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PORTRAYAL OF CONSISTENCY BETWEEN NATURE AND HUMAN NATURE IN
THE ABHIGYANSHAKUNTALAM AND THE TEMPEST

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ABSTRACT

The Abhigyanshakuntalam and *The Tempest* both are beautiful words of two of the greatest dramatists first one is the Shakespeare and second one is Kalidasa respectively. In both, there is consistency of nature and human nature. We have seen the whole drama with nature. Hero and Heroines in both the plays are basically the children of nature. Shakuntala, the heroine in Kalidasa's *The Abhigyanshakuntalam*, is beautiful as Similarly, Miranda, in the *Tempest*, they both are well known for their natural beauty and both drama are famous for natural background. Present paper deals with the kindly nature of Mother Nature development the human qualities in the characters of both the plays.

KEYWORDS: Tempest, nature, *Abhigyanshakuntalam*, Miranda.

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KALIDASA AND SHAKESPEARE

To both English and Sanskrit field of drama, Shakespeare and Kalidasa are great natural dramatist. Drama *The Tempest* and *Abhigyanshakuntalam* proves that their works have got a universal recognition and also that both of them play a significant role in Achieving literary greatness by their marvelous writings. The great portrayals of nature, characters and thematic expressions in their dramas have made them immortal. The analysis of the two dramas proves that they are homologous in many aspects. It also proves that both the theme and the technique have many things in common. As accomplished literary personalities, Shakespeare and Kalidasa have effected a perfect fusion of theme and style.

CONSISTENCY BETWEEN NATURE AND HUMAN NATURE IN *THE ABHIGYANSHAKUNTALAM* AND *THE TEMPEST*:

The Abhigyanshakuntalam is a nataka in seven acts, based on the well-known love story with natural background of King Dushyant and the maiden Shakuntala, as given in the ancient Indian epic, *The Mahabharata*, written by Kalidasa. Although William Shakespeare is viewed as the English writer, poet, dramatist. Kalidasa's *Shakuntala* and Shakespeare's *The Tempest* are inspiring literary work of incomparable poetic brilliance and great wisdom of life. Both are unique dramas expressing nature and human nature. They are dedicated to human relations with nature and especially to the sanctity of parenthood. *The Abhigyanshakuntalam* and *The Tempest* are beautiful poetic dramas having a lot of elements in common. *The Abhigyanshakuntalam* is Kalidasa's greatest achievement while *The Tempest* reveals Shakespeare's maturity in style. Both the plays are romantic, dealing as they do with love in its highest manifestations, and embodying

the profoundest thoughts of the poets on the subject. Nature provides the background for both the plays, in *The Abhigyanshakuntalam* it is equivalent to a character. In this sense, they are both pastoral. The first part of the action of *Shakuntla* takes place in the hermitage of *Saga Kanva*, the foster-father of *Shakuntala*. The heroine is essentially a child of nature, beautiful as a blossoming flower, nimble as a deer, happy as the dew-washed leaves of the forest. She is so much part of nature that later when she leaves the hermitage to join her husband, she creates a gap in nature.

The Abhigyanshakuntalam and *The Tempest* contain distinctive human sentiment and value of nature which appeal to one and all.

Shakespeare as well as Kalidasa has evoked the feeling of wonder in their literary and dramatic compositions as much by the presence of divine or semi-divine characters. However, the status of the supernatural characters is not the same. Shakespeare has depicted characters suffused with the supernatural powers and divine qualities like a magician *Prospero*, *Ariel*, *Caliban*, *Cerimon* etc. Kalidasa has gone a step forward as his divine characters themselves play leading role in the plays like *Abhijnanasakuntalam* and *Vikramorvasiya*. Kalidasa seems to retain these supernatural characters and also the particular marvelous powers associated with them as integral part of the story. In the last plays of Shakespeare, the magical note that sounds from time to time and helps to give them their unique characters. Natural and the superstitions figure prominently in both Kalidasa's and Shakespeare's plays. In *Abhijnanasakuntalam*, the curse is of course a central supernatural element which sows the seeds of conflict in the smooth course of love in *Dushyanta* and *Shakuntala*. Similarly Shakespeare's last plays are full of spirits, heavenly Gods, omens and portents. Many strange happenings occur in their plays due to the supernatural elements, overriding the ordinary laws of nature but tragedy is averted and happy conclusion is brought through supernatural agencies. Sometimes the supernatural leads totally to the transformation of characters.

Kalidasa and Shakespeare have introduced the supernatural elements at the end of the story to serve a dramatic purpose and to bring a dramatic relief. They intervene very often in the play when the human beings are very helpless, face critical situation and are unable to find a natural way to overcome it. It is high time, therefore, that the supernatural powers intervened. This divine intervention at the end of the play saves an ugly situation in their dramas and prepares an inevitable step towards the reunion and reconciliation of hero with heroine and others.

In *Abhijnanasakuntalam*, at the end of the fifth act, we notice that a celestial light in female shape suddenly comes and carries away *Shakuntala* to the *Apsara-tirtha*. Between the fifth and sixth acts, a considerable interval of six years has passed and there is no information about *Shakuntala*. In such circumstances, *Sanumati*, a nymph serves to bring the necessary news. *Sanumati* is thus a communicating link between *Shakuntala* and *Dushyanta*. *Shakuntala* is observing the vow of a 'Virahini' and on the other hand, *Dushyanta* is also bursting in his varied lamentation and repenting over his past deeds for repudiating *Shakuntala*. At this crucial situation, *Matali's* intervention prepares an inevitable step towards the reunion of *Shakuntala* and *Dushyanta*. *Shakuntala* is already in the divine region, and cannot climb down to meet *Dushyanta*. He must be, therefore, lifted up to her. The invitation which *Matali* has brought thus accomplishes the purpose by giving *Dushyanta* an opportunity to go to heaven.

Similarly, In *Cymbeline*, *Imogen Posthumus* story could have ended in tragedy without supernatural intervention. *Cymbeline* was the first of Shakespeare's plays to have a deity descend in sitting upon an eagle. *Posthumus* in prison, deeply grieved for the supposed death of his wife on his orders, falls into a sleep. Then the dead parents and brothers of *Posthumus* appear to appeal to *Jupiter* to help the afflicted couple, *Imogen* and *Posthumus*. He assures them that all has been forethought. This divine assurance in this play saves a terrible situation in Drama. *Posthumus* invokes divine mercy and he is forgiven. Thus its extremely long and intricate happy ending is a happy ending to all the plays. The mosque in which *Jove* and other Gods descend on him, anticipated his oncoming union with *Imogen* and of *Cymbeline's* dawning Reconciliation with his lost sons.

In *The Tempest*, Prospero is credited with the power of a medieval magician. He uses his magic for the beneficent purpose of bringing the sinner to repentance, of furthering love and goodwill etc. Prospero does not use his supernatural powers for an evil purpose but only to bring about the best result. Indeed, there is such dignity and mobility in the exercise of his supernatural powers that he appears as a beneficent providence and certainly not as magician with the devil.

Similarly in *Malavikagnimitra*, Kalidasa delineates the story with a touch of supernatural flavour. Kalidasa has beautifully narrated the Ashoka-Dohada episode in Act III for his dramatic purpose of achieving the marriage of the lovers, Malavika and Agnimitra. The narration in the final act is partly used for gathering the scattered threads of the dramatic story and for clarifying the mystery surrounding Malavika. The unexpected revelation causes an agreeable and pleasant surprise and leads the story to a happy conclusion. Incidentally, Malavika's disguise as a serving maid is explained as a necessary result of an astrological prediction. Kalidasa has covered the propriety of the incidence under the formula of Siddhadesa. Social acceptance of such supernatural forces was very well known to the author. It is, therefore, that he punctuated his Drama with the simple device of Siddhadesa in order to promote the element of suspense of the reinforcement of the love story.

CONCLUSION

Kalidasa and Shakespeare, as perfect literary artists, have greatly influenced the world of thought and action through their dramas. They were not of an age but are of all ages. Their dramas show an unrivalled elegance, felicity of expression, a mastery of rhythm and melody. There is much scope for the upcoming research scholar to make a comparative study of Kalidasa and Shakespeare analyzing their universality of theme and poetic genius. In the words of William Wordsworth (about a poet) it can be said that Kalidasa and Shakespeare are—"Endued with more lively sensibility, more Enthusiasm and tenderness, who has a greater Knowledge of human nature, and a more Comprehensive soul, than are supposed to be Common among mankind...." Both the plays celebrate goodness, human values, and reject the bolder and wicked confrontation of evil. Both plays are done in natural background, love.

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