

# **Visions of nature: Balkavi and Keats**

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**Dedicated to**

My Adorable Aai and Babuji

(Mrs. Sulbha & Mr. Ramesh Bagdi)

&

Husband Mr. Arvind Ramphale

## **PREFACE**

The present book 'Visions of nature: Balkavi and Keats ' is the author's first attempt at academic contribution for teachers and students. It presents a comparative and analytical study of the two poets belonging to different languages but similar ideologies towards nature and poetry.

This book is the result of a concrete, deep and thorough research analysis of the poems of Marathi poet Balkavi (Trimbak B. Thombre) and English poet John Keats. The book enlists the similarities and dissimilarities in the vision, imagery, ideas about nature of the two poets in their composition of verses. The book provides the readers and learners with a resource for acquiring the analytical tools of comparative discourse.

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**Ms. Kavita Ramesh Bagdi**

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## **I**ntroduction

A certain instinctive sense of what constitutes poetry we all readers have, but to translate this into exact language turns difficult, if not impossible.

As it is brought out in the Compact Oxford Dictionary Thesaurus and Word power guide, poetry means;

"Poems as a whole or as a form of literature, a quality of beauty or emotional power."<sup>1</sup>

However, poetry is an art. It is a word of a poet. It is a metrical writing in verse. It is the art of uniting pleasure with truth by calling imagination to the assistance of reason and its crux is invention. Poetry is the art of enlisting words in such a way to generate an illusion on the imagination, it is an art of making by using means of words what the painter designs by means of colours.

Celeridge gives a definition of poem :

A poem is that species of composition which is opposed to works of science, by proposing for its immediate object pleasure, not truth; and from all other species (having this object in common with it) it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part.<sup>2</sup>

However, it has been displayed by Plato, Bishop Taylor and Burnet that the "Poetry of the highest kind may exist without metre."<sup>3</sup>

In poetry the poet has to develop his own style. As one employs words in the best order, it becomes prose and when one employs best words in the best order – there is poetry. This is the obvious difference between prose and poetry. It is observed that if the language of poetry doesn't differ from the musical structure, can one translate a poem into prose without missing any thing? It is a fact that even in a prose there is order of words which can appear in a poem; and a poem can reflect lines which will be suitable in a prose structure. To overcome many complications about the definition of poetry; it is convenient to consider A.C. Bradley's opinion. He deliberates:

We are to consider poetry in its essence, and apart from the flaws which in most poems accompany their poetry. We are to include in the idea of poetry the metrical form, and not to regard this as a mere accident or a mere vehicle. And finally, poetry being poems, we are to think of a poem as it actually exists; and, without aiming here

at accuracy we may say that an actual poem is the succession of experiences—sounds, images thoughts, emotions—through which we pass when we are reading as poetically as we can of course... a poem exists in innumerable degrees.<sup>4</sup>

Poetry tells us of the poet's experience. It can't be denied that the poetry has an ulterior voice as a means to civilization and religion. It even conveys passions and untold realities of human life and psyche. This is to be judged from within. Its nature is not yet a fancy only but reflection of real world; it is an independent world, complete, autonomous; and to perceive it fully one should have insight to peep into that world, authenticate to its rules and regulations and ignore for the time the beliefs, tradition, aims and particular conditions which belong to us in the other world of sheer reality.

However, poetry is not merely a decoration of preconceived things. Bradley's presentation is exclusive. He elaborates:

It (poetry) springs from the creative impulse of a vague imaginative mass pressing for development and definition. If the poet already, knew exactly what he meant to say, why should he write the poem? The poem would in fact already be written. For only its completion can reveal, even to him, exactly what he wanted. When he began and while he was at work, he did not possess his meaning; it possessed him.

Thus, this type of distinctive expression which cannot be put back by any other way, however, it still seems to be making efforts to reveal something beyond itself. Poetry is also the art of associating pleasure with truth by inviting imagination to the assistance of reason and its core is invention. It is the concrete elaboration of the human feel presented in emotional and sometimes in musical language.

It is also considerable that poetry reveals two kinds of subject- matter—one is revelation of external objects and other is the revelation of poet's own thoughts and emotions. The former is objective and the latter is subjective. In the first case the poet is a detached observer, he projects and beautifully delineates what he observes and hears. In the second case he brings to sustain his own felt reflections. So in the first case the poetry is objective. Naturally, objective poetry turns impersonal and subjective poetry becomes more and more personal. This division, truly stating, is more theoretical than practical. In the this context Prasad B. continues to wipe out the difference between the two. He puts:

Though, theoretically, subjective and objective poetry belong two distinct categories, in actual practice it is almost impossible to separate the one from the other. The most impersonal (and therefore objective) of compositions may bear the stamp of its author.



Something of Shakespeare's personality, for instance, can be gathered from his plays, and much of Milton's from his *Paradise Lost*, and yet drama and epic are objective types of poetry. Similarly, the most personal (of therefore subjective) of poems has objective or impersonal passages, where the author lays aside his own opinions and sentiments and treats of what is outside himself.<sup>6</sup>

In this context, S.T. Coleridge, a Romantic poet makes use of an objective figure to describe a deeply perceived emotion.

However, the division balances good; we, as readers must explore for scientific perfectness in literature.

Beyond this division, there are many poetical types. These types are the lyric poetry. Poem with artistic arrangement of alliteration and assonance; the ode—poetry in the form of an address, the sonnet—a short poem of fourteen lines which reveals a single thought; the elegy poem in the form of lamentations for the dead; the idyll—poem associated with pictorial quality (graphic descriptions); the epic—poem with conventional poetic devices; it has one grand theme and the characters are either gods or demi-gods; the ballad—poem in which the story is narrated in a poetic way; it is especially composed to sing praise and admire; the satire—poem of which aim is to ridicule folly or vice.

In short, poetry is poetical interpretation of life; we have to consider the connotations of the word poetical. By poetical we understand the emotional and the imaginative. By the poetical interpretation of life we mean a treatment of its facts, experiences, problems in which the 'emotional' and 'imaginative' elements are predominate. Basically, poetry arises only when the poetic qualities of imagination and feeling are embodied in a certain form of expression.

Whatever else poetry may or may not involve the employment of a systematically rhythmical language is one of the necessary considerations. The 'metrical excitement' makes all the difference between poetical and prosaic.

The rhythm makes in itself a profound appeal to the feelings. Such a rhythm touches them with a peculiar suggestiveness which conveys the meaning, so rhythm is a powerful aid in the process of emotionalization of thought.

In the development of poetry for over a century the classical conventions had been applied to English poetry. The classical school of poetry established rule of law in literature. However in 1798 with the publication of the *Lyrical Ballads* of Wordsworth and Coleridge highlighted the nature of poetry from different point revolting against classical poetry. Wordsworth considers four preliminary stages, according to him the four elements of poetry precede the composition of poetry - (a) spontaneous overflow of powerful feelings, (b) the cooling interval of time, (c) recollection in tranquility and (d) revival of those intensive feelings. This

interpretation is closely applicable to some of Wordsworth's poems and not to the poets in general. According to Wordsworth and the romantic poets 'emotion'<sup>1</sup> is the bedrock of romantic poetry.

A.K. Shrivastav's remark is remarkable. He deliberates :

Emotion is the language of poetry and Wordsworth illustrates his adherence to this principle by his insistence on the fact that what gives significance to his poems is the emotion at the heart of them. But Wordsworth was aware of the danger latent in the principle-it may result in that 'emotionalism' which proved Plato to condemn poetry and drama of his age and banish the poets from his Republic. Wordsworth therefore, emphasizes not only the expression of emotion, but also the correction and rectification of emotion-poetry must be an agency for the culture of the human heart, teaching it to feel rightly and express the right feeling on the right occasion.<sup>7</sup>

So romanticism is the new concept. Walter Pater defines it as the addition of curiosity to the desire of beauty. It is curiosity and line of beauty-beauty which is to be perceived by strong imagination out of things near or remote. It is a kind withdrawal from outer experience to concentrate upon, 'inner experience'. Besides, the term 'romanticism' means a number of things together. It is closely related to the word 'romances' of the medieval period which conveys remoteness and a far - away panorama, especially the landscape, bravery, chivalry, belief in magic, supernaturalism, woman-worship etc. Even Wordsworth considered 'romantic' as something excessively beautiful and extravagant. 'Romantic' means imaginative, away from day-to-day experience, fanciful, fantastic, of dreamy and fairy land, mystic, passionate, unseen, irregularly beautiful, grand, symbolic etc.

The romantic poetry destines the complete expression of individual. The romantic poetry is marked by heightened sensibility and strong imagination. It perceives and colours beauty which turns as strange mysterious and uncommon. As contrasted with classical poetry it doesn't appeal to tradition but puts stress on individual talent. It is possible to reveal most discernible characteristics of the romantic poetry. The very fundamental characteristic of romantic poetry is that it is poetry of an escape. Since the romantic poets like Wordsworth, Keats Shelley, Byron and S. T. Coleridge were not absorbed in sharp actualities of their time and the problems of their era. They always struggled indelicately to run away to the world of beauty, to the world of imagination and to the world of nature. They preferred to be in the world of Utopia. John Keats is the greatest escapist, he turned away from the socio-political and socio-economic movements of the time. His pursuit was to be happy in the world of nature and beauty. He pined for the life of sensations rather than philosophy and logic. He instinctively believed the truth of imagination as the only truth and truth and beauty are one. To him the world of imagination was the world of eternity.

The Romantic poets even escape from the present to the past- to the ancient Greece as well as to the Middle Ages. For example, 'La Belle Dame Sans Merci'<sup>1</sup> is suffused with romance and glory of the medieval world. This love for past is also the characteristic of the Romantic Poetry. Another feature is supernaturalism. Initially the Gothic novelists presented supernatural scenes and characters throughout their novels. The treatment given to their characters was horrible and blood curdling, However, in the Romantic Poetry the supernatural elements/characters are not horrible but ultimately they create an atmosphere of mystery and enchantment. For a example the poem 'La Belle Dame Sans Merci' is characterized by the strong spirit of chivalry and supernaturalism.

Besides 'beauty' is the most prevailing aspect of Romantic Poetry. Keats' poetry was built up on the foundation of beauty. Keats was interested in representing physical and sensuous aspect of beauty. On the country Wordsworth was inclined to present physical as well as philosophical facets. And Shelley has fascination for musical presentation.

All the Romantic Poetry depicts Nature. Love for Nature and natural objects is a standpoint in the Romantic poetry. Keats loved Nature without investigating mystical meaning. Besides, the romantic melancholy is one of the outstanding features of romantic poetry. We also come across pictorial descriptive in Romantic Poetry.

In Keats' poetry there is appeal to five senses-sight, touch, taste, smell, hearing etc. However, in different poems by different poets, there is wide appeal to some particular sense. For example in Wordsworth appeal to sight is powerful but in Shelley appeal to ear is overpowering. But in Keats' poetry appeal to five senses is remarkable.

It is a fact that when one is going to compare one literature with another literature, we are bound to go through the difference between general literature and comparative literature. When one compares one literature with the another; one is bound to study cultural expressions across linguistic boundaries.

A comparative study is an exploration of literature and culture where expression beyond linguistic boundaries is possible. The very fact that a literary creation gets significant response only when it is placed on the other side for comprehending confirmations and dissimilarities. Touch stone method' is he best example of comparative study where great literary creations are put together for contradiction and analysis.

It is explored that everywhere there is co-relation, illustration, not a single presentation or single literature can be perfectly digested without putting one in relation to other. By way of bringing various literary pieces together; one can investigate the order of excellence or the typical relation.

It is very fundamental that in a comparative study of literature the researcher's target to upgrade the understanding of the constructive qualities of one work by using the product of another writer.

It is a microscopic analysis and elaboration of literature, referring varieties of literary texts to nurture deep awareness of the writers, influences, various cultural and literary upheavals. The comparative study / comparative literature is elastic; it is wide enough to invite a wide range of personal explorations in literature and culture. A comparative study of two literary texts is a project of comprehending the theory of literature. It is an activity, an effort to engross in a complex web of human relations – socio-economic, socio-cultural, socio-political, psycho-analytical and socio – linguistic etc. To come to conclusion, comparative study means to compare and analyze two different literature / ideologies / thoughts so as to underline the similarities and differences to dig out the mysterious / hidden significance of its interwoven connections.

In the present study Keats and Balkavi are considered for comparative study for they belong to different ages and yet their compositions bear the stamp of conformity and contrast. This study is confined to the study of relationship between the two -keats and balkavi.

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## **B**iographical Sketches and Literary Tendencies :

John Keats was born on 31 October 1795 at the Moorfields. His father, Thomas Keats, was a man of sensible Nature and good conduct. He had married his master's daughter and had settled as a businessman. He died when Keats was only nine years old. Keats's mother Jennings was a wise and a self-conscious woman. He was the eldest of the five of a stable keeper. He went to school at Enfield and found a friend in Charles Cowdon Clarke, son of the schoolmaster. His fellows were curious for generosity, pugnacity and passion for reading remembered him. He lost his father in 1804, in an accident and his mother in 1810. John Keats became apprentice in 1811, but was not interested in medicine. He felt he was born to be a poet and then finally left surgery for literature where he could be hilarious.

The death of Keats' father in 1804 and then his mother in 1810 were the severe blows of tragedy in his life, when he was very small to understand and bear it. Then his guardian, who was to take care of Keats and his siblings, cheated them for property. But the tragic moments did not cease here. There was a series of heavy and depressing incidences in his life. One of which really broke him down, was the death of his brother, Tom, in December 1818. This not only brought him affliction but also affected his health badly. To aggravate his misery, he fell passionately in love with a girl, named Fanny Brawne, who did not respond to his love. The bitterness of this disappointment weighed heavily upon his already drooping spirits and broken health. Further in his life, dejection turned to be the part of melancholy.

Aswini records:

On account of his parent death, Keats had to leave the school. Then, at the age of fifteen, he proceeded to career in medicine. In this he showed great ability, and was a industrious and a well-qualified practitioner. But the career could not win his soul. Very soon he came to realize that poetry was his true vocation. At the age of twenty one, he decided to devote all his life to poetry.<sup>1</sup>

It is a fact that in his childhood and school days he was marked more by physical excitement than intellectual difference. As a poet of the Romantic age, he was too late to attain success. However, some critics are of the opinion that he has not that ability to write poems till eighteen. After eighteen he was not able to compose rich poems, he was just attracted to the dream of being a poet rather than composing poetry.

Keats was bitterly criticized by the critics of his time who went to an extent of naming him as cockney poet, which again added to his disappointment in life. Moreover, while nursing his brother, Tom, he acquired the same disease, of tuberculosis, which ran in his family. It grew along with time and made his life more tragic to live. He died in Rome on Feb 23, 1821, at the very young age of hardly 26 the year.

John Keats abandoned to be surgeon because he introspected that he was born to be a poet. Finally, under the influence of Leighs Hunt and with help of Clarke, Keats settled down to literary life. Through the kindness of Hunt, several sonnets by Keats appeared in *The Examiner's* on 4th May 1846. In this poem, innovative seriousness has been produced. But his poems in 1817, which with, all their immaturities, included the well-known sonnet. 'On First Looking into Chapman's Homer'. It was followed in 1818 by the long narrative poem 'Endymion' which received warm praise and admiration from his friends but was assaulted savagely by 'The Quarterly Review' and 'Blackwood's Magazine' the hostile reviews deeply disillusioned him.

Keats published only one more volume, 'Hyperion and other poems' in 1820. The 'Eve of St. Agnes' the splendid odes 'To Autumn', 'Ode to Psyche', 'To A Nightingale', 'On Melancholy', and 'On Grecian Urn' and the ballad 'La Belle Dame Sans Merci' all these are precious treasures of English poetry. His fear of death found expression in his sonnet, 'When I have Fears That I May Cease to Be'. He wrote his last sonnet, 'Bright Star, would I were steadfast as thou art'.

Young as he died, he was the most germinal poet, and left a deep mark on English literature. Sidney Colvin appreciates:

Left fatherless at eight, motherless at fifteen and subject during the forming period of life to no discipline but that of apprenticeship in surgery, he showed in life such generosity, modesty, humour, and self-knowledge, such a spirit of conduct and degree of self-control as would have done honour to one infinitely better trained and hardly tried.

In his poetic career, he proposed new axioms in the context of writing true and beautiful poetry. He disliked poetry which is marked by law and rules. So he exalted a new concept of it:

I think poetry should surprise us by fine access, and not by singularity - it should strike the readers as a wording of his own highest thoughts, and appear at most as a remembrance ....

If poetry does not come naturally as the leaves to a tree, it has better not come at all.

It was his intention that poetry must reflect all experience of life and all beautiful visions of all places. Keats is of the opinion that poet is a person who is a typical dreamer and at the same time he is a lover of life. And so he believed that the poetry should be impulsive, full of the glimpses of intuition and spontaneousness. Beside, he proclaims that he is able to compose poetry only when he neglects himself. It is his concept of 'Negative Capability'. His odes are the most conspicuous deliberations of his faith in negative capability. So he stressed:

.... a true poet is one who is possessed of the quality of 'Negative Capability.' John Keats also elaborated this. He expresses :

.... it struck me, what quality went to form a man of achievement especially in literature and which Shakespeare possessed so enormously I mean negative capability, that is when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason....

Keats poems embody imaginative openness and neglect his own ego. When it is said that he is a dreamer; it is quite true. A.C. Bradley's comment distinguishes him from others. He describes:

Keats was by Nature both dreamer and poet, and his ambition was to become poet pure and simple. There was, in a further sense, a double strain in his Nature. He had in him the poetic temper of his time, the ever-present sense of an infinite, the tendency to think of this as an ideal perfection manifesting itself in reality, and yet surpassing reality,....

Thus Keats had the inner inclination to engross himself in the things he beheld, heard of. He used to see himself in the natural manifestations. Keats had the ability of poetic imagination, perhaps, more than any of our poets since Milton. Thus the excellence of John Keats' art is in its intensity and nuances. Keats had been the worshipper of beauty. He adored the principle of beauty in things. He perceived beauty in all its forms and various shapes—in a bird, in a woman, in an urn, in a cloud, in tales and medieval romances and Greek myths. To perceive and appreciate beauty of the things and events was his deep-rooted tendency and religion. He composed poems with strong determination and fondness for beautiful things. Beauty, physical natural and aesthetic presentations —is one of the most fascinating themes of his poetry 'Endymion' and 'Hyperion' are the best examples of his representation. In the presence of beauty he felt exhilarated in the presence of beauty—which impressed him that beauty is obligatory and ideal to be experienced not through isolation but by sharing the miseries of the world for escape is not always possible. In the poem 'Hyperion' he conveyed that 'beauty should be first in

might'. And in 'Ertodymion' he declared that 'A thing of beauty is a joy for ever; N. Narsimha mentions:

.... "La Belle Dame Sans Merci"—a ballad wherein the hero is Keats himself, powerful imagery, enshrouded in dejection and depression, makes the poet to grow with cosmic' energy...

.... Keats could have been 'next only to Shakespeare' and he died untimely to recall a phrasal idea from Mathew Arnold. May be Keats is also a neurotic artist or an escapist into the land of beauty.

His odes are crystallized. The refined sense and worship of beauty are very characteristic of Keats. His odes are full of emotion and melody as well as the underlying tone of melancholy.

Besides, Keats' poetry is a store house of luxuries. N. Narsimha presents:

Romantic acuteness and sensational acuteness are the characteristics of Keats' poetry.

His poetry is full of euphoria and euphemism. He was gifted with delicate and remarkably sensuous mind. The motif of beauty finds essentially the deep-rooted facets of sensuousness. He is excitedly sensuous. He is a poet of sensation than the poet of reflection. There is appeal to different senses-in his all poems. The poems like 'Ode to a Nightingale' and 'Ode on Grecian Urn' are outstanding in this line. In these two poems, comparatively intense, there are vivid delightful descriptions and appeals to the five senses. He appeals to ear, eye, skin, nose and to the tongue. Keats was extremely sensitive to the beauty which attracts the senses and actuates one with thrills and joys. Wordsworth was spiritually and philosophically interested in the beauty of Nature, however, Keats was esthetically fascinated towards the beautiful objects of Nature. He was never distracted by the urge of philosophical investigation. Keats' full loaded with embraces of all the five senses. He is delicately bestowed with the senses of smell, sight, taste, touch and listening. With the sense of smell he is able to guess the flowers:

I cannot see what flowers are at my feet, Nor what soft  
incense hangs upon the boughs, But, in embalmed  
darkness, guess each sweet wherewith the seasonable  
month endows.<sup>9</sup>

However, in the following lines the appeal to the taste is intoxicating. The poet indulges:

O, for a draught of vintage! that hath been cool'd a long  
age in the deep-delved earth, Tasting of Flora and the  
country green Dance, and provencal song and  
sunburnt mirth!



Full of the true, the blushful Hippocrene.  
With headed bubbles winking at the brim,  
And purple-stained mouth; That I might drink, and  
leave the world unseen.<sup>10</sup>

When the poet, Keats, turns excessively sensitive in the world of imagination; then the heard melodies seem sweet and those unheard (imagined) sweeter, tie records:

Heard melodies are sweet, but those unheard. Are  
sweeter; therefore, ye soft pipes, play on; Not to the  
sensual ear, but, more endear'd, Pipe to the spirit dities of  
no tone.

The music that the poet hears is sweet but the music that is imagined, is eternal for it can be heard gain and again by the sensual ears. The imagined music is sweeter for it is generated by the sensitive intuition. Keats used to be content only when his thought attained imaginative form and spurted the sensation.

Besides being a poet of sensuousness, his poetry bears the impressions of the inborn temperamental Greekness. In his poetry, Keats attributes human qualities to Greek gods and demi-gods. However, he is originally romantic in his treatment of themes.

Besides, John Keats has been admired as a Nature poet. He sings rapturous songs, with full throated ease, of the visible glimpses of Nature. His poetry depicts wonder and curiosities. He wanders in the company of Nature with tile wings of imagination to sketch the beauty of Nature. He reveals:

..., and leave the world unseen,  
And with thee fade away into the forest dim :.....  
Away ! away ! for I will to thee  
Not charioted by Bacchus and his pards,  
But the viewless wings of Poesy.

This authentically displays that 'Ode to a Nightingale' is not only the inadequacy of thrilling escape but it is the test which examines the ability of imagination to transcend life's dejected and disillusioned realities by keeping one self in the heavenly company of Nature.

His wings of imagination always take him away to listen to the melodious song, to the rustle of some animal, to the blissful cloud, to the weeping cloud, to the meadows, to the season of mists, to the barred clouds, to the river shallows, to the half-reaped furrow, to the mid hushed, cool-rooted flowers, to 'La Belle Dame Sans Merci',

Keats' appreciation of the objects of Nature is genuine and very simple. He loves beautiful Nature as naturally as leaves come to a tree. He is, in his approach to

Nature, simpler than his contemporaries—Wordsworth, Shelley and Byron. He loves Nature and he is an aesthete. His is not the pursuit of spiritual, philosophical or mystical meaning. So it is said:

Wordsworth besides being a poet was a political thinker; Coleridge was metaphysician, Shelley was reformer and idealist. But Keats was a poet and nothing else; the whole of his vital energy went into his art. In writing of his work, the historian of literature must be content for once to be wholly a critic.

As a human being, Keats was unfortunate. He was bound to sustain deficiencies. The death of parents in an early age, the different attitude of his guardians, the lack of education in boyhood days, the lack of a sensible and judicious friend to guide him in the moments of perplex situation and his weak and delicate constitution hampered his career as a poet otherwise he would have surpassed Shakespeare in poetic imagination and literary contributions.

Trimbak Bapuji Thomre, Balkavi' a renowned poet in Marathi literature, was born on 13th August 1890 in Dharangaon, Dist. Jalgaon of Maharashtra. His mother Godubai was daughter of Vthalpant Shukla. His father Bapuji Devram Thomre was in police Department and was promoted to the rank of PSI due to his sincerity and hardwork. Balkavi was the third child among five children in the family. Maniitai alias Jiji and Artirut were elder to him while Kokila and Bhaskar were younger to him. He was more affectionate to his elder sister Manutdi.

Since Balkavi's father was in police department, they were victims of frequent transfers from place to place and so this highly affected his education, he had to change school frequently. He studied from Marathi medium and his primary education was completed at Carandol. He cultivated the habit of reading Tilak's 'Kesari' and Vishnu Shastri Chiplunkar's essays, which arouse pride for Indian culture in his mind and perhaps this must have diverted his interest from learning English to Sanskrit. He accomplished Sanskrit at Shirpur under Krishnaraj Bharadwaj. He read *Raghuwansh*, *Shakuntal* etc. Later he recited Samarth's *Dasbodh* under Samarth Ramdas apostle Shankar Krishna Dev that enhanced his pride for Indian's rich cultural heritage.

It was fortunate that Balkavi had literary and traditional atmosphere in his family itself. His mother Godubai was brought up in a very traditional and cultural atmosphere and she was given education unlike other women of that period. She was perfect in recitation of Arti, stotra songs based on the epic poetry—*Ramayana* and *Mahabharata*, *Harivijay*, *Ramvijay*, *Pandavpratap* etc. These qualities these epics affected her elder daughter Jiji and son Balkavi. Both of them i.e. Jiji and Balkavi used to play riddles based on poems during which they often composed their own poems.

He composed poems during 1902 to 1918. However, his remarkable poetry was composed during 1907 to 1918. But his intuition bloomed during 1909 to 1914.

Balkavi was perhaps eleven years of his age when he composed his first poem. He wrote his first poem 'Vanmukund' in 1903 in which he described a scene of forest. After the demise of his father he was adopted by Shri Ramkrishna Vaidya, who used to preach *Kirtans* on religious ceremonies. He was impressed by Balkavi's poems and took him along on journey to Ujjaini. But Shri Vaidya died on his way due to cholera and Balkavi returned back home in March 1906. In 1907 there was a first Sammelan of Maharastrian poets at Jalgaon where President Ranchoddas *Kitikar* felicitated T.B Thomre with the title of 'Balkavi'.

'Anandi Pravaasi' (Happy Pilgrim) was his first poem published in the magazine 'Anand' in May 1907. Thereafter 'Lahaan Mulaas Thoda Updesh' were published in 'Balbodh Mewa'. Balkavi composed some poems under the penname *Kalaapi* and published them in the *Kesari* as he was much influenced in Baroda. Here he composed his next joyous and playful poem 'Anandi Anand'.

Rev Tilak and Prof. Pendse tried hard to teach Balkavi the little of English language. Then Balkavi in 1910 went to Pune where namely 'Sankrant' and 'Kavi' under the penname 'Kalaapi' in 'Kesari'. He constructed his 'Dharamvir' as he was influenced by Keshavsuth. 'Arun' also was composed in the same period. 'Vanavasi Phool' 'Nirzharaas' 'Phoolrani', 'Paarva', 'Baalvihag' and 'Sandhya Rajni' are also his creative deliberations. Some of his other works are 'Santhancha Anawaad', 'Aavahaan' which were from his last publications.

It was 5th of May 1918, Sunday, Balkavi left for journey to Jalgaon from Jalgaonkhurd to meet his friend, who called him urgently to see him. Balkavi, that day, had some conflicts with his brother, Ararat, so he was disturbed also. In this mental condition he reached railway station where he was walking on the track, in his own thoughts and upset mood. He was completely unaware of the train coming on the same track. When he saw that train he tried to get out of the track, but unfortunately his shoe got struck in that track and he couldn't move at all. Before he could do anything else the train ran over him and he was dead and cold on the spot. He was too young when he died, approximately 28 years old. He died young or else would have lived to explore the world of poetry with his immense talent and strong intuition.'

There were a little influences of English education on Balkavi. He had traditionally studied Sanskrit. It was his deliberation that English is such education that gives birth to Coolies. It is contemplated in the poem 'Arya's Avanati' (Arya's Decline). Balkavi was deeply influenced by the Indian traditions. In the same period Balkavi has intimate relationship with the people associated with National Movements. His mind was nourished by the 'Nibandhmala' of Chiplunkar. Similarly, he has wandered with Vanvasi (National preacher). Keshavsut was impressed by social thoughts and Balkavi was influence in his presence towards modernity. Balkavi never admitted that the poems are truly supported by the religious texts that tend to be absolute truth and the poets those who write such religious poems are true poets. So Balkavi earnestly defined that the poem cannot be restricted to any creed or thought and to believe it so is unwise. A poem is

completely playful and Rhythm, rhyme and alliteration are its obligations. It is wayward like breeze and waywardness is its motto. A thing, that is visible to the poetry, turns sublime and one who is able to see in it will be able see heaven in it; such is her romantic impression now it does not search the epics and *puranas* but like a playful girl plays with the butterfly and sometimes it hypnotizes us.

Thus, balkavi pinpoints the limitations of the old poetry His poetry closely relates the features of Romantic poetry. It exposes inner feelings and projects psychological vices. Individualism is the very fundamental characteristic of his poetry. He gives more importance to intuition than to the skill of construction of poetry.

While giving descriptions of the natural scenes and sights he appeals to the sight. He displays blue clouds, golden rims of the sun rays, golden sunrays, green fields, green creepers, white mountains, white moon, white mist, thick shadows, pitch darkness, earth and heaven. He experiences the confluence of words and sound waves. He struggles to reach spiritual state through poetic attainment. He turns polite before the starling beauty of the universe. He sings integrity with the Nature. He believes that while singing the songs of Nature the passions like selfishness and cunningness come to an end. His sensuousness is related to consciousness. His contact with Nature wakes him up and submits him to sensuousness. Balkavi strongly believed that he was born to decipher the beauties of Nature. I thought that his incarnation is to communicate the message of the music of the stars, beauty of the sky, tranquility of the reservoir. This life will not be perfect by surviving in the moments of happiness. Life must be sacrificed; adversities must be faced. He realized that the poetry can be enriched if he sustains the assaults of adversities and disappointments.

The reflection of woman has been also the concern of Balkavi. His attitude to love is dual. In the poem 'Love and Dirty' he convinces that the way to love is dreadful. For the goddess of love is like a lightning, appears for a moment and disappears by raising the storm of passions. So in every poem of love the reader observes that in love Balkavi has not attained sublimity. His women characters appear in the form of enchantress; fascinate to the mind of the poet but fail to develop and so it seems that his poems remained incomplete.

However, in the Universe of Balkavi's poetry there is sunrise, sunset, arrival of enveloping darkness, starry night, blooming of flowers, flying of birds, someone's dancing, someone's playing, someone's singing are always there. His poetry is crowded with the sun, the moon, stars, wind, evening, streams, rivers, trees, creepers, birds, buds, flowers and the butterflies.

Thus, the poet, Balkavi delineates multiple facets of Nature. His sensuousness appeals to the readers in the different forms of Nature. He is keen observer of the objects of Nature and develops and depicts these objects carefully. His poetry in the respect of Nature pictures, is marked by pictorial quality. His sense of perception is crucial and touching.

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## **K**eats (1775-1821):

As a matter of fact, we have observed that the end of the eighteenth and the commencement of the nineteenth centuries noticed the birth and property of the Romantic Revival –the emergence of the new ideas, new literary trends, new influences and transformation in the social life. The sudden flood-tide of new currents have some co relation with the beginning of the French Revolution, which subsided the ancient literary traditions, institutions and declared to the old world and the new that the old region passed away. Keats produced great poetry. He was, in the initial stage, a lethargic sort of mind, who would survive partly on sensation and partly on thought. His fate was hostile to him. Though he was sound to all outward sights and scenes, he declined in his health, tuberculosis, the then fatal disease ate him before the age of twenty six. However, his heart and mind contained the throbbings of sensation and imagination. He had scanty education supplemented by Leigh Hund. Fortunately enough, he created a beautiful and immortal world of poetry. Suddard appreciates:

His intuitive – Knowledge of what his own nature required led him to create within himself a kind of second world that counteracted the chilling influences of the world outside. He developed like a double, triple, multiple rose, planted in a sandy soil, exposed to every blast, yet by virtue of its royal breed opening out leaf after leaf, the first petals curling off as the new ones unfolded, to leave the heart supreme in its delicate odour and flame.'

Keats permitted his mind to evolve itself to be eligible for being in Uncertainties, doubts and mysteriousness without any irritable reaching after fact and reason. he was stirred within by his own conscience. He was unfamiliar to the ordinary interests of humanity and indulged in art of creation. His poetry –

.... ideal poetry –that it should be great and unobtrusive, a thing which enters into one's soul and does not startle or amaze it with itself but with its objects-Would have received a painful shock at shock very notion of systematizing his struggles, his yearnings, his hours of triumph into anything bearing the remotest resemblance to a treatise of his art.

Keats struggled to absorb himself in the right direction; he heard the inner voice of the spirit. So he composes the poem before he knows what inspiration means. However, he remained isolated to the world and turned disillusioned, and then tried to get solace in the world of beauty and imagination. Then he turns deaf to

all pessimistic restrictions. To him "Sad warnings like distant rumblings of thunder may be hard, but the light still remains serene"

Moreover, we come across the shadow of disillusionment on his poetry. Wish to be away from this painful world is very strong. He is always seen dejected. He reflects the world of pain and suffering in the poem 'Ode to Nightingale'.

He records that the world of the Nightingale is full of ecstasy and joy. He wishes to be away from the world of stern reality. He deciphers the difference between the world of human beings and that of the Nightingale. He writes in the mood of escape:

Fade away, dissolve...  
 What thou among the leaves has never known. The  
 weariness; the fever, and the fret  
 Here, where men Sit and hear each other groan; Where  
 palsy shakes a few, sad...  
 Where youth grows pale, and spectre-thin, and dies;

The poet, engrossed in communicating his sorrow, depicts stern realities of human life. He stresses the inevitable downturn and depression in his own life; representative of human life. He believes in the immortality of Nature and mortality of human being.

While listening to the song of the bird, the poet is absorbed in the world of Nightingale. He listens to the song and feels that the song is intoxicating one. The poet, since he is far away from happiness, anticipates to be happy in the happiness of the Nightingale. The poet, Keats, is exhilarated to hear the rapturous song of the bird and he is too happy in the happiness of the bird. He asserts:

'Tis Hot through envy of thy happy lot,  
 But being too happy in thine happiness,

And then to him the entire panorama becomes fascinating and the Nightingale is bestowed with the greatness of Dryad and the whole atmosphere overflows with musical sounds

That thou, light-Winged Dryad of the Trees,  
 In some melodious plot ....,  
 Singest of summer in full-throated ease.

The Nightingale, being the part and parcel of Nature, is unrestricted and hence singing a song with full -throated ease.

The poet in the grip of melancholy realizes the reason of his disillusionment. This realization perverts him to perceive the positive and optimistic facets of the Nightingale's life. His feelings of frustration about human life lead the poet to take

the flight of imagination to reach the world of Nightingale. This is, may be deliberate, the poet's efforts to escape the world of sorrow to forget the individual painful life in the company of Nightingale. His love for escape is thus revealed –

Away! away! for I will fly to thee,

....,

But on the viewless wings of poesy,

Already with thee ! tender is the night,

And then in the world of Nightingale, the poet, perceives the calm and heavenly pleasures. The poet is so much one with the world of Nightingale that in such a celestial light, and rapturous world he expresses his wish to die while listening to the sweet song. To free himself from the worldly doleful moments. Keats prefers, while listening to the Nightingale's song, death, for if he dies in reality, he will die in despair. So while listening to the song he prefers death for it will be with no pain. The entire stanza is the standpoint of the poem which flashes on the poet's deep aspiration to escape the world. The characteristic ambition of the Romantic spirit is thus visualized in the following lines:

Darkling I Listen : and , for many a time  
I have been half in love with easeful Death,  
Called him soft names in many a mused  
rhyme,  
To take into the air my quiet breath,  
Now more than ever seems it rich to die  
To cease upon the midnight with no pain,  
While thou art pouring forth by thy soul  
abroad  
In such an ecstasy!  
Still wouldst thou sing, and I have ears in  
vain.  
To thy high requiem become a sad.

When the melodious song goes on the poet wishes to die. For he will die but the song of the Nightingale will be continued and he may not have ears to listen. Thus, his poetry astonishes us by the spiritual feast. So it is quoted that 'his poetry is an unending pursuit of beauty. Like a pure poet he loves foul and fair, joy and sorrow, mean and elevated alike.'

However, in his later life, he realized that beauty is eternal and so his is the pursuit for beauty. Since he failed to be happy in the human world. So he escapes from the world of stern reality and reaches the world of imagination. Sublime -and sustainable beauty in Nature fascinated him. In 'Ode on Grecian Urn' he artistically enough, immortalized the Nature. He kept the trees forever green and forever fresh. The trees engraved on the urn will never shed their leaves. The flowers will never fade. He projects :



Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the spring idieu,  
And happy moldiest, unwearied,  
For ever piping song for ever new;

John Keats highlights the difference between Nature and human life. Nature is eternal, art is eternal, human life is mortal. In 'Ode on Grecian Urn' art gets Victory over life. As the poet concentrates the musicians in the engravings. He, with the power of imagination, listens to the unheard melodies. To him heard music is sweet but unheard (imaginary) is more sweet for it can be heard as and when one wishes to hear. He records unheard music:

Heard melodies are sweet, but those unheard  
Are sweeter, therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endes'd,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not Leave  
Thy song, nor ever can those trees be bare;  
Bold lover, never, never canst thou kiss

The poet has not only immortalized the music but the young lovers also. The generation after generations will come and go but the beauty of the lovers will not ruin. They will be forever young and beautiful.

Keats was distressed by the disease and hence he was deeply influenced by the pessimistic view of life. On the contrary, in the Nature he experienced stability, completeness, beauty and ecstasy. Keats appreciates beauty of Nature, he never struggled to search for the philosophical implications behind beauty. He intensely believed that beauty and truth are two aspects of supreme reality. He demonstrates:

...a friend to man, to whom thou say'st,  
Beauty is truth, truth beauty, -that is all  
Ye know on earth, and all ye need to know.

He anticipates that this message will be communicated to the coming generations. There is no such knowledge as this type of realization. The urn has a message to mankind. Ashwini Kumar manifests:

The poets contemplation leads him to the realization of the eternal spirit of beauty. The spirit of beauty which is identical with truth is present in the finite form of beauty which is perishable. And those who are able to sense in the concrete form of beauty the equivalence of Beauty and Truth are true seers.

So the intuition of Keats has fascinated the scholars. He is the most appreciated poet of beauty and human emotions. Keats was happy in the happiness of the Nature. 'But being too happy in thine happiness' is his ultimate concern. He turns intoxicated to listen to the song of Nightingale so he divulges 'My sense, as though of hemlock I had drunk'. He experiences numbness.

Keats loved the principle of beauty in all objects of Nature He is the true worshipper of beauty. This beauty has been the most conspicuous theme of his poetry from 'Endymion' to 'Hyperion'. He was seen exhilarated in the presence of beauty. He recorded beauty and made it a joy forever. He catches the beauty of Nightingale's song, four seasons, the Grecian Urn, Psyche, arid beauty of a number of natural objects. In 'Endymion' love, beauty and youth constitute the theme of the poem. The poet appreciates the beauty of Nature and profoundly feels gratified. He indulges in Nature and feels completely satisfied and content. He attains psychological happiness. He wonders at Natural beauty and he is seen integrated in the incarnation of beauty in all things. He, initially, disliked the Autumn season and then perceived the beauty of Autumn season. So the beauty of Natural things was never in the things but in the vision of the poet.

Keats, one of the most conspicuous poets, is the most appreciated poet. His poetry deals with the maximum features of Romantic poetry. It is here essential to reveal the Romantic qualities of his poetry. John Keats is the only poet who appeals to the maximum number of senses. As the poet indulges in Nature he reveals sensuous facets of Nature. He appeals to the five senses. The sense of smell, sight, taste, touch and hearing is overpowering in his poetry. Keats experienced the world with sensitive mind and identified himself with its spirit. The curious observation of his friend Hayden is considerable:

The humming of a bee, the sight of a flower, the glitter of the sun, seemed to make his nature tremble, then his eyes flashed, his checks glowed and his mouth quivered.

And 'Ode to a Nightingale' is not an exception. Even in darkness the Keats recognizes the flowers by inhaling the fragrance. We are shown the flowers in the darkness and there is appeal to sight and taste. Keats visualizes and tempts to taste:

I cannot see what flowers are at my feet,  
Now what soft incense hangs upon the boughs, But in  
embalmed darkness, guess each sweet where with the  
seasonable month endows.  
The grass, the thicket, and fruit tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets covered up in leaves;  
And mid-may's eldest child,  
The coming musk-rose, full of dewy wine  
The murmurs haunt of flies on summer eves.

Besides, in 'Ode to Autumn' Keats anticipates the vision of ripeness and 'mellow fruitfulness'. Autumn is viewed as a season which brings all the fruits of earth to maturity. The harvesting is going on and simultaneously the fields are empty. The clouds are tinged with fascinating light of twilight. The dirge-like melodies of the small gnats has varying notes. However, the opening stanza is a deliberation of a sense of mysterious interaction between earth and heaven; and at same time appeal to sight is perfect:

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun; Conspiring with  
him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the mossed cottage-trees, And fill all  
fruit with ripeness to the core;  
to swell the gourd, and plump the hazel shells With a  
sweet Kernal, to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For summer has O'er -brimmed their clammy cells.

Similarly there is appeal to ears. Keats makes us sensitive to give him ears to listen music in Nature. In the same poem 'Ode to *Autumn*' his appeal is interrogative?

Where are these songs of spring? Ay, where are they?

Think not of them, thou hast thy music too,  
Then in a wailful choir the small gnats mourn.....  
And full - grown lambs loud bleat from hilly bourn;  
Hedge crickets sing;....

Besides Keats appeals to the ears and persuades us to hear the music that is unheard music. He proclaims that the heard music is sweet but unheard or imagined music is sweeter. His 'Ode on Grecian Urn' is significant in this appeal to ears. The lines run:

Heard melodies are sweet, but those unheard  
Are sweeter, therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd  
Pipe to the spirit ditties.

Keats maintains the same intensity of appeal to taste. In 'Ode to a Nightingale' though the focus is on antimony of the reality and illusion, the poem projects sensuousness. Here is a great and quivering appeal:

O, for a draught of vintage ! that hath been Cooled along  
age in the deep-delved earth Tasting of Flora....  
O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth;  
That I might drink, and leave the world unseen.

This is enchanting and alcoholic inquisition of wine. It actuates the reader to taste it.

Besides, Keats' Romantic poetry presents dream world. It is a characteristic of Romantic poetry. 'La Belle Dame Sans Merci' is the best example. Similarly 'Ode on Indolence'<sup>1</sup> envisages a journey which displays human passions. The three passions come in form before his eyes. The poet brings to light their instantaneous appearance:

One morn before me were three figures seen, With  
bowed necks, and joined hands, And one behind the  
other stepped serene, In placid sandals, and in white  
robes graced; They passed like figures on a marble urn,

Thus, Keats' fascination for dream world is reflected in his poems. Similarly, John Keats has love for pictorial quality. He employs decisive words to create an

exact image before the eyes of the readers. In this relation his 'Ode on Grecian Urn', 'Ode to a Nightingale', 'Ode to Autumn', 'Ode to Psyche' and 'La Belle Dame Sans Merci' – are considerable. This pictorial quality is well delineated in 'Ode on Grecian Urn'. The engraved pictures on the urn raise a host association in the poet's mind. He invites the past and reconstructs multiple details of the pictures. The pictures on the urn raise many questions in the mind of the poet. He puts forth:

In temple or the dales of Aready?  
 When men or sods are there? What maidens loth?  
 Mad mad pursuit? What struggle to escape?  
 What pipes and timbrels? What wild ecstasy?

The poet himself retorts the questions one by one, see the following description:

... O mysterious priest,  
 Lead'st thou that heifer lowing at the skies,  
 And all he silken flanks with garlands dressed?

The urn is 'sylvan historian' it retells its long history of generations. In this pictorial description, we have a very fundamental perception of essentials. This pictorial urn presents us with beautiful and mysterious histories. And the pastoral legends streamline the desolate state and confusions of the poet and this Urn, spiritually guides, inspires and consoles the unhappy people. The poet addresses to the Urn:

Thou, Silent form, dost tease us out of thought As doth  
 eternity: Cold pastoral!  
 When Old age shall this generation waste,  
 Thou shalt remain, in midst of other woe  
 Than ours, a friend to man, to whom you say'st, Beauty is  
 truth, truth beauty-this is all.

The pictorial quality attains artistic expression and consoles the poet. It also assures the consolation for the coming generation. So the generation after generation will come and go but the pictures on the Urn will proficiently give moral advice to the coming generations when the people will be in the severe grip of disappointment. Thus, these pictures plunge the poet into the world of contemplation and leads Keats to *the* understanding of the immortal spirit of art.

Similarly, in 'Ode to Psyche' the union of two lovers is illustrated pictorially. The perfect picture of the lovers embracing each other is sensitively and delicately sketched:

They lay calm - breathing on the bedded grass; Their  
arms embraced, and their pinions too; Their lips touch'd  
not, but had not bade adieu      As if disjoined by soft-  
handed slumber, And ready still past kisses to  
outnumber At tender eye-down of aurorean love.

The readers are shown the mythical lovers. His use of words is like painting. The real picture stands before our eyes. Besides this characteristic of Romantic poetry imaginative elaboration is the bedrock of Romantic poetry. The Romantic poets took the wings of imagination to be away from the hub life of reality. Though the main theme of the poem 'Ode on Grecian Urn' is mutability of life and permanence of the artistic beauty. Art versus - life this maxim slightly reveals the philosophy of art and the ethics of human life. In this masterpiece the poet is fully indulged in imaginative rumination:

Heard melodies are sweet, but those unheard Are  
sweeter; therefore, ye soft pipes, play on; Not to the  
sensual ear, but, more endeared,      Pipe to the spirit  
ditties of no tone:

The entire description relates highly imaginative experience. This experience makes one feel and pervert one to dive deep into the world of imagination. Keats' mind returns from the past and reconstructs in his imagination, diverse details of the pictures on the Urn.

Truly speaking 'Ode to a Nightingale' reflects an emotional world of extreme aesthetic and imaginative feeling which arises to the highest point while listening to the song and this imaginative of flight comes to an end when the song is distracted. In this poem, the poet has full swing of imaginative flight, it holds suspended the agitation between time and eternity, joy and sorrow mortality and immortality and life and death. The following imaginative experience is the interweaving of disillusion and ecstasy. Initially the poet is too happy to listen to the song and then he is shadowed by the darkness of desolation. This amalgamation of diverse feelings is well projected :

Here, where men sit and hear each other groan; Where  
palsy shakes a few, sad, last gray hairs, where youth  
grows, pale, and spectre thin and dies;

Where but to think is to be full of sorrow And leaden  
eyed despairs;

Where beauty cannot keep her lustrous eyes, Or new love  
pine at them beyond tomorrow.

This elaboration is pessimistically and optimistically enough, a perfect combination of dual things. The on-going song of the Nightingale pleases the poet and the readers where as the very thought of the Nightingale's rapturous song suggests how the disillusion can be transformed into beauty and joy. The imaginative melodies of song comfort the wretched poet but as soon as the song fades the imaginative song / imaginative flight comes to an end. The poet realizes that escape from reality is not possible for ever. However, his consolation in the imaginative world is a source of joy.

Again in the poem, of passionate fancy, 'Ode to Psyche' the poet has glorified imagination. The poem is delicately sensuous, highly vibrating, and sublime. Keats feels to build a shrine in his own heart. It is the truth of imagination, for he was not sure of the Kind of truth involved, however, in a dedication bestows heart's pure affection. Thus, Keats' odes are the best and praiseworthy compositions.

Besides, Keats' poetry bears symptoms of Greek culture and spirit. His poems 'I stood Tip-Toe' which were written in 1816, 'Ode to Psyche', 'Endymion', 'Lamia', 'Ode on Grecian', 'Hyperion Urn' and 'Ode to Apollo' are widely known for Greek elements. His intense sense of wonder made him Greek. He has child-like inclination towards the presence of Nature. In his sense of format of refinement, of attitude to look at Nature and of joy Keats shares closeness with Grecians. There is lucidity, euphony and clarity in expression-in this aspect he resembles Homer and Virgil. 'Ode to Psyche', 'Ode to Autumn', 'Ode to a Nightingale', 'Ode on Grecian Urn' and 'Lamia' are typically Grecian in form, content and attitude to life. Keats really resembles the Greeks in his colourful presentation of the joyous and wonderful life of Nature. Nevertheless, Keats stands different from the Greek because he is genuinely romantic than Grecian.

Besides, note of melancholy is a fundamental characteristic of Romantic poetry. And Keats is not exception to this. To him melancholy is a conscious enjoyment of sorrowful things that are associated with whatever is beautiful and wonderful. To be in short, the idea of death is painful, however, the poet associates death with the Nightingale's song and then wishes to die a romantic death while listening to the melodious song. For it would not be possible for the poet to die in such an enchanting atmosphere. If he dies at home he will die in despair. However, while listening to the rapturous song he will be able to die in an ecstatic moment. He romanticizes death as follows :

Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad

In such an ecstasy!  
 Still wouldst thou sing, and I have ears in vain  
 To thy high requiem be come a sod.

Keats appreciates death in the presence of Nightingale. It delights him that the song of the bird will be a funeral song and he may not have ears to listen and hence it is eternal. Again he reflects:

Ay, in the very temple of Delight  
 Veiled Melancholy has her sovereign shrine,

Thus, melancholy has an inevitable role to play. It is an undivided facet of life. In the human life of uncertainties, where no one system or formula can explain everything. So what is required is the openness of mind to stern realities in varied forms.

In Keats' poetry the reader conceives a steady development of poetry. There is an adequate prosperity from a sensuous to a spiritual affinity of beauty. By instinct, he was exclusively sensuous by nature. "O for a life of sensations rather than of thoughts" is the cry that runs through his earlier poetry. However, Keats lost all predisposition to philosophize feelings and submitted himself to enjoy personal over brimming impressions in his mind and imaginary world.

In the beginning Keats dedicated for depicting independent influences of sight, song, colour, touch and smell. Especially in his 'Endymion' he intensely projected independent manifestation of delicate scenes, inclination for sun, for moon and stars, for rose blooms, for the grass, for fruit tree, for white hawthorn, for musk-rose full of dewy wine etc. And believed, 'A thing of beauty is a joy for ever'. He pined for individual and evocative examples of beauty. The interdependence of all the senses. In his poems the visionary words are vehicles of sensation. His poems simply display use of simple language, however, maintain complete buoyancy and spontaneity. His language is fresh, flowery, full of intoxicating sense. There is not constant usage of structural patterns. He interweaves words in to sentences and sentences into sounds. His use of assonance and alliteration developed with the different stages of his mental makeup and sensibility. It is said that "*Endymion* represents the first, *The Eve of St Angles* the second, *Lamia* the third. To begin with, Keats attempts to express his unconnected sensations directly in an equally unconnected, impressionist style: next he tries to introduce into these disjointed sentences an emotional unity that corresponds to the ever tightening bond between the sensations themselves, lastly, by a great effort, he creates a firm and definite intellectual mould into which sensation and feeling may be poured. Sensation forms the basis of his languages everywhere, but the style passes through three stages: first the directly sensuous; then the sensuous-emotional, and, finally, the sensuous-emotional-intellectual.

In this way he stands different in his style of presentation. This ability is not a skill only but an instinct, a sixth sense. His usage of symbols is not conventional but



living. "I look upon fine phrases like a lover"-is true in the context of Keats usage of words and phrases. John Milton in his outstanding and elaborated poem *Paradise Lost* has used various adjectives to display values in heaven and hell with the very utter affection for the words and phrases. A charming look of a woman generates an impression of wonder and pleasure. If we look at gloxinia we may look at and forget. But true lover of beauty will capture its beauty in words in such a way that the flower will be immortalized. He will record its movement, its thrills, its dance, its colours, its petals, its curl, its captivating fragrance and its tranquil appearance. In the same line Keats has associated himself with the colours, sounds, taste, touch, and smell of the Natural objects. In short, John Keats discerned the value of language with its intensity.

In his poetry a series of simple lines, verbless phrases, fulfill Keat's requirement of symmetry. As the word employed by him carries sensation Keats is seen at ease. This impressionistic style plays role in structuring the basis for his beautiful verse. The arrival of spring perverts him to compose. He reveals :

'The calmest thoughts come round us...as—of leaves  
Budding, —fruit ripening in stillness autumn suns  
Smiling at eve upon the quiet sheaves -Sweet Sappho's  
chek-a smiling infants" breath -

The gradual sand that through an hour-glass runs -

A woodland rivulet — a poet's death.

Here language comes to impasse. The use of various phrases passes with deep silence one by one. They seem tranquil and standstill However, there is secret snail-like onward moving. Here runs the tempting description:

Season of mists and mellon fruitfulness,

Close bosom—friend of the maturing sun; Conspiring  
with him how to load and bless with fruit the vines that  
round the thatch-eve run;

To bend with apples the mosset cottage-trees, And fill all  
fruit with ripeness to the core;

To swell the gourd, and plump the hazel shells with a  
sweet Kerhal;

This presentation ill *To Autumn'* is rich, this poem conveys a certain number of very definite and intense reflections of Nature fascinating to the sense of sight and taste.

Similarly, in the poem 'The Eve of St. Agnes' there is intense revelation. 'The Chilliness of a Winter Night-the noise and glare of an evening revel-the fragrant stillness of a maiden's chamber-the moon shining through a Gothic window-all enhanced by an atmosphere of medieval -form the substance.

The success of Keats lies in the value of the single word. Keats is enchantingly eager to use new word. It seems that he is possessed by something of Shakespeare's psychological grip and mastery of language, with inherent thrill in every word to move the heart. John Keats wisely chooses a word initially for its faithfulness to the fact; then he uses action verbs to depict movements.

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## **B**alkavi (1890-1918)

Before Balkavi has begun to dedicate himself for poetry, 20-25 years ago, the revolution of thoughts had begun in the Maharashtra. The various forms of revolutions were influencing the climate around Balkavi. However, Balkavi was completely isolated from these formidable events. In the society, there was an outstanding revolution of thoughts, however, Balkavi was scarcely aware of these thoughtful upheavals. And rarely, if this thought slightly touched his delicate mind, the thought of revolution troubled his mind. At the same time Keshavsut, the modern poet, represented the aim of humanity through his poetry. He gave way to the unspoken concerns of the people who have been the victims of antagonism and injustice from generations. Keshavsut depicted the determined picture of modern man. The concern about the deplorable situation of the dalits was expressed and it was thought to uplift them. The principle of racial greatness was discarded. Brahmin and Dalit both are human beings and hence there is no need to struggle about superiority and inferiority. However, there was not impact of these thoughts, on Balkavi and Vinayak. Due to the social injustice the heart of Keshavsut swelled up and he expressed his anger through poetry.

However, the social upheavals did attract and enchant Balkavi. He was not so bold to reflect the tragedy of the society. Human life is **full** of sorrow and disappointments—but it was not possible for him to think of it for it was very difficult. It was not his intention to give voice to the pain and dejection, anticipation and desires. The depression and desolation projected in his poems are his own concerns. The discontent in his poetry has no relation with the society. His poetry is not even remotely concerned with society.

Balkavi was basically absorbed in the past. He never thought of the Man's aim in life. He never peeped into the future to hope for something. He never dreamt about the future. So

The trumpet of prophecy, O wind If winter comes, can  
spring be far blind?

Such unpredictable optimism was never predicted by Balkavi. He was not happy in the present and he had not any optimism for the future—this was his mentality. He was completely engrossed in the events and scenes in the past. He appreciated 'Collapsed Fort' 'Veer Marathi' and Davlatrao's Majestic Munjula?.

He might have been entertained while exploring the deserted forts hidden in the mists of the past, delineating the pictures of courageous soldiers and majestic women. To entertain his own mind he searched for the support—of aspects. Love and beauty—these two things consoled his depressing mind. Throughout the life love and beauty—these two things impressed him—these things never degenerated. On

the contrary, this impression of love and beauty increased with the increasing age. His pursuit for perfection always affiliated him to love and beauty.

Balkavi's mind was bewildered by a number of unanswered questions. He rarely meditated on religion, God and ethics. He suffered for he did not get satisfactory answers. In the poem 'Poets Wish' he discloses a series of doubts. What is the real Nature of truth? If the truth is a dream? If the reality generates illusion of truth? If truth is the dream then human world is the dream in that dream? If living is dream? or death and living are not dreamy things but truths? Due to these unsolved doubts Balkavi's mind was confused. There was struggle about religion between his mind and intellect. He projects this conflict in his poem 'Intricacy of Heart'. He reveals:

हैं दिसून सर्वहि मज न दिसेसैं होई,  
समजून मनाला काही उमजत नाही;  
हे धर्म सांगती भिन्न भिन्न पंथ कांही;  
मम वृत्ति सांगती, भिन्न तुझा पंथ पाहीं,  
ही बुध्दी सांगता मन एके न तीते,  
हे चित्तवदे तें पटतेच ना बुध्दीते,  
द्वैताची असली अक्षय झोंबी चले.

In this poem Balkavi's perplexity increases. In addition to this, he goes on differentiating between good and better, selfishness and life's highest and noblest objective, renunciation of love, faith and doubt etc.

The result of the entire perplexity perverted him to escape from the world of cruel reality and sheer confusion. He determined so for he realized that the world is full of sorrow and misery. There are a number of imperfections and life can't be perfect in the world. This pessimistic view was deeply delved in his heart. These dejected moods and frustration burnt his heart. His heart heard shrills of reality. He perceived that in this world there is fever and fret, blindness and pain, crying voices of poor, paralysis and tuberculosis etc. In this connection the wandering of mind is significant. He reveals:

सुंदर संगळे, मोहक सगळें  
खिन्नपणा परि मनिंजा न गळे, .....

कारि हृदयीं नैरश्य कालिमा -  
मम खंडत नाही !

Since in the moral world there are horrible pools of despondency; there is no scope for contentment. Tranquillity and satisfaction seems improbable in the world. The grief at every step disillusioned him. He has even lost courage and has no spirit to fight against the sorrowful events. There have been many reasons for this remorse temperament – inexorable reality, frail love, despising moments, recollection

of innumerable moments of sadness etc. These woe moments are at the root of Balkavi's disillusionment. The very momentaryness and mutability of love, beauty and glory. Beauty is visible like lightning. Life is like lightning; tomorrow is unpredictable. Purport, in human life there is nothing except pain. This deplorable and numbing emotion is well expressed in the poem 'Apathy' (Udasinata):

कोठून येते मला कळेना  
 उदासिनता ही हृदयाला ?  
 काय बोचते ते समजेना  
 हृदयाच्या अंतर्हृदयाला.  
 एथे नाही तेथे नाही  
 काय पाहिजे मिळवाला ?  
 कुणीकडे हा झुकतो वारा ?  
 हाका मारी जव कुणाला ?  
 मुक्या मनाचे मुके बोल हे;  
 घरे पाडिनी पण हृदयाला  
 तीच वेदना करिती, परि ती  
 दिव्य औषधी कसली त्याला ?

The poet, Balkavi, learns from pain and adversity that the best way to be away from sorrow is to forget it. To forget sorrow the poet escapes from the world around him and creates his own artistic world of Utopia so that every kind pleasure would be available there. He looks at Nature as a sublime and sustainable world of beauty for he has failed to experience these values in human beings around him. In the shower of beauty of the Nature the poet turns to be gratified. He anticipates to live in the company of Nature.

In the initial stage Balkavi composed songs on Nature, however, the reason was not to escape from the painful world but it was attraction for beauty of Nature. But as he experienced the stern realities, he deliberately turned towards Nature to get consolation. Then he began to reflect the uneasiness of his mind. There was hide and seek of happiness and sorrow in his life. This is well delineated in the poem 'Shrawanmas' (The month of Shrawan). He aptly pens:

‘क्षणात येते सरसर शिखे, क्षणात फिरुनी ऊन पडे’

The poet disseminates the paradoxical facets of life through the alone life. As he perceives the difference between life and Nature; he comes across the contradictory facet of human life.

Balkavi even bestows immortality on the songs of Nature. He says that it is not possible for him to sing a song of Nature for it is celestial and sublime. He repents for he is devoid of sublime songs.

Besides the poet describes the difference between instability in human life and stability of the universe. This difference is perfectly recorded in the poem 'Love and Duty' by the poet. He reflects:

वर्षा हा गृह गोल शांत वरती हा चंद्रमा मंगल  
तैसे नील गंभीर हे गगन ही निश्चित ऊर्वीतल.  
पाहोनी असला विरोध जगतीं चिदवृत्ति हो घाबरी.

The poet completely failed to tolerate the incompleteness desolation and ugliness of the human life. On the contrary he found stability, completeness, beauty and celestial joy in the company of Nature and so he turned his back to the human life and worshipped to perceive beauty and joy in the presence of Nature. To search beauty in the Nature was sole intention of Balkavi. The only aim of his life was hope of divine revelation of beauty. And in the presence of Nature he had experienced this divine revelation. The most outstanding triple in his poetry is-beauty-love-joy. The whole universe is filled with profound joy-is his thought which is projected many a time. He comprehensively describes in his poem. 'Anandi- Anand' (Joyous-Joy):

सुर्यकिरण सोनेरी हे,  
कौमुदि हसते आहे,  
खुल्ली संध्या प्रेमाने,  
आनंदे गाते गणे,  
मेघ रंगले,  
चित्त दंगले  
गान स्फुरले,  
इकडे, तिकडे, चोहिकडे;  
आनंदी-आनंद गडे !

His entire concentration is embodied in one principle i.e. beauty. The aim of life, in this line, is well reflected in the poem 'Interweaving of Eight Directions':

सुंदरतेच्या सुमनावरचे दंव चुंबुनि घ्यावे  
चैतन्याच्या गोड कोवळ्या उन्हांत हिंडावे  
प्रीतिसारिका गीत तियेचें एकावें कार्नी  
बनवावे मन धुंद रंगुनी काव्य सुधापानीं.

However, the aim of human life is ambiguous; but the poet identified beauty is the clouds, streams, flowers and in the stars. The starry night, just like Keats, is the sublime moment to perceive beauty. It is the ceremony of joy. Balkavi noticed universal beauty in every object of Nature. This beauty has not been always tangible. He experienced it by becoming one with the beauty of the object. His all passion turned tranquil in the act of perception. In such a situation he attained *Shanti* which

was never possible for the poet while in the world of stern reality. Thus, he accomplished innocent, unstained joy and sublime *Shanti* in the presence of Nature. So in this world of human beings he finds himself an alien-for his real world is the world of sublimity of stars.

Besides, Balkavi also expresses the regret of disappointment in love, there are a few poems which rediscover love and disgust. However, here are limitations to dare to foretell if the woman in the poem is in reality or she is from dream world.

Many a time, whether the disgust in love is due to the failure of love - is doubtful. This kind of ambiguity is manifested in the poem 'Wonder'. He articulates:

मैदानवरि खुळ्या निशापरि भटकत फिरलो किती !  
 किती लोटली रात्र तयाची नाही हृदया क्षिती !  
 किती हृदयांची तीव्र वेदना ....!  
 परि अजुनी तूं दूर किती वद पथ दुःखद वाटतो.

However, the poet forgets himself in the sublime love story. To keep up that sublime world and that consciousness it requires to be strait forward, virgin, innocent and in addition to this, skill of intelligence is also necessary. S. S. Nadkarni's statement is coherent. He intimates:

..... ते दिव्य जग, ते भान टिकवण्यासाठी मनाची केवळ  
 निष्कटता, निष्पापता, निरागसता ताकद असावी लागते.  
 ही साधना नसेल तर हे निर्मळ मनोभाव दुर्बल राहतात,  
 दुःखानुगामी बनतात.

However, the poet has no courage to express his love to his beloved goddess. In another poem entitled 'Mudh Malati' he doubts if the love is static or mutable. In the poem 'The poets wish' he fails to get real love. He expresses illusion of love. Further exclaims that love is a glass of poison. This kind of revelation is indication of his disgust and repugnance. However, it is essential to consider that when the poet uses a word 'Love'; it is not just the physical attraction between man and woman. He refers love to universal love for Nature, sublime love, generosity, innocent and transcendent love. So it is to be remembered that to Balkavi beauty and love are inseparable things. In the manifestations of Nature he experienced the manifestation of love. In a different language, Balkavi's love is the love of celestial beauty and sublime beauty etc. In the dawn he came across red colours on the cheek of the cloud-this red colour on the cheek of the cloud, for him, is the flag of love. The arrival of sun and its thrills on the constitution of earth make the poet intoxicated. He articulates:

प्रेमाने अभिषिक्त चित्र मग त्या रामण्यविश्वी दिसे;  
 चित्ताची रमणीयता उतरुनी....  
 तू तें तें न दिसे म्हणून सखया अभ्यास याचा करी.



This is projected in the fascinating poem 'Lets Study Beauty'. The elstial beauty is showered on the earth when the sun rises and showers sunlight on the every object of Nature. He delineates the scene at the time of twilight. He imagines that the girls in the form of stars have gathered in the sky to play. He narrates:

गगनमंडळी फेर धरुं दे प्रेमाचा त्यांना  
दिशा दिशाला तुझी गाऊनी प्रेमाची गाणी  
रजनीदेवी । विश्व टाक हें प्रेमें भारोनी ।  
काळयाकाळयाया पडणाऱ्या अंधारासंगे  
ब्रम्हांडाचे हृदय नाचवी प्रेमाच्या रंगे !

The Nature of romantic love and heavenly joy is one. This sublime revelation is depicted in the captivating poem 'Twilight (Sandhyarajani). He believes that even after the complete destruction of the earth this sacred love will survive. The beauty that appealed Balkavi could not appeal to the other poets.

Besides, Balkavi is a poet of sensation. Sensuousness is the very fundamental plank of his poetry. Softness, sentimentalism delicacy, inclination for beauty are the undivided facets of his Nature.

His heart is interwoven with vertical and horizontal threads of delicacy. His mind was very sensitive to the colours, to the sound waves, to the sights etc. The scattering of colours is visible in maximum poems. He describes the colours of the Nature as well as the different shades of colours. The green fields and their changing colours are visible to the readers, "qajjã âÑÊwã ÊàÂàç" in this line the simile of precious stones is used to compare with the green fields. "âÑÊwç âÑÊwç ààv ààvãç" in this line here is sensation of the green fascinating colour of the lush green grass. Similarly here is sensation of the soft touch. He compares the softness of the grass with the softness of silks. In this way, here is appeal to the eyes and skin. Besides, his reference of radiant colour of the sun rays, various shades of the colours of cloud, blue colour of the mountains, white colour of the stream, seven colours of the rainbow, white colour of the mists are displayed again and again through the poetic manifestation.

The various colours in the landscape visible at a time are skillfully depicted in the poem 'Audumabar' (Bunyan Tree). He excellently reveals:

ऐल तटावर पैल तटावर हिरवाळी घेऊनी  
निळा सावळा झरा वाहती बेटाबेटातूनी.....;  
शेतमळयांची दाट लागली हिरवी गरदी पुढे.  
पायवाट पांढरी त्यांतुनि अडवी तिडवी पडे;  
हिरव्या कपणांमधुन चालली काळया डोहकडे ....

Through the touching and authentic deliberations the poet points out the shades of colours in the natural locale. Simultaneously, the poet appeals to the ears. The black bee, the Nightingale, the lark etc fill the natural beauty with their rapturous songs.

The Nature visible to Balkavi is filled with melodious words. The entire world is dancing due to the sublime temptation of the music. Singing of the stream, singing of the air, music in the creepers, music in the meadows, music of the waterfall, music in the fields—the entire universe has become musical. Here is the description of the various sounds heard in the poem 'The Queen of Flowers' the poet sings:

गाऊ लागले मंगल पाठ, -- सृष्टीचे गाणारे भाट,  
वाजवि सनई मारुतराणा - कोकिळ घे तानांवर तना !  
नाचु लागले भारद्वाज,-- वाजविती निर्झर पखवाज,

This is not man-made music; it is the celestial music of the Nature. Here in the poem 'Arun' the poet appeals to the Nightingale and to the Lark:

उठकोकिळा ! भारद्वाजा ! उठ गडे; आतां,  
मंगला गानीं टाकी मोहूनि जगताच्या चित्ता ! ....  
चराचराच्या चित्ती भरले भरले दिव्याचे गान !  
मूर्तगान हे दिव्य तयाला गाणारे कोण ?  
दिव्य गायनें ....  
वसुंधरेच्या अरुण ओतितो नकळत हवदयात ! ....  
वाग्दे वीनें सहज गुंफिली मग त्यांची गाणी.

Balkavi's mind is sensitive. However, authentically and conscientiously verbalizing, his imagination is largely limited to the appeal to eyes and ears. Out of five senses his sensation is limited to the word and sight'. The sensation of touch is revealed only once in the poem 'Shrawanmas'. He is not sensitive to the smell. He delineated the beauty of flowers but he never sang about the smell of the flowers. He could not perceive the intoxicating smell of the flowers. Similarly we cannot find appeal to taste in his poetry. Out of five senses he appealed excessively to the only two senses i.e. to the ears and to the eyes. However, he must be highly appreciated for his intense sensation of wonderful Phenorama of the Nature.

Intense sense of reflecting sensibility, microscopic observation, sentimentalism etc have been the instincts of Balkavi and so he could artistically display the special and surprising beauties of the Nature. On observing the scenes his sensitivity woke him up to project the ecstasy in the company of Nature. In such moments, the streams of joy are seen flowing through his songs with full throated ease.

The darkness of human sorrow can never envelope beauty, love, joy and music of the Nature. Balkavi recited that in the Ecstasy of Nature the man would be exhilarated. He communicates the contrast between man and Nature. There is perfectness, pleasure and love in the Nature, on the contrary, in human life there is imperfectness, sorrow and hate. This feeling is reflected in his poems. In this respect 'stream' and 'A little Bird' (Balvihag) are typical. However, this conclusion has an exception i.e. 'To the Bird' (Pakharas). In this poem the bird is extremely unhappy; and the poet, with great love, shows sympathy. But the fact is that the poet himself is distressed and consequently in the heart of the heart he believes that the bird is also deplorable. The poet develops close affinity with the bird and regrets that no one has sung songs to the bird, no one has shed tears. The poet considers that the people in happy state always struggle to be happy, and in the moments of sorrow, no one associates the unhappy man. He argues – who will show him sympathy? The entire world around the bird is brimming over with joy, however, the dejection in the mind of the poet is not lessened. The lotus are bloomed in the delicate rays of sun, the nightingale sang sprightly, the butterflies playfully brisped, however, the song of the bird is pitiable. This deplorable condition of the bird is prolonged one. The shades of agitation appeared on the mouth of sun, the buds withered, the cold winds turned warm, however, the depression of the bird has not decreased. The Nature is changing, but the deplorable condition of the bird is static.

The sun declined, the darkness enveloped the earth in her arms, the stars began to peep out, the people lost in their sleep, in the sleep the earth had dreams put the bird was still engrossed in melancholy. If such a wretchedness is to be made sustainable then the bird's living will be more terrible than death.

As the poet listen the song of the unhappy bird then the beautiful and fascinating Nature around him seems ugly. He rushes to the Nature to console himself but the presence of the unhappy bird plunges him into the word of sadness. The poet becomes so one with the bird that he forgets himself and sings the song of the sad bird. Here no one is able to calm the poet except death on listening the doleful song of the bird, the poet's heart is broken.

Since Balkavi merged in the Nature he failed to get didactic message. In the Nature he beheld manifestations of Nature in the form of beauty, love and celestial light, besides he had not preached any philosophy of Nature. It has not been his intention to use Nature to preach the people. Balkavi threw light on the difference between man and Nature and stressed the beauty and pleasures of the Nature, but like Wordsworth, Balkavi has not given lessons to the mankind.

If Balkavi believes that the Nature has no relation with man or his sorrow. It has no sympathy for man. Even in the company of Nature Man's sorrow never decreases, moreover, the Nature is doleful in this respect – if this is the imagination of Balkavi; how can he give the lessons of didacticism.

Here is scope to conclude that when the Nature is overflowing with joys the man should perceive those happy moments. However, it is the instinct of the poet to

be happy in the unhappiness. So he does not take trouble to preach the lessons of Nature for the benefit of man.

There are many manifestations of the principles of romanticism and playfulness is its motto. There should not be the restrictions and limitations to the poetry—is the theory of Balkavi. In the romantic poetry description of Nature, revelation of individual experiences in the company of Nature, description of remote fascinating places, pictorial descriptions of woman or Natural scenes and sights, supernatural events—as in- 'La Belle Dame Sans Meri' by Keats John and 'The Ancient Mariner' by Coleridge S.T. are the basic characteristic of the Romantic Poetry. In the Romantic Poetry there is description of the impact of death and romantic inclination to die. Another characteristic of Balkavi's poetry, in relation to the Romantic Poetry is day dreaming.

Besides, individualism is the most significant facet of the Romantic Poetry. This individualism is undivided aspect of Balkavi's poetry.

Similarly idealism is also the most fundamental characteristic of the Romantic Poetry. The Romantic Poets do not reflect the things as they appeared to them but as they appeared to their imagination. They gloried the things. So the Autumn season was ugly to Keats but later on he, with inward eye, appreciated the beauty of Autumn season. Balkavi also created his own world of imagination and searched his own emotions reflected in the creation. Balkavi has, many times, not perceived the Nature as it is but he saw 'the queen of flower' in the flower and the bridegroom in the sunlight. And the marriage of the queen of flower (flower) with the bridegroom (sunlight). This is imaginary picture. However, it is fascinating. But it is not the intention of the poet to reflect the appreciation of the morning. As Balkavi concentrates the Nature, the real Nature disappears and the Nature in the world of imagination appears. The real Nature is stimulus. As the poet indulges in this imaginary world then the imaginary world seems more enchanting than the real world. In his intoxicated situation, as he beholds a star, it appears like an enchantress. Then this enchantress is an illusion, in such an illusion he fills colours in the Nature. Then the enchantress in the form of star whispers with him. The reason his capacity is well asserted by Punde and Taware.

He experiences generated emotion deeply and with the same intensity of transparency his emotional pictures become strengthening.

Balkavi also employed effective word pictures in his poetry. In this connection he seems very close to ST. Coleridge and Keats. The word pictures create an authentic picture before the eyes of reader. His poem 'A Night in the Village' is a conspicuous representation:

त्या उजड मालावर्ती  
 बुरुजाच्या पडक्या भिंती  
 ओसाड देवळापुढती  
 वडाचा पार-अंधार दाटला तेथ भरपूर,....

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3. Ibid, p.89.
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5. Ibid, p.25
6. Ibid, p.11
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8. Ibid, p.13
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10. Prof. S.S. Nadkarni, *Balkavi-Samiksha*, 1918 to 1990, Rajhansh, Goa, 1991, p.408.
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13. Ibid, p.100
14. Ibid, p.17
15. Ibid, p.6
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## **V**ehicle of Visions

Symbols and images are the vehicles of visions. It is a fact that immortal realities as reflected in the Nature can be revealed not by ordinary words but by symbols only. Generally a symbol may be defined as the presentation of a reality on a level of reference by a corresponding reality on the other. To a poet or an artist a symbol is a part of divine maxim as perceived by the poet or the artist at a stronger level of imagination. The hidden world is communicated to the readers by employing symbols. Things that come from beyond the threshold of day to day life are aptly displayed by symbols. Symbol is a representation of what actually exists really or unchangeably.

The unexpressable agencies of the invisible world are expressed perfectly only by using symbols. It is an inevitable fact that symbolism in English literature is, truly speaking, an off-shot of romantic poetry. Keats and Balkavi see beyond the visible objects, and therefore, they are found comfortable only in use of symbols. Keats and Balkavi use typically common symbols. The use of symbols and images has been very common since renaissance. A writer with profound intuition can not escape an image or symbol. A poet always beholds, before his eyes, the visions of truth and beauty.

Such type of inherent impulses come out and are reflected in the form of symbols and images. If the poet's range of deliberations is vast then he is bound by the situation to use symbols and images that suggest diverse possibilities of meaning captured in words. Intended search of the Romantic poets into the mysteries of the universe perverted them to invite symbols and images. Wordsworth reflects the experience in Utopia and thus transcendent reality, which is delineated by using symbols and far fetched images, seems close. The very fundamental characteristic of Keats' poetry is to indulge in eternal beauty and Balkavi is not an exception to this kind of tendency. Both of them travelled beyond reality, beyond life and death, and experienced life-in-death and death-in-life. They, every now and then, subsided the physical world and approached the spiritual world/the world of high imagination where there is heavenly pleasure. Keats attained subsequent pleasure within the world of Nature itself. Consequently, Balkavi also finds pleasure in the company of Nature, however, his grief and sorrow do not dissolve in the ecstasy of Nature. So Keats and Balkavi used, extensively enough, an elaborate system of symbolism and imagery. Keats and Balkavi both of them had one thing common i.e. temperament. Both of them were discontent in their individual life and so both of them struggled to derive pleasure from natural beauties and wonders. Their days were full of adversities – nevertheless, they fought against a world that proved most adverse to the set up of their tranquil mentality. Keats and Balkavi suffered to see an ugly, cruel world as against a perfect world of imagination and natural beauty. As it is case with P.B. Shelley who discarded the ugly world and preferred the platonic world of

ideals. Similarly in modernity, Yeats despised to see a disintegrating world against dream world of Irish Paganism. Keats employs symbols life caves, flowers and fruits, birds, stars, engraved pictures, seasons, religions ceremony and sensuous objects of Nature that appeal to the five senses. Many a time, the use of these various symbols is general to convey a primary meaning or some times an elaborated and extended sense of meaning. Keats symbols have close associations with the transcendental order. He goes beyond the physical and becomes one with the imagination, takes imaginary wings and takes flight to the world of the bird. Keats' symbols and images may be traced back to some historical sources. Many a time Balkavi's symbols and images are wonderful, thrilling and beautiful and they come out of what Keats calls the 'spiritus mundi' - a store house of images and symbols. Keats' vast concept of beauty is truth can be delineated only through symbols. As these poets are entangled by the reflections of the ultimate reality, naturally enough, and automatically, the symbols are send to their mind from the depth of the unconscious and sub-conscious. Keats finds life in things that are of mortal nature. However, he converts these into eternal cycle. Art is eternal and life is decayed is the significant under current of 'Ode on Grecian Urn'. Each object and character reflected on the Urn tells the tale of eternity. Keats succeeds in transmitting disillusionment and frustration of his individual life into the joyous world of beauty and imagination. So in 'Ode to a Nightingale'<sup>1</sup> Keats revitalizes his sense of depression. And so he becomes happy for the Nightingale sings rapturously. He struggles to attain perfection in association with the bird and at last anticipates to die while the birds sings. His urge is conveyed through many natural objects. Though Keats and Balkavi were saddened by the stern reality, however, they discover a new world of change where in the midst of decay they will be able to hold something permanent.

Balkavi on a large scale, prefers to dwell beyond the real world - in the tranquil world of Nature. He, deeply and sensitively with rich passion, perceives the beauty of Nature and drinks dewy wine. Both were concerned with the ideal, beautiful and excessively sublime world. They are day-dreamers and see the dreams of beauty that entangles them and brings content and ecstasy. Each poem of Keats and Balkavi is a new incarnation of beauty. The symbol of beauty in their poetry symbolizes a place where human anticipations and aspirations will be completely realized. The world of Nightingale in 'Ode to a Nightingale' is a symbol, a place of romantic escape and a place of eternity, a place of unchanging sublimity of joy and ecstasy. Both 'Ode to a Nightingale' and 'Ode on Grecian Urn' help the poet to attain unpredictable ideal.

Keats tried, only in one poem, to reach a state of mind which is the nearest probable human approximation to or earthly incarnation of an ideal order. To Keats, the best unity of being is a perfected state beyond life-supernaturalism. It is a remote place from birth and death. 'La Belle Dame Sans Merci' is the best example of the deliberation of supernaturalism. A longing for a woman, a beautiful woman runs through the poem.

In Keatsian poetry, individual life is seen as a stream which rejoins the sea of the infinite. Such an ecstatic emotion leads him to the world of Utopia where every pleasure is possible for the time being.

In 'Ode on Grecian Urn' the timeless ignorance within and around convinces him of a sense of human struggle behind accomplishment of perfection beyond life and death.

The Urn symbolizes a state of perfection beyond life and death; he realizes the permanence of art and beauty. It is within the circumstances of experience. He makes the men and women immortal.

The youth and beloved are kept young since generations and time will never make them old and decayed. Their youth and beauty – is beyond time and space. The Urn's intellectual beauty finds similarity with Byzantium because the spiritual and the human, time and eternity blend at an ecstatic moment when artistic eternity rushes to man.

The music, bird, lovers, empty village and the flowers – all these, strongly enough, reappear in Keat's poetry. For Keats 'the Urn' is a symbol of 'Spiritual Beauty'. Again Keats impresses us about the mysterious 'Village' on the riverside. He uses imagery to depict a mysterious transformation of flesh into art and immortality. Leading of the Calf in the same poem has been transformed into the visionary procession. The procession of the priest turns real and thus attains permanence in all form. 'Ode on Grecian Urn' is a real intricate symbol with infinite and indefinite associations.

Keats' ideas of love as well as beauty merged into the world of imagination. In Keats and Balkavi, we come across a link between their minds working in the field of love and beauty. However, Keats went beyond life and death where changeability is no more. The crucial way to such a contemplation is associated with beauty. Keats and Balkavi in their love poetry are very similar. In some poems, Keats expresses a typical romantic nostalgia, a sensitive revelation of the imaginary world of the fairies. 'La Belle Dame Sans Merci' - is his self-moaning. In this poem he used strait-forward feelings of love by using images and symbols. To Balkavi 'Morning' and 'evening' are the most significant symbols. Here is a very captivating, delightful and enchanting reflection of morning in the poem 'Arun':

पूर्व समुद्री छटा परसली रम्य सुवर्णाची  
 कुणी उधळिली मूठ नर्भी ही लाल गुलालाची ?  
 पूर्व दिशा मधु मृदुल हासते गालीच्या गाली  
 हर्ष निर्भरा दिशा डोलती या मंगल काली.  
 क्षितीजाची कड सारविली ही उज्वल दीप्तीनें, ....  
 की नवयुवती उषा सुंदरी दारी येवोनी  
 रंगवल्लिका रम्य रेखिते राजस हस्तांनी ?



In this enchanting poem, 'morning - is a symbols to donate and connote various levels of meaning. It is the best symbol of the projection of enthusiasm, newness, purification and warm welcome of the earth. Balkavi observes this eye-catching morning. Besides, 'the Sun' is reappearing symbol in his poetry. The sunrays bring sense of sprightful pleasure. It symbolises sense of intoxicating pleasure. His 'Joyous -Joy' (Anandi-Anand) is unequivocal:

सुर्यकिरण सोनेरी हे,  
कौमुदि ही हंसते आहे;

Similarly, the beauty of the twilight is seen in the form of the spread light of the sunrays झालासा सुर्यास्त वाटतो, सांज आहाहा ! तों उघडे; तरु शिखरांवर, उंच घरांवर पिवळे पिवळे ऊन पडे. It is an alluring picture of the sunset scene. It deeply pleases the human mind. It is perfectly indefatigable. Besides Balkavi uses symbols like cloud, stream, bird, flower, the sun, the moon, the star, heaven, song, rain, night and day. In the poem 'Happy Bird' – the bird is the symbol of quest for peace and love. The poet rejoices:

केव्हा मारुनी उंच भरारी । नभांत जातो हा दूरवरी  
आनंदाची सृष्टी सारी । आनंदे भरली.  
हिरवें हिरवें रान विलसतें । वृक्ष लतांची दाटी जेथे,  
प्रीती शांती जिथे खेळते । हा वसतो तेथे.

Besides, in the poem 'To the Bird' the bird is a symbol of human sorrow and melancholy. The poet, Balkavi, consoles the bird. This is a symbolic presentation. This conveys conscious enjoyment of sorrowful things that are associated with beautiful things. Men in the world of happiness, have forgotten the bird. The men and women are tranquil and relaxed and hence they have not time to sing for the bird. The poet unveils:

पाखरा, गाईले, तुला कधीं हि न कोणी  
नच अश्रु गाळिले कुणी वर्नी येवोनी  
विश्वास धावती सौख्यामार्गे सारे  
दुःखाचा वाली कुणाहि न बा रे !

The bird also symbolizes loneliness in the presence of Nature. The loneliness generates an atmosphere of intense gloom and ruefulness. The banyan tree in the poem 'Audumbar' symbolizes diversity in Nature as well as it symbolizes penance for stability and unification of stability and instability. In this way Balkavi employs multi-dimensional symbols to reveals the various layers of human mind and psyche.

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2. Ibid, p.1.
3. Ibid, p.35.
4. Ibid, p.39.

## C onclusion :

Basically John Keats and Balkavi belong to different ages, however, to a great extent, these two poets of different ages typically seem to be of the same understanding about Nature and life. Though these poets seem romantic, they are deeply rooted in human emotions sensations and mysteries of life and passions.

Really speaking, conformities and affinities between them are of great significance and value. Through there are typical similarities there is no evidence to note that Balkavi was influenced by Keats' style and manner. There is no evidence to spot light that Keats' thoughts and ideas are borrowed by Balkavi. The focus on the similarities in Keats' and Balkavi's poetry necessarily does not in any condition subside basic differences that reside between them. It is true that each of them has an independent personality, each of them displays sublime in his own literary cannon.

Both of them are poets of youth. Both of them died young and so hope for the unattainable was more sensitive and natural in them. Roughly speaking Keats and Balkavi belong to the different centuries the former belongs to he nineteenth century and includes the flowering of romanticism and the latter belongs to the twentieth century and yet strongly reveals the glimpses of romantic poetry. Both Keats and Balkavi were nourished in two different atmospheres. Naturally their attitude to look at things would be different but there is stunning conformity. The authentic happenings in their lives and the fundamental ideas of their literary contributions, despite differences of time, place and environment, to great extent, seem of the same frame of ideology. The English and the Indian, due to geographical and socio-cultural background, are of different temperament. Despite these differences they developed similar concerns and attractions. Keats and Balkavi experienced a sense of isolation, disgust and disappointment, however, the universal love of Nature was the crux of their survival. Basically, both of them wandered in the company of nature for the quest of truth. Both of them were highly captivated by beauty of Nature and imagery world; the world of Utopia.

To Keats and Balkavi, the very concept of tragedy of life sharpened their vision of beauty and strengthened them to perceive reality. So for the time being, in the initial stage, they were escapists but later on they made up mind to face the sharp realities. Both Keats and Balkavi are faithful dreamers. So behind their artistic craftsmanship there lies their firm faith in transcendental order of things. Pain and grief in practical life transformed their attitudes to reality in life. And, then they preferred the world of imagination, the world of art rather than painful reality.

Keats was disillusioned in life due to tuberculosis and so he deliberately turned to intellectual solitude the loneliness and disappointment in daily life compelled the poet, Keats to escape from the real world to the imaginary world of

Nature. He searched the elemental forces of Nature and Balkavi is not exception to this inclination for Nature.

John Keats and Balkavi Thombre belong not only to different ages, but also to different countries, different cultures and different languages. John Keats belonged to the blossoming era of romanticism of eighteenth century, whereas, Balkavi belongs to the twentieth century. Still, both of them had many similarities in terms of ideas, thoughts and imagination. Keats' love for Nature is simpler than that of other romantics. He remains absolutely uninfluenced by the pantheism of Wordsworth and Shelley, and loves Nature not because of any spiritual significance in her or any divine meaning in her but chiefly because of her external charm and beauty. Keats is not interested in finding the philosophical implications of the beauty of Nature.

Balkavi had only one subject to write poetry, and that was Nature. He was infatuated by Nature since his childhood; he was so immensely attracted towards it that his first ever poetry composed was a Nature poem. He loved Nature from his childhood and this love and attraction increased with his age. He enjoyed the company of Nature and admired its beauty in its vivid manifestations.

In Keats the sentiment about Nature was simpler, more direct and more disinterested than in either of these two poets, i.e. Wordsworth and Shelley. The instinct of Wordsworth was to interpret all the operations of Nature by inventing implications. It was his instinct to love and interpret hidden implications of Nature, He was gifted with a delighted insight into all the beauties of woods and fields. Keats was the poet of senses, and he loves Nature because of her sensuous appeal, her appeal to the sense of sight, sense of hearing, sense of smell sense of touch and sense of taste. However, it is a fact that Balkavi never appealed to the sense of smell. It is not prominent in him.

So we observe in above discussion that both the poets inspite of their many polar differences had the same kind of feeling towards Nature. Both of them loved Nature only as their instinct to love and admire its beauty. Nature, miraculously, attracted both the poets of different ages, languages, countries and cultural background on the similar ground of beauty, joy, love and sensuousness. Keats and Balkavi, both read no religious significance or philosophy in Nature but only admired her beauty for the sake of enjoyment and contentment. However, it was Keats major concern to escape deliberately to forget stern reality.

Keats' and Balkavi's observation of Nature is very keen and leaves nothing unseen. They describe Nature as it appears to them and just for the sake of its beauty which gives them pure joy. They perceive beauty of Nature in her various forms and colours.

Keats shows his keen observation when he gives minute happenings in Nature like 'In Fancy' he mentions about the snake casting away its winter-skin, the freckled eggs being hatched in the hawthorn tree, the field mouse peeping from its cell etc.

In 'Ode to Psyche', Keats gives one of the best Nature pictures. The deep grass below and the leaves and blossoms up on the branches of trees; there is a booklet close by and above all, there are the hushed, cool-rooted, fragrant-eyed flowers of various colours. The fascinating scene is reflected here.

In deepest grass, beneath the whispering roof  
Of leaves and trembled blossoms, where there Ran  
A brooklet scarce espied;  
Mid-hush'd, cool-rooted flowers, fragrant-eyed.  
Blue, silver white and budded Tyrian,  
They lay calm-breathing on the bedded grass.

In the 'Ode to a Nightingale', Keats again us some scenes which he finds delightful in the purely sensuous appeal of Nature. He describes :

The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets covered up in leaves;  
And mid-May's eldest child,

Then, of course, we have 'Ode to Autumn' 'Ode on Melancholy' and 'Ode to Grecian Urn' etc. are enriched with Nature pictures which are described just as they appear. His all Nature-poetry is based on exact knowledge and the knowledge of a man deliberately observing and storing up the minute details of what he sees and perceives.

Balkavi wrote mainly Nature poetry like Keats and he is also an ardent lover of natural beauty. He, very minutely, observes even the slightest phenomena in Nature and describes it more beautifully with the colour of his imagination. He sketches the actual picture of Nature by giving the colour of his own feelings. Whatever may be taking place in the scene, its mood depends on the mood of Balkavi. In his poem 'Arun' he describes the breaking of dawn into morning, it appears more appealing than the 'Arun' of another marathi poet Govindagaj, whose 'Arun<sup>1</sup> seems to be intellectual and philosophically serious.

'Arun' is very energetic, sacred, joyful and enthusiastic. The day-breaking time is very sacred time and also very divine occasion. He says that the time which fills life in every creature on this earth is significant.

Arun chittari nabh:patal rangvito kay?

Pratibhapurit kari jagaala ki ha kavirai?

While reading Balkavi's Nature poetry we find that Nature and its beautiful elements appears satne to everyone's eyes, but the difference lies in its appealing to heart. Balkavi had this quality which is very different from other person or poet. To him the sun is as bright as it is to others but he feels it full of life and enthusiasm. The

blooming bud attracts anyone's attention but to Balkavi it is like an innocent maid playing on the lap of Mother Nature. Balkavi depicts natural liveness:

Hirve hirve gaar gaaliche harit trunaachaya makmaliche;  
 Tya sunder makmalivarti phoolrani hi khelet hoti.  
 Goad nilaya vaatavarnaat avyaaj mane hoti dolat;  
 Aaichaya mandivar basuni jhoke ghyave,  
 gaavi gaani.

No one but only Balkavi could reflect the innocence of a maid so beautifully. Other poets also wrote many a Nature poetry, but in the Nature poetry of Balkavi there prevailed his own spirit, which mingled up with the spirit of Nature.

When one reads a poem Phoolrani' the silent feeling on atmosphere surrounds the reader, it seems like the silvery moonlight is sprinkled on ground all over, the slow cool breeze moving all around the reader is touching. The description makes the reader feel the atmosphere generated in the poem. This is the basic quality which makes Balkavi a unique Nature poet of Marathi literature.

Keats and Balkavi, both the poets had the quality of keen observation and acute description of Nature. Other poets did not have the quality of realistic description of actual Nature; they added the essence of intellect or philosophy to it which exaggerated the beauty. While Keats and Balkavi enjoyed Nature and perceived its beauty from the bottom of their heart and put it in words. There is striking conformity between Keats and Balkavi. Both of them strongly believed that this world of reality is full of sorrow and frustration. So both of them engrossed themselves into company of Nature, Keats indulges in art, engravings and dreams but Balkavi never did so. To both the song of the bird is sublime. However, Keats immortalizes the bird. Both of them find consolation, stability and ecstasy in the presence of Nature.

It is a very crux point that Keats forgets his sorrow and anticipates to merge into the happiness of Nature. However, Balkavi's sorrow does not merge into the happiness of Nature. Keats listens to the song of the Nightingale but immortalizes the bird and wishes to die while listening to the song. However, Balkavi here, fails in transforming himself to attain the highest sublimity.

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