course so many relevant portions have been overlooked and excluded to maintain brevity in the discourse. A more comprehensive study in this regard is highly needed. It is imprudent to claim completeness, perfection and originality in their absolute sense. A critical study is always subjected to controversies and criticisms. However, the endeavour to collect and collate the essential portions for this work will not seem futile if it further encourages the scholars and critics to deal with the subject in a more detailed and definitive way.