



To Critically Examine the Treatment of Nature in The Poetic Works of Wordsworth and Kalidasa, Highlighting Their Unique Perspectives and Thematic Concerns

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Abstract

Wordsworth and Kalidasa connect human existence with the divine cosmic order by elevating nature to a spiritual and intellectual plane. In the canon of English literature, Wordsworth is rightfully recognized as the poet of nature. The Romantic tradition, which views nature as both aesthetically pleasing and a moral and spiritual compass, is deeply ingrained in Wordsworth's poetry. While Kalidasa used intricate Sanskrit meters, vivid imagery, and sophisticated literary techniques to elevate his portrayals of nature into lofty poetry representations, Wordsworth employed straightforward but profoundly resonant language, lyrical ballads, and blank verse to express his ideas. Wordsworth expresses his subjective impressions of nature and articulates his personal interest with the beauty of the natural world, as shown by an examination of his sample poems. Kalidasa's depiction of a child is practical, but Wordsworth's is philosophical. While Kalidasa's child is charming, with innocent looks and ambiguous words that enthrall common people, Wordsworth's baby represents a seer and prophet. Wordsworth is known for his portrayals of nature, yet he is also regarded as a Poet of Humanity. William Wordsworth is both the poet of mankind and the renowned defender of nature.

Keywords: Wordsworth, Kalidasa, Concerns, Literary and Nature

Introduction

In England, nature became a predominant motif in literature throughout the Romantic period (1798–1837), emerging as one of its most distinguishing attributes. Nonetheless, even before the Romantic period, nature had a prominent role in English literary traditions, although often depicted via varying views and customs. M. H. Abrams provides significant insights on the persistent and dynamic link between nature and literature, emphasizing the intricate ways in which natural factors have influenced literary expression across various ages:

Depictions of the natural world may be traced to the oldest documented literary genres. The depiction of the Garden of Eden in the Hebrew Bible serves as a fundamental story highlighting humanity's connection with nature. The pastoral tradition, begun by the Greek poet Theocritus in the third century B.C. and later

enhanced by the Roman poet Virgil, provided idealized representations of rural life, extolling the simplicity and harmony of nature as a literary theme that would impact future generations of writers. (A Glossary of Literary Terms⁷¹).

Nature has had a prominent role in English literature from its inception. The publication of Lyrical Ballads (1798) by esteemed Romantic poets William Wordsworth and Samuel Taylor Coleridge initiated a transformative approach to nature writing, establishing a new literary trajectory that emphasized the deep emotional and philosophical ties between humanity and the natural environment. Swarnalatha Rangarajan highlights the essential importance of nature in Romantic writing, underscoring its significance in influencing the thematic and aesthetic preoccupations of the age.:

Axel Goodbody notes that the concept of “Mother Nature” originated as a poetic construct during the steam engine period, illustrating the intricate relationship between technical progress and evolving views of the natural environment. Romantic authors including Rousseau, Goethe, Schiller, Novalis, Blake, Coleridge, Shelley, and Wordsworth regarded environmental pollution not merely as a tangible occurrence but also as a symbolic manifestation of profound moral and spiritual dilemmas confronting humanity amid industrialization. (Ecocriticism20).

The connection between literature and the environment is undeniable and surpasses geographical and cultural limits. This dynamic is apparent in British literature and equally significant in American literary traditions, as nature maintains a strong position across many literary genres. Ernest Hemingway's *The Old Man and the Sea* (2004) exemplifies this interaction, illustrating the intricate conflict between humanity and the natural world. The tale depicts the interaction of human skill, tenacity, and destiny as the protagonist confronts the elements to validate his competence. The elderly guy, weighed down by an extended spell of adversity, eventually ensnares a substantial fish, only to face a grueling ordeal that almost leads to his death as he strives to secure his catch. The progression of these events highlights the deep and lasting tie between literature and the environment, confirming that this connection has been fundamental to literary expression from its origin.

Literature Review

Ritika Kumari (2023) ^[1] Raj Kamal Jha is a prominent modern writer in Indian Literature in English, crafting his books based on his own experiences. He serves as the Chief Editor of *The Indian Express* and is hence referred to as the 'novelist of the newsroom.' In each of his five works, he has addressed the serious challenges of current Indian society. The environment is one of the pressing topics addressed in all his works. This study primarily focuses on the existing issues related to the causes and effects of climate change addressed in his fourth book, *She Will Build Him a city* (2023) ^[1]. The rapid escalation of pollution in metropolitan areas is shown via many situations in the book. It illustrates how our social and cultural variables contribute to environmental issues, making ecology an essential component of literature and pivotal to several other disciplines.

Subhash Chander, Supreet Kour Bali (2023) ^[2] This research article aims to thoroughly examine the existence and ramifications of ecocriticism in Indian literature. The objective is to examine the representation of environmental awareness and the links between nature and humanity in a variety of literary forms, such as novels, short tales, and poems, created by a varied array of Indian authors. This research seeks to elucidate how Indian literature engages with ecological concerns, portrays the natural world, and integrates traditional ecological knowledge via an examination of these writings. The research also aims to examine the socio-cultural context that shapes these literary representations and assesses their possible impact on environmental awareness and action in India. This comprehensive analysis seeks to enhance the scholarly

conversation on ecocriticism and its relevance within Indian literature.

Huang, C.-L., Kung, F.-H., & Cheng, C.-L. (2022) ^[3]. This research aimed to integrate environmental, social, and governance (ESG) theories-specifically instrumental, political, integrative, and ethical theories-to ascertain whether variations in managers' environmental awareness resulted in differing environmental management performance. A survey questionnaire on the environmental awareness and management practices of manufacturing enterprises in Taiwan was administered, resulting in the analysis of 261 samples. The research model examines the pertinent links among the components via a structural equation modeling methodology. The findings demonstrate that increased political, integrative, and ethical environmental awareness positively impacts environmental management performance, but heightened instrumental environmental awareness negatively affects it. The findings of this research may aid organizations in evaluating the efficacy of their environmental management strategies, while also enabling investors to discern companies with genuine environmental awareness. The results will serve as a reference for governing authorities in the formulation of environmental policies.

Jena, Dharmapada. (2022) ^[4]. During the first phase of Ecocriticism, which advocated for a regional understanding of ecology, Manoj Das, a prominent Indian writer in English, emerged with a focus on environmental issues. He depicts the environment and its connection to humanity in many of his work. His articles mostly address the environmental degradation associated with growth, industrialization, and commercial profit. His novels, set in rural settlements, portray both communal life and environment as a formidable force. He depicts rural life, traditions, rituals, superstitions, and religious beliefs in his paintings. This thesis contends that Das is undoubtedly a significant writer of socio-cultural relevance, although his environmental advocacy merits an even more prominent position in the annals of Indian literature.

Ritu (2021) ^[5] This study examines the birth and evolution of environmental awareness in English literature via the perspective of eco-criticism. It analyzes how literary works from many times have mirrored and addressed ecological issues, ranging from the Romantic era's veneration of nature to current literature's emphasis on environmental deterioration and sustainability. This study examines essential texts and writers to demonstrate how eco-criticism has elucidated the intricate link between humanity and the natural environment, as well as how literature has significantly influenced and mirrored environmental consciousness.

A Critical Assessment of Nature in The Poetry of Wordsworth

William Wordsworth, a pivotal character of the English Romantic period, started the Romantic Age with Samuel Taylor Coleridge via their collaborative publishing of *Lyrical Ballads* in 1798. William Wordsworth, born on April 7, 1770, in Cockermouth, Cumberland, among the scenic Lake District in northern England, was the second of five offspring of John Wordsworth and Ann Cookson. His sister, Dorothy Wordsworth, with whom he had a lifetime

intimate connection, was a diarist and poet. The Wordsworth siblings included Richard, a lawyer; John, a ship captain who met a terrible demise in 1805 when his ship, Earl of Abergavenny, was destroyed; and Christopher, who followed a priestly vocation and eventually became Master of Trinity College, Cambridge.

Wordsworth's father, John, acted as a legal attorney for James Lowther, 1st Earl of Lonsdale, enabling the family to inhabit a substantial home in Cockermouth. His recurrent absences fostered emotional detachment between him and his children. Notwithstanding this, his father significantly influenced William's intellectual growth by exposing him to the works of Milton, Shakespeare, and Spenser, as well as providing access to his private collection (Moorman 5–6). In his youth, Wordsworth resided at his maternal relations' house in Penrith, Cumberland, where his encounters with the harsh moorland had a significant emotional effect, sometimes resulting in intense anguish (Moorman 13).

Wordsworth's first schooling was influenced by his mother and subsequently by Ann Birkett at a Penrith institution for affluent youngsters. He was exposed to biblical teachings and *The Spectator*, and engaged in local cultural celebrations like Easter, May Day, and Shrove Tuesday. In Penrith, he first met the Hutchinson family, including Mary Hutchinson, who would subsequently become his wife (Moorman 15). After the demise of his mother in 1778, Wordsworth was admitted to Hawkshead Grammar School in Lancashire, whilst Dorothy was placed with relatives in Yorkshire, leading to a nine-year estrangement between the siblings. Wordsworth attended St. John's College, Cambridge, enrolling in 1787 and obtaining a B.A. in 1791. His writing career began in the same year he published a sonnet in *The European Magazine*. Throughout his academic years, Wordsworth often engaged in walking expeditions that let him to explore and admire the natural beauty of several locations. In 1790, he began a comprehensive journey of France, Switzerland, Italy, and the Alps, experiences that profoundly influenced his literary sensibility (Bennett 191).

An Overview of the Poetic Works of Wordsworth

This research concentrates on a selection of William Wordsworth's significant works, facilitating a feasible comparative analysis, despite his large literary output, which contrasts with that of Kalidasa. The chosen poetic works comprise: *Lyrical Ballads* (1798), *Poems in Two Volumes* (1800), *The Excursion* (1814), *The White Doe of Rylstone* (1815), *Peter Bell and The Waggoner* (1819), *The River Duddon* (1820), *Ecclesiastical Sketches* (1822), *Memorials of a Tour on the Continent* (1822), *Yarrow Revisited and Other Poems* (1835), *Sonnets* (1835), *Poems, Chiefly of Early and Late Years* (1842), *Collected Poems* (1849–50), and *The Prelude* (1850).

His writing works comprise: *Apology for the French Revolution* (1793), *The Convention of Cintra* (1809), *Two Addresses to the Freeholders of Westmoreland* (1818), *A Guide through the District of the Lakes* (1835), and *Kendal and Windermere Railway: Two Letters* (1844). Due to the vast quantity of his creative oeuvre, it is impractical to include all of his poems within the confines of this study. Notable volumes like *Lyrical Ballads*, *Poems in Two Volumes*, *The Excursion*, *The Sonnets*, and *The Prelude* are

analyzed.

Lyrical Ballads is a joint publication by William Wordsworth and Samuel Taylor Coleridge, first released in 1798, signifying the commencement of the English Romantic period. The 1798 edition mostly has poems by Wordsworth, with Coleridge contributing five, including the famous *The Rime of the Ancient Mariner*. The second edition (1800) featured further poems and a preface that elucidated Wordsworth's literary concepts. The 1802 version elaborated on these concepts with an additional article on Poetic Diction. Prominent poems in *Lyrical Ballads* include "Lucy," "The Fountain," "Matthew," "Nutting," "Tintern Abbey," and "Michael."

Poems in Two Volumes (1807) is a compilation of ballads, brief poems, sonnets, Ode: *Intimations of Immortality*, *The Daffodils*, *The Green Linnet*, *The Solitary Reaper*, *Resolution and Independence*, *Ode to Duty*, and *The Happy Warrior*. These volumes exemplify Wordsworth's paramount literary accomplishment within the context of Romanticism and are regarded as a demonstration of the poet at the zenith of his creative abilities.

The Excursion, released in 1814, is an extensive poem including nine volumes. It was conceived as a component of *The Recluse*, an extensive intellectual endeavor that remained unfinished. The poem illustrates Wordsworth's deep affection for nature and offers beautiful depictions of its beauty.

Treatment of Nature in Wordsworth

Wordsworth is justly regarded as the poet of nature in the English literary canon. An analysis of his sample poems demonstrates that Wordsworth conveys his subjective perceptions of nature, articulating his own fascination with the beauty of the natural world. Conversely, Kalidasa's portrayal of nature captivates the reader or audience via an objective and vivid description. Kalidasa often depicts the magnificence of India's natural scenery, including the Himalayas, while Wordsworth's portrayals emphasize rivers, waterfalls, and mountains. Wordsworth's methodology is profoundly subjective, whereas Kalidasa's is more objective. Wordsworth is renowned as a devotee of nature, exhibiting an intrinsic fervor for all its components. In the latter phases of his poetry career, his emphasis transitioned from the sensual representations that attract most nature poets to the spiritual essence inherent in these natural forms. The divinization of nature, initiated during the Renaissance and continuing into the 18th century, culminates in Wordsworth. Arthur Compton Rickett notes, "Wordsworth aimed as a poet to discover beauty in the meadow, woodland, and mountaintop, and to interpret this beauty in spiritual terms" (308). His affection for nature evolved gradually, as seen in works like *Tintern Abbey* and *The Prelude*. From his youth, Wordsworth lived in the splendor of nature, which significantly shaped his literary sense.

In "Lines Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour" (1798), Wordsworth articulates ecological concerns by highlighting the interdependence of humanity and the natural world. The poem elucidates his deep spiritual connection with the environment. James C. McKusick observes that the poem explores "the development of the poet's intellect as it transitions from a direct enjoyment of natural entities to a

more nuanced reaction that celebrates the imagination's ability to alter and reconfigure perceptual objects" (25). McKusick also asserts that, for poets of the nineteenth century, nature functions as "a locus of imaginative energy" and "a potent source of intellectual ideas" (28). In Romantic poetry, nature serves as both a foundation and a wellspring of lyrical and intellectual inspiration. Wordsworth's emotional and spiritual evolution may be delineated via three phases: infancy, adolescence, and maturity. During his childhood, his relationship with nature was mostly sensory, marked by a raw appreciation of its exterior beauty. In this phase, his interaction with nature mirrored an instinctual, nearly primal reaction devoid of conscious contemplation: "The sounding cataract / Haunted me like a passion: the tall rock / The Mountain, and the deep and gloomy wood / Their colors and their forms, were then to me / an appetite; a feeling and a love" (Wordsworth, *Selected Poems*, 128). During the second phase, his ardor for the aesthetic allure of nature grew more sophisticated, but remaining disconnected from logical analysis. As he developed, this rudimentary pleasure waned, resulting in a more contemplative comprehension. In *The Prelude*, Wordsworth reflects on his formative experiences, seeing his childhood joy in nature as manifestations of bodily desire.:

The supports of my affections were taken away, but the structure remained as if supported by its own essence!
All that I saw was precious, thereby leading to more refined influences. The mind was receptive to a more precise and intimate connection. (Wordsworth, *The Collected Poems of W. Wordsworth*, 646)

Eco-mysticism and Eco-spiritualism in Wordsworth

Similar to Kalidasa, Wordsworth examines nature through a philosophical lens. Kalidasa saw nature mostly as a source of aesthetic pleasure for humanity, but his depiction remains pristine and unaffected by human intervention. Conversely, Wordsworth, although profoundly respectful of nature, is more unsettled by the progress of science and its exploitation of the natural world to fulfill superficial human cravings. This philosophical issue is apparent in *The Prelude*, as Wordsworth underscores his profound conviction in the inner vitality and sacredness of nature. In Book I of *The Prelude*, he reminisces of a boyhood episode in which he purloined a bird from another boy's trap; nonetheless, even in this transgression, the bird's cry reverberates across the desolate hills, signifying nature's persistent existence and moral supremacy:

Low breathings coming after me, and sounds of distinguishable motion, steps Almost as silent as the turf they trod (Wordsworth, *The Collected Poems of W. Wordsworth*, 362)

In a comparable instance, Wordsworth contemplates his endeavor to investigate the holy nature of a tranquil lake after appropriating a boat. Throughout this experience, he perceives a colossal and imposing mountain looming ahead: "And growing still in stature the grim shape / towered up between me and the stars, and still / for so it seemed, with purpose of its own / and measured motion like a living thing / strode after me" (Wordsworth, *The Collected Poems of W.*

Wordsworth, 259). The primary objective of Wordsworth's lyrical endeavors was to express the intangible forces inherent in the outward splendor of nature. In this context, Stopford Brooke observes: "he [Wordsworth] perceived, as a poet, that Nature was animated." He envisioned it had a unique life essence that, when entering a flower, stream, or mountain, imparted to each a distinct soul (231).

The connections between the Human and the Natural world in Wordsworth

While Wordsworth is renowned for his depictions of nature, he is equally recognized as a Poet of Humanity. William Wordsworth, the esteemed advocate of nature, is also the poet of humanity. However, he has not depicted the character of an exemplary man like Kalidasa has. Kalidasa has shown the archetypal figure from ancient Indian mythology. Conversely, Wordsworth illustrates the connection between humanity and environment. He instructs us to live harmoniously with natural elements, but Kalidasa does not explicitly convey the advantages of nature for humanity, but rather emphasizes what individuals should do to make life meaningful. Wordsworth advocates for the significance of nature as a physician, while Kalidasa elucidates the ethics of humanity. He consistently perceives "the still sad music of humanity" (Wordsworth, *Collected Poems* 126). S. A. Brook accurately asserts that Wordsworth was "as much, if not more, the poet of man as of Nature, and the poetry of man took in his hands as great a development as the poetry of Nature" (164). His affection for humanity did not arise abruptly; rather, it is deeply rooted in his early reflections and is intrinsic to his belief in democracy. He derived this enjoyment at Cambridge, as he articulates in *The Prelude*: "We were brothers all/in honor as in one community/scholars and gentlemen (Wordsworth, *The Collected Poems of W. Wordsworth* 691). The appalling picture of the French Revolution intensified his disdain for humanity, leading him to become the poet of man. He started pursuing the affection of humanity rather than introspection. He asserts that humanity is inherently virtuous and has the potential for boundless growth. Consequently, he has shown his regard "for men as they are men within themselves" (Wordsworth, *The Collected Poems of W. Wordsworth* 696). It is a widely held belief that nature has gradually guided Wordsworth towards an appreciation of humanity. He has exalted humanity by its relationship to the external world. In *The Prelude*, he discusses humanity:

Ennobled outwardly before my sight;
And thus, my heart was early introduced
To an unconscious love and reverence
Of human nature; hence the human form
To me became an index of delight,
Of grace and honor, power and worthiness
(Wordsworth, *The Collected Poems of W. Wordsworth* 429)

In this regard, Helen Derbishire asserts, "the fundamental emotions, the core passions of the heart are at their most unadulterated and uncomplicated in modest and rural existence... their potency, vigor, and elegance appear to emanate from a singular origin; through them, humanity and nature are unified." This constituted his discovery" (29).

Over time, Wordsworth concluded that there is no fundamental distinction between human nature and the outward world. He believes that every natural item is regulated by a unique soul. Wordsworth's modest characters manifest as embodiments of nature's diverse moods; for instance, "Lucy" and "Highland Girl" exemplify joy and mirth, while "Leech-gatherer," "Ruth," and "Margret" represent the more solemn facets of nature. According to Wordsworth, the laws of nature likewise control human existence; moral elevation and spiritual illumination in individuals are attainable only when they submit to the corrective influence of nature. "The World is Too Much with Us" conveys this fundamental truth. Nature imparts the lesson that all beings fashioned by God possess equality: "the most insignificant of created entities/or the most despicable forms/ the most obtuse or harmful, ought to exist/ detached from goodness-a spirit and essence of goodness/ a life and soul, to every mode of existence/ Inextricably connected (Wordsworth, Selected Poems 233)

The concept of Childhood as implied in the poetry of Wordsworth

Wordsworth's representation of a kid is philosophical, but Kalidasa's portrayal is pragmatic. Wordsworth's infant embodies a seer and prophet, whereas Kalidasa's youngster is enchanting, with innocent smiles and vague words that captivate ordinary people. The progeny of Wordsworth embodies the paternal figure of the one who comprehends the enigmatic aspects of existence, whereas the offspring of Kalidasa is characterized by playfulness, audacity, and mischief. Wordsworth's conception of infancy is profoundly elevated; he articulates this perspective explicitly in his renowned poem "My Heart Leaps Up": "Child is the father of the man" (Wordsworth, Selected Poems 1). Wordsworth had a distinct perspective on infancy, showing little interest in its fun or beauty.

An analysis of the poetic structure in Wordsworth

Wordsworth could not appreciate the conventional poetic language of the 18th century. Rather than seeing poetry as a refined manifestation of advanced poetic talent, he focused on the articulation of reality. He believed that the vernacular was insufficient for this aim. In the Preface to the second edition of the Lyrical Ballads, Wordsworth articulates his objectives:

The primary objective proposed in these poems was to select incidents and situations from everyday life and to narrate and describe them, as much as possible, using language genuinely employed by individuals. Simultaneously, the intention was to imbue these narratives with a certain imaginative quality, presenting ordinary matters in an unconventional light. Furthermore, and most importantly, the aim was to render these situations and incidents engaging by accurately, though unobtrusively, illustrating the fundamental principles of our nature, particularly concerning how we associate ideas during moments of excitement. (281-2)

He asserts that a "humble and rustic life is typically preferred because the fundamental passions of the heart

flourish more effectively in such an environment, allowing them to mature, exhibit realism under constraint, and communicate in a clearer and more forceful manner" (282). The aforementioned statement presents many significant aspects of Wordsworth's notion of Poetic Diction. Initially, Wordsworth choose subjects rooted in ordinary existence, with a particular emphasis on modest and rural living. In the poem "The Solitary Reaper," it states: "I listened, motionless and still/ and, as I mounted up the hill/ the music in my heart I bore/ long after it was heard no more" (Wordsworth, Selected Poems 168). Nevertheless, the poem's language is remarkably plain and unadulterated.

This facet of Wordsworth's lyrical language is shown in the following lines:

Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago: (Wordsworth, Selected Poems 168)

In the aforementioned stanza, Wordsworth's mind traverses time, reaching the obscure, distant past. Although the poet is unaware of the subject of her song, he is exhilarated by its captivating melody. His mind is engaged, allowing it to explore the similes that would convey the exhilarating essence of the girl's singing. Wordsworth has established notions about language and poetic diction that influence his work. He disapproves of the artificial language used by the Neo-classical poet.

A Critical Analysis of Kalidasa's Poetic Vision of Nature

Kalidasa is universally recognized as the preeminent poet and dramatist of the ancient Sanskrit tradition. He is the finest writer that India has ever produced (Johnson 1). His writings attest to his extensive grasp of the Vedas, Puranas, Upanishads, and many theatrical treatises. Bana Bhatta states, "When Kalidasa's eloquent expressions, imbued with delightful sentiment, emerged, who did not experience joy in them akin to honey-laden mango blossoms?" (Shastri 28). Kalidasa is unequivocally the preeminent poet in Sanskrit poetry, and his brilliance has been acknowledged in Sanskrit literature since antiquity. He has articulated the worldview of Satyam, Shivam, Sundram in his writings and is proficient in the visualization of emotions via his art. He adeptly employs Rasa, Alamkara, and meter to convey both inner emotions and the external world. Kalidasa epitomized Indian culture at one of its most elevated epochs of victorious self-awareness. His writings are a repository of the most authentic and exalted Indian ideas of life. To comprehend the heights of existence and transcendence attainable via India's genuineness, one must examine Kalidasa's writings with diligent attention, meticulous analysis, and profound reverence repeatedly.

V. V. Mirashi and Navlekar, in their book Kalidasa: Date, Life and Works, assert that Kalidasa's birthplace is Vidarbha, based on the stylistic characteristics of his works. Kalidasa has depicted several locations around the nation in his writings.

Kalidasa, throughout his works, employs the Vaidarbhi style of composition, characterized by elegance of

thought and language, refinement of feeling and imagination, and the avoidance of cumbersome compounds and complex terminology. All these factors indicate that his initial residence was in Vidarbha. (86)

Kalidasa has not elucidated his birthplace in his works. Numerous philosophers and distinguished academics have examined the birthplace of Kalidasa via both internal and external sources. Ram Gopal, in his book *Kalidasa: His Art and Culture*, asserts that Kalidasa's birthplace is Ujjayini. It is certain that Ujjayini and the river Sipra were favored by Kalidasa.

Kalidasa's Contribution to Literature

Kalidasa, the preeminent poet in Indian history, is renowned for his contributions to almost all facets of Sanskrit literature. His oeuvre comprises two cantos, *Raghuvamsam* (Dynasty of Raghu) and *Kumdrasambhavam* (Birth of Kumara), two lyrical poems, *Meghadutam* (Cloud-Messenger) and *Ritusamharam* (The Exposition on the Seasons), and three plays, *Malvikagnimitra* (The Dancer and the King), *Abhijnanshakuntala* (The Recognition of Shakuntala), and *Vikramorvasiyam* (Urvashi Won by Valour). He composed his plays inspired by the romantic narratives of monarchs, and in his poetry, the predominant theme is love.

Kalidasa's Treatment of Nature

Kalidasa is globally acclaimed as a poetic genius for his nature poetry, which empathetically portrays the exquisite landscapes, soundscapes, and scenic beauty of ancient India with unmatched poetic mastery and allure; the clear and elevated depiction of nature constitutes the essence of his work. *Ritusamharam*, attributed to his prime, delineates many facets of nature from the perspective of a devoted lover; *Meghadutam* is renowned for its exquisite portrayal of nature as expressed by a forlorn lover. *Kumarsambhavam* is set in the Himalayas, whereas *Abhijanashakuntalam* takes place in the natural environment of the forest and the hermitages of sages Kanva and Maricha. *Shakuntala*, the adopted daughter of guru Kanva, nurtures the trees and animals with maternal affection. Moreover, the plays such as *The Vikarormvashiyam* and *The Malvikagnimitram* depict nature in several facets. The essence of nature and the poetry of Kalidasa are as intertwined as a rose and its fragrance. In *Raghuvamsa*, the lines depict Lord Rama's exquisite voyage as:

"Looking thin, being distant, like the rim of a wheel/ colored blue by rows and rows of tamala and palm trees" (Kalidasa, *Raghuvamsa* 13.15).

Lord Rama and his friends praised the natural environment of India while returning from Lanka to Ayodhya aboard the *Pushpak Vimaan*. It demonstrates the remarkable imaginative capacity of the poet. The poet describes the Mandakini River as flowing with a tranquil and transparent stream at Chitrakuta. From an aerial perspective, the necklace of pearls resembles the Earth's adornment. Mallinatha's depiction of the river is complemented by a vivid portrayal of the confluence of the Ganga and Yamuna in *Raghuvamsa*: "offering an aerial perspective of the rivers'

convergence, Kalidasa envisions the former blending with the latter's waves, resembling a necklace of pearls adorned with sapphires radiating brilliance" (Gopal 120). In the subsequent lines of *Raghuvamsa*, the poet has strikingly likened the river Mandakini to an earthly necklace:

'We have arrived at Mandakini of which Crystal-clear waters flow at leisure. From a distance, it looks so lean. Running below the Chitrakoota Mountain, the river resembles a necklace of pearls around the neck of the (mother) earth¹¹. (Kalidasa, *Raghuvamsa* 13.48)

Eco-mysticism and Eco-spiritualism in Kalidasa

Kalidasa's depiction of nature is profoundly intricate, as exemplified in the fourth canto of *Raghuvamsa*, which includes the sandalwood forests teeming with serpents in the southern Malaya Mountains and Dardura, the vineyards of Persia, the pearl fisheries in the Bay of Bengal adjacent to the Tamarapani River, the walnut trees of Kamboja, the cardamom plant, and the trees known as Ketaka, Pumnaga (*Nagakesara*), and Rajatali flourishing in the south, the saffron plant along the Indus River, the pepper groves in the valleys of Mount Malaya, the betel plant in Orissa, the Kalama rice variety cultivated in eastern India, as well as the herbs, musk deer, minerals, bamboos, birch trees, Sarala trees, deodar trees of the Himalayas, and the palm tree forests on the eastern coast.

Portrayal of Nature and women in Kalidasa's poetry

Kalidasa and Wordsworth have both depicted women through the lens of their virtues. Kalidasa's female characters, including Malavika, Urvashi, Gauri, Sita, and the Yaksha's bride, are all human; *Shakuntala*, the offspring of a celestial nymph, Gauri, the mountain goddess, and Sita, who is earth-born but divine. Wordsworth has empathetically depicted women in nature in numerous of his poems, such as "Mad Mother," "The Thorn," "Complaint of a Forsaken Indian Woman," and "The Triads"; these works illustrate Wordsworth's perspective on women. Wordsworth asserts that motherhood is the foundation of happiness, while also emphasizing the significance of feminine power. Kalidasa's *Ritusamhara* expressly juxtaposes the character of corrupted women with a flooded river:

Rivers swollen by a mass of turbid waters Rush with impetuous haste towards the seas, felling trees all around on their banks Like unchaste women driven by passion-filled fancies. (Kalidasa, *Ritusamhara* 2.7)

In this lyric, the poet delineates the destructive nature of rivers during the rainy season, portraying them as angry forces that, like to a corrupted woman consumed by love, disregard the traditions of their lineage, threatening the trees along their banks. While nature is undeniably lovely, it also harbors harmful aspects if it is harmed. Another illustration in the lyric *Ritusamhara* delineates the constructive aspect of nature through a comparison to women:

"Prettily girdled by glittering minnows darting about/Garlanded by rows of white birds on the margins/ with broad curving flanks of sandy banks/ Rivers glide softly like young women rapt in love" (Kalidasa, *Ritusamhara* 3.3).

The connections between the Human and the Natural world in Kalidasa

Kalidasa has depicted the archetype of a perfect man, but distinct from Wordsworth's representation. Kalidasa's archetypal man is the monarch who selflessly sacrifices himself to preserve the state's sovereignty. Kalidasa's Raghuvamsa delineates the archetype of a perfect man in an epic format. The poem begins with a portrayal of King Dileepa, the great-grandfather of Lord Rama, renowned for his unwavering loyalty and self-sacrifice, having surrendered his body to a lion to save a calf from its ravenous grasp. Kalidasa portrays King Dileepa:

He feared none, yet, he took care to protect his person.
He was in the best of health, yet he lived a virtuous life.
[He was not a debauch.]
He collected revenue without greed and Enjoyed life
without attachment. (Kalidasa, Raghuvamsa 1.21)

His son is similarly dedicated to duty and commitment, as well as to the protection and security of the general populace. His regal lineage is seen as a foundation for justice on earth. Kalidasa remarks:

"The southern breeze is agreeable, neither warm nor cold; similarly, the king administered justice fairly to criminals, with punishments that were neither severe nor indulgent; his equitable governance greatly satisfied his subjects" (Kalidasa, Raghuvamsa 4.9).

Aja, the son of Raghu, is regarded as a superior king compared to his father and grandfather. He is renowned for his territorial conquests and for subjugating Indumati, the princess of Vidarbha. The progeny of this coupling begets King Dasaratha, celebrated for his justice, splendor, piety, and prowess, despite having committed transgressions in his youth. He has the skill of Shabdbhedi, signifying that sound alone suffices to penetrate the target. King Dasaratha launches an arrow at a hermit kid who has gone to get water for his blind parents. Kalidasa depicts the parents' curse onto the monarch:

O king! I curse you that you too will die like us, when your time comes, grieving for your son.' Saying this, like a serpent crushed under a foot, Quiet after spitting the poison, The old hermit sat silent. Now, the king who had committed the offense addressed him: (Kalidasa, Raghuvamsa 9.79)

Elements of 'Vedic philosophy' in Kalidasa's Poetry

In addition to being a distinguished poet and dramatist of India, Kalidasa is recognized for his philosophy of nature, deeply rooted in Vedic lore, Upanishads, and religious thought. While he has adeptly examined human emotions and sentiments, his portrayals of both the human and natural realms are consistently underpinned by a religious, mythic, or moral philosophy. Kalidasa has a distinct perspective on religion. Although his perspectives are rooted in the elevated intellectual doctrines of the Upanishads and the Puranas, he articulates these ideas in his own style with much contemplative consideration. Kalidasa's philosophy of life does not negate the significance of existence; rather, it

affirms the pursuit of a joyful life. Kalidasa posits that the essence of life is in happiness, piety, purity, and love. Failure to adhere to these lifestyles results in a harsh existence, devoid of vitality; vegetation loses its succulence, waterways diminish, and the whole planet devolves into a wasteland. Kalidasa's philosophy imparts the finest aspects of Vedic knowledge for the pursuit of pleasure. He advocates for sacrifice and cosmic creation, moral order, and adherence to the path of pure truth. K. Krishnamoorthy asserts that human existence embodies the divine intent, indicating that self-realization equates to God-realization. Humanity is liberated from the bondage of several incarnations and may aspire to redemption alone via this redemptive awareness within" (77). Consequently, Indian theater embodies a type of religious devotion to attain it.

An analysis of the poetic structure in Kalidasa

Kalidasa's prose and lyrical style reflect his brilliance as a poet in Sanskrit literature. He was a poet of nature, and his writings are grounded in Dharma, Purana, Veda, Upanishads, philosophy, and astrology, reflecting his intellectual and creative capabilities. Humboldt acknowledges Kalidasa's attributes:

"Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations" (qtd in Kale XII).

He has used several literary embellishments such as Riti, Rasa, Metre, Alamkara, and poetic language. Kalidasa is renowned for his distinctive style in global literature. Kalidasa has invigorated several forms of language with his creativity and creative excellence. He has embraced the Vaidribhi style. The primary characteristic of the Vaidribhi style is Prasad guna. Acharya Mammata remarks on Kalidasa's manner, stating,

"वैदभीरीतीसन्दभेकाथलदासो थवथशष्यते" (८.१२).

Acharya Dandin was significantly impacted by Kalidasa's use of the Vaidribhi style. Conversely, he used Gaudi and Panchali Riti in his poems. Kalidasa mostly showcases Srinagar rasa in his compositions, while he also employs other Rasas. Kalidasa has complete control of language; his prose is straightforward, melodious, and replete with the qualities of Saras, Madura, and Prasad Guna. He employs straightforward sentences rather than lengthy, intricate ones:

"She will come into your view absorbed in the day's rites of worship or drawing my likeness imagined wasted by separation or, asking the melodious songster in the cage, sweet one, do you remember our Lord; you were a favorite with him" (Kalidasa, Meghaduta 2.27).

Conclusion

A scholarly comparison of the poetry of William Wordsworth and Kalidasa reveals a rich and complex depiction of nature. Despite their chronological, cultural, and geographic contrasts, both poets exhibit a remarkable sensitivity to nature, turning it from a mere physical presence into a powerful symbol of intellectual and spiritual significance. The Romantic tradition, which views nature as

both aesthetically pleasing and a moral and spiritual compass, is deeply ingrained in Wordsworth's poetry. While Kalidasa used intricate Sanskrit meters, vivid imagery, and sophisticated literary techniques to elevate his portrayals of nature into lofty poetry representations, Wordsworth employed straightforward but profoundly resonant language, lyrical ballads, and blank verse to express his ideas. In the end, Wordsworth and Kalidasa's poetry acts as a timeless reminder of humanity's innate bond with the natural world. Their works encourage a renewed regard for the spiritual qualities of nature as well as an increased ecological consciousness. Like Kalidasa, Wordsworth takes a philosophical approach to studying nature. Although Kalidasa saw nature primarily as a source of aesthetic enjoyment for humans, his portrayal of it is immaculate and unspoiled by human interference. In contrast, Wordsworth and Kalidasa connect human existence with the divine cosmic order by elevating nature to a spiritual and intellectual plane. In the canon of English literature, Wordsworth is rightfully recognized as the poet of nature.

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