



Nature, Humans & Animals: Western vs. Oriental: A Comparative Study of Lord of the Flies & Abhijñānaśākuntalam

Dr. Sashikanta Barik

Asst. Professor of English (Stage II), Shailabala Women's Autonomous College, Cuttack, Odisha

Abstract:

Since the dawn of human history, Nature and human beings are organically embedded. This is an ontological essence. The green nature with its important organism – Animals, anthropologically supports to human evolution. Nature is what the earth is and can sustain without human intervention. The early Christian mythology and the later western humanism rather emphasize anthropocentric religion as reflected in *Genesis* that man should have dominion over the other creatures of the Earth. This has upset the holistic triangular ethics among man, nature, and animal and thus resulted Nature's paradise lost. The earth is a fallen world. As a result, paradise of nature is repeatedly exploited and lost, whose regaining has become a nostalgic. Moreover, the post-Darwinian world with the scientific domain of Western intellectual tradition has posed a threat to this dogmatic belief of God as centre, causing a great crevice between God and man, and biologically relegated man descending from monkey. The gradual human evolution from rhesus monkey to *homo sapiens* is a scientific reduction of latent repression of animalism or primitivism in man, which can release or liberate at any time in a lawless beastly environment.

Golding's *Lord of the Flies* is an allegory of human evil and bestiality latent in man. A beautiful green island has been awfully damaged by a group of children away from human society because they are marooned to that island after the plane crash. The gory of fire in the island is ignited not only to burn the green trees to keep the beasts at a bay, but a signal for rescue. However, the beast within their mind haunts in the dream and gratifies their senses with the diabolic chant '*kill the pig, cut her throat, spill her blood*'. It thus proves when the constraints of civilisation are removed, the essential nature and original sin of man is revealed.

However, in the domain of oriental philosophy, the other side of Nature, human beings and the animals – the trio reflects the organic interdependence with a filial bonding in man, animal and Nature in Kālidāsa's *Abhijñānaśākuntalam*. Here, each of them as a living entity supports their network of existence for the liberation of highest human values – love and sacrifice. The love episode of Duṣyanta and Śakuntalā borrowed from the *Ādiparva* of *Mahābhārata* superbly dramatized by Kālidāsa is a classic of world literature. A symbiosis of caring, interdependence among Nature-animals-men in the tie of love, not in the exploitation, weaves an eccentric sphere of existence, amidst the noble consciousness of hermitage.

Keywords: Ontological essence, anthropocentric, ecocentrism, post-Darwinians, oriental philosophy.

Introduction: Comparing Western and Eastern Worlds

Comparing Golding's *Lord of the Flies* a dystopic fiction with Kālidāsa's *Abhijñānaśākuntalam*, a world classic as a play per excellence, is a clearest demarcation between the ancient world order of Indian society representing the value system emerging from the hermitage in the hinterland and a western world where value system has been reversely viewed. Both are projected in the back of Nature with varying ethics. Śakuntalā for Kālidāsa is a metaphor for an immaculate oriental woman within a hermitage environment representing love, sacrifice, suffering and purity. Being in unison with Nature and animals she has learnt to be a doting mother, whose other side is sacrifice, suffering and integrity. She has loved to nurture the plants of Nature, who have too never forgotten to return the due at her departure from Kaṇva's house to Duṣyanta. She has cared the Āśrama deer anything like a mother who has left to eat anything in remorse at the time of her departure. Śakuntalā has grown to be a disciplined woman under the hermitage of Kaṇva Rishi, but she, too, has been tempted to be united with Duṣyanta, a handsome king in the ritual of *Gandharba* marriage. Her feminine sense of celibacy and chastity has been swayed under the sexual impulse. She has crossed the feminine taboo and conceived to be a mother for which she becomes a victim of her sentimental flaws, being miserably forsaken by Duṣyanta. Once again, her determination to regain her purity in the disciplined environment of Mārīca Āśrama is another lesson of Nature. In many ways, Kālidāsa has tried to keep a poise among Nature, human beings and animal where their relationship is organic and symbiotic. It reflects the oriental ethics in the mosaic of Nature, human beings and animal. Universally, it constructs, never destroys. Kālidāsa and Golding are at the two ends of life -works of *Abhijñānaśākuntalam* and *Lord of the Flies* – projected in the classical world of antiquity and value system and the modern world of chaos and collapse. Both grew up in the abode of nature. Golding's uninhabited island with bushy nature in *Lord of the Flies* represents the tug of war for power between Ralph and Jack. The conch blow in the island creates the resonance in the power-corridor that galls and infects everybody. The fire in the island is a signal to escape from this mire of endless misery which ultimately deteriorates to killing the pig for burning its flesh to quench the eruption of hunger of animalism within. The passion to hunt the pig in the island is both for the hunger and desire within for food and sex. Away from civilisation, being the victim of an unfortunate plane crash group of school going children has been marooned to an uninhabited island where there is the release of animal with this so called civilised human being. On the other hand, Nature in Kālidāsa provides a value sense to construct and to transcend, but Golding's nature is a pitiable sight for damage and damnation. It fails to synthesize and to repair the damaged and the lawlessness. This is western ethics, Simon, the intense silence and the most innocent of this children's narrative is awfully murdered under the delusion of hunting a pig, followed by brutal chanting:

Kill the beast! Cut his throat! Spill his blood! (P. 171)

Golding with a Biblical metaphor of *lord of the flies* referring to treacherous *Beelzebub* in *Bible* is a cut-head of pig and around the skull the swarm of flies humming. It speaks of the man's barbarism and bestiality. Golding with the backdrop of nature has been able to highlight the submerged essence of a man which Kālidāsa may not have been able to foresee. The green island reflects the morbid psychology of man from which he cannot escape. Further, the fire in the island, an invitation to passing-by ship for an escape is a doom's day for all. Simon dies, piggy died, and Ralph is awfully wounded. Nature is the background in Kālidāsa's *Abhijñānaśākuntalam* and Golding's *Lord of the Flies* but nature exhibit focuses two distinct cultures with opposite value system.



Brief flashes on William Golding

Born in 1911, Golding was educated in Marlborough grammar school and Brasenose College, Oxford. Before being a writer, he was an actor, a lecturer, a small-boat sailor, a musician and a school teacher. He joined the Royal Navy in 1940 and saw action against battle ships, submarine, aircrafts and took part in the pursuit of Bismark. In the success-ladder, he was awarded the booker-prize for his novel *Rites of Passage* in 1980, the Nobel prize in literature for his novel *Lord of the Flies* in 1983 and at last knighted in 1988. It is the remark of Nobel foundation about his novel that “they illuminate the human condition in the world of today. Rescued from the slush pile,” *Lord of the Flies* (1954)”, rejected by many publishers, was published in 1954 by a young editor at Faber and Faber. However, the book, translated into thirty-five languages and made into a film by Peter Brook in 1963, created a tremor all over the world. Apart from this, a series of marvellous works ensued from his pen created a ripple all over the world- *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall* (1959), *The spire* (1964), *The Scorpion God* (1971), *The Rites of Passage* (1980) and *The Paper Man* (1984). Golding was too a fellow of the Royal Society of Literature in 2008. His creativity somewhat depended on alcoholism. He is in the great tradition of story-teller. His search for truth ties with post-Darwinian attempt in fiction to substitute the faith that has been put in question. With the concept of evil and original sin, he has gone beyond the limits of orthodox Christianity. All his works contrast human potential and the reality of human achievement. All his works are often compared in spirit to the work of Conrad and in aspirations, it is equated with the poetry of T. S. Eliot.

Inspirational source to write *Lord of the Flies* (1954)

The title *Lord of the Flies* itself is an allusion to Biblical myth where the treacherous *Beelzebub* in connivance with Satan to dethrone God is supposed to be lord of the flies. However, *Lord of the Flies* is a revision of the desert island myth originating in Daniel Defoe's *Robinson Crusoe* and continued in *The Coral Island*, a novel for boys written by R. M. Ballantyne shows individuals have been able to keep their humanity intact in an uncivilised place because of their innate goodness, but Golding shows the reverse of this conventional myth. A group of boys stranded on a pacific island after the plane crash have been degenerated into savages. With a combination of fantasy and psychological realism, of innocence and evil, Golding justifies when the constraints of civilisation are removed, the essential nature and original sin of man is revealed. Ronald Carter is right to pinpoint in his *Routledge History of Literature in English*, ‘like George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World*, *Lord of the Flies* has been described as dystopia. Instead of showing an optimistic picture of a perfect world, Golding shows a pessimistic picture of an imperfect world. This novel is shaped intellectually by an intermixture of the Christian concept of original sin, a post-Darwinist and post-Wallisian pessimism and a systematic undoing of R. M. Ballantyne's plucky and resourceful boys in *The Coral Island* -the harrowing first-hand experience of the human evil is incipient in the atrocities of Second World war disillusionment” (P.). Unlike Yeats, Eliot, Joyce, he was not doing the reanimation of ancient myth, he was rather happy in overturning and superseding a variety of rationalist formulation and replacing those with unorthodox moral shapes.

Nature, Humans, and Animals: The Trio in *Lord of the Flies* and Post-War Western Disillusionment

Nature in Indian context plays a crucial role in the making of human character where it sings ‘*jīve dayā*’



(kindness toward any living organism). True oriental human values or ethics originate from the nature's hermitage. Practising celibacy is a strict injunction to tender-hearted disciples under *Guru-Śiṣya* relationship. This inheritance therefore paves the way for liberation and a finally a transcendence. However, the opposites of all the above is western approach. Golding has projected his dystopic vision in the bask of nature, where the grip of sin dominates a group of children falling from a plane crash to an uninhabited island. In the form of a boys' adventure story, *Lord of the Flies* is a moral parable, but in deeper sense, it is a war story. The desert island abounding in trees has returned to a savage state. It has proved the existence of animal in all of us, telling us about 'the darkness of human heart.' The island is the remaking of paradise with the memory of garden of Eden, where the tragedy of the little boys impersonating savages. Golding insisted upon the fable's truth:

'Man is a fallen being. He is gripped by original sin. His nature is sinful and his state perilous. I accept the theology and admit the triteness; but what is trite is true.'

Its characters like Ralph, Piggy, Simon and Jack are ideograms, rather than achieved fictive characters. The child is the basic reduction of a mature human being just as the island is the reduction of the universe. Metonym itself becomes metaphor. The children are static symbols but they are having limitless growth. The essential illness that seems to be central sign of the novel is the discovery of individuation and separateness. In the opening chapter we see a group of children thrown into being and togetherness on an island whose exploration and discovery is done as existentially as they discover each in relation to other. The discovery of the shell is the major event in the beginning of the novel. The very sound of the shell is the effort of human collaboration but the children and the birds are rather disturbed by the sound of the shell because they attribute meaning to it. For Piggy and Jack, the adult significance of the noise is a means of power matter. To aggressive Jack, it is an expression of power.

Creating fire inside the island-forest to produce smoke is to give signal for rescue, whereas Jack wants the fire for hunting and burning the pig-flesh to gratify his primordial urge, which goads him to commit crime. This image of 'fire' and 'conch' is related to the central image of 'beast' which seems to be unreal. Here, the island is juxtaposed with the beast what Simon visualises.

'As if it wasn't a good island'

Astonished at the interruption, they looked up at Simon's serious face.

'As if,' said Simon,

'The beastie, the beastie or the snake thing was real' (P. 54)

In fact, the beast is already therein themselves. The beast outside is the beast inside. The character like Jack among the children has descended into animality. Their attempt to hunt the piglet is an attitude of criminal hunter. The ritualistic murder of the pig is only a release of the beast within. Their degeneration is linked with their wearing mask which signifies separateness from the true being and a kinship with the beast. This way Jack "had liberated from the shame and self-consciousness." From now onwards he is associated with the ape which is later linked with the dead which seems to be 'something like a great ape.' The link between the ape and the essence is clear now. This is the proof of Darwinism- man inherits the symptom of ape or the monkey.

Man has dominated the nature and the animal with the surfacing of animalism in him. His intellectuality to rule the nature is the expression of bestiality in him. This is European or western ideology of nature- here is 'the beast from air', 'beast from water', 'beast burnt in fire', 'beast hunted in earth' and finally 'beast descends invisibly from sky to earth'. The *Pañcabhūta*- fire, air, water, earth, sky- that creates the man and the nature in Indian context, resonates destructively with a killing spirit in western ideology.



Jack's real counterpart is Simon, the real nature and that is why he becomes the beast. This is an exteriorization of evil or the scapegoat release for human guilt. After the violent mime dance, the role playing explodes into reality and the play becomes violent action. Simon's encounter with the *Lord of the flies* shows his grip with reality through acceptance as guilt and charity. The significance of the beast is widened to include the airman. Simon himself becomes the beast just as the hunters become the beast earlier. This is the central sign of the book which unites with other aspects of the beast. It is the beast, the herd of the beast, the offering to the beast, left by the boys whose bestiality is marked by the head on a stick. The head becomes an external sign of Simon's recognition of his own state, and that of the whole world. The individual identifies himself with all the beasts. The ritualistic death of Simon imports meaning to other ritual.

Ideological conflicts between man and man are the symbolic representation of the island. Towards the latter part, the conch that was capable of hunting them got broken with the death of piggy and the breaking of the conch were interlinked, thus paving the way for the underlying conflict between social and primitive instincts to reach climax. The rock struck piggy a glancing blow from chin to knee, the conch exploded into a thousand white fragments and ceased to exist:

Again, the skull and conch are put together (P. 206)

After the death of Simon and piggy, Ralph had been alone in the world. He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as white as ever the conch and seemed to jeer at him cynically. An ant was busy around the eye-socket, otherwise the thing was lifeless. The essence of the shell is the silence that seems to be the essence of life and all communication but the same shell is now glaring in death. The airman, Simon and piggy representing silence is now representing death. The broken shell and the skull in the island represent death. Nature is ruthless and having that sinister-shape that is represented by the shell that signified the first wonder, then fear and hatred and finally the silence of death. 'Simon's dead body moved out towards the open sea.' This way the body of piggy was gone into the sea. The blue sea with a great silence is awfully sinister. The beauty of external nature with a positively healthy encompassing of human and animal as posited by Kālidāsa has been greatly foiled by the violent face of nature that was invisible and hidden, with the simultaneous reflection of ugly face of man. This visionary difference between Kālidāsa and Golding is the polar opposite of value system between the East and the West. The angry sea is absorbing piggy's body. This proves that Golding wants to say humanisation is evil. Earlier the warm salt water of the sea bathing pool brought humanity together, with the children shouting, splashing and laughing, but later, the fantastically attractive flowers of violet and red and yellow, unkindness melted away.

The sea of Golding's *Lord of the Flies* is the beginning and the end of life. The dance of existence is enacted between great silence and its external roar. The sea is the final symbol parallel to the shell. It exhibits various emotions from wonder to acceptance but in essence, it has none of them. If Simon and Piggy represent the silence and the roar, matter and energy, the mountain and the rock, Ralph is closer to the lagoon and the stone. Among them, Jack represents the angry forest, where man along with animals is hunted. Man, nature and animals are all symmetrically diabolic. Just as the sea receives Simon, civilisation receives Ralph, who represents humanity amidst the darkness of human heart and end of innocence. After participating in the silence of angry forest and attacked by the endless pursuit of the others, Ralph stumbled on a root – the reality.

'Then he was down, rolling over and over in the warm sand, crouching with arm up to ward off, trying to cry for mercy.' (P. 228)

Ralph comes again to the semi-circle of boys, to the flame, to the smoke and then to the daylight reality of naval officer now alive. All reality dissolves like a fabric of vision. We return to reality in a different sense, with Ralph weeping for the end of innocence and missing for his friend Piggy who is now deep down in sea. The little island is caught between the silence in the sea and the cruiser, waiting to leave. Deliberately, the island is made unreal and real throughout. Finally dream dissolves into reality. The novel all the time seems to be saying that it is all a fictitious world with deliberate references to other fictions and other children. But all the time, it seems to suggest- that it is nothing but reality. Was it a vision or a dream? Is it a fiction on reality? It is the fundamental epistemological question of life that finds its aesthetic realisation (if not resolution) in *Lord of the Flies*. It can be concluded that the children's experiment on the island has had a constant counterpart in the world outside. It is a deep religious conviction about mankind's essential depravity. We are all born in sin and we will all lapse into it. The novel appeared following the drab austerity of World War II and the great trauma of Hiroshima, Nagasaki and the direct presence of the cold war. It was like lamenting the lost childhood of the world. The Victorian confidence and positivism in civilised values of English school boys as depicted in R. M. Ballantyne's *Coral Island* has been shattered in Golding's *Lord of the Flies*, proving the original sin latent in man.

Brief biographical note on Kālidāsa

Many legends are heard about Kālidāsa. The greatest illiterate on Earth, Kālidāsa was the blessed son of goddess Sarasvatī in Hindu Mythology. There are four different time periods about the birthing of Kālidāsa, stating four Kālidāsa on Earth- 1) Kālidāsa of *dharma* city of *Bhojaraj* dynasty of the 11th century. 2) Kālidāsa of Gupta dynasty of King Vikramāditya, 3) Kālidāsa of Barāhamihira period of the 6th century and finally 4) the oldest Kālidāsa of the 1st century B.C. of Mālava King Vikramāditya's nine gems. Anything but, there is only one Kālidāsa on earth, not two like various confusing and unbelievable remarks about Shakespeare and his creations. Exactly is the confusing about the birth place of Kālidāsa. Some say he is born in Baṅga; some say in Kashmir; some other say in Himachal Pradesh and some say in Patliputra and finally some say in Mālaba Pradesh. Research on his textual writings assert he was born in Ujjayinī of Madhya Pradesh of king Vikramāditya's dynasty. His three renowned plays *Malavikāgnimitram*, *Vikramarvorśīyam* and *Abhijñānaśākuntalam* give the proof of his Shaivite inclination. His writings were all based upon Purāṇas, legends, myths, *Vedas*, *Śrutis* and scriptures. The cardinal feature of his writing was the secretion of 'Rasa' that arrests the reader for an infinite period. Further, love is the elemental source to capture the reader's motivation. He was basically a seasoned *Rasa*-oriented poet. Poetry was more in him than plays, though he wrote verse plays in ornamental Sanskrit language. He excelled the world-class writers in the creation of his images and metaphors. Therefore, in the version of Prof. Lassen, he was the brightest star in the firmament of Indian poetry. About his excellence, it is very often said:

puṣpeṣu jāti puruṣeṣu viṣṇu nārīṣu rambhā nagarīṣu kāñcī |
nadīṣu gaṅgā narapeṣu rāmaḥ kāvyeṣu māghaḥ kavi kālīdāsaḥ ||

It is translated as among the flowers, Jāti; among the kingdoms, Kañcī; among the women, Rambhā; among the man, Viṣṇu; among the kings, Rāma; among the poetry, Māgha; thus, among the poets, he is the greatest. Of all his creations, *Abhijñānaśākuntalam* was the best. In this regard, a European critic remarks had he composed this single play throughout his life, he could have remained unparalleled for sheer expression of his creativity as a rarest kind.

This is the reason for which Kālidāsa has been widely read in India more than fifteen hundred years, than any other author who wrote in Sanskrit.

Sir William Jones is the first man to translate Śakuntalā in 1789. Thereafter, Kālidāsa was enthusiastically received in Europe. It has been sincerely proved that no other poet in any land has sung so happily the love between man and woman as Kālidāsa sang. His love is eventually happy though for a brief time it struggles against external obstacles. In this dramatization of love, his women appeal more strongly to modern reader than his man. Green nature is the tapestry to accentuate this humanly love. His immortal fan as a classic of world literature chiefly rests upon the three dramas, two epics, one elegiac poem, one descriptive poem.

Myth around the Text

Duṣyanta-Śakuntalā episode is sourced from an assembling of *Mahābhārata* and *Padmapurāṇa*. Where Kālidāsa's artistic talent has excelled the mythic dimension by remaking it to be pleasure centric, envisioning a message for the mankind from the trenches of the past. The story of Śakuntalā in *Ādiparva* of *Mahābhārata* contradicts the narration in *Svargakhaṇḍa* of *Padmapurāṇa*. As the story goes, the great sage Viśvāmitra was in unperturbed meditation and lord Indra tried to break his concentration by sending Menakā, the heavenly nymph. Consequently, the amorous look of Menakā created a lust in Viśvāmitra that led to the birthing of Śakuntalā, the paragon of beauty and virtue. Śakuntalā, deserted by her original mother Menakā, was protected by a Śakuna (bird) like a kind-hearted mother towards a child, raison d'être she was named. Śakuntalā, and who ultimately came to the possession of hermit Kaṇva. Śakuntalā grew up in the disciplined hermitage of Kaṇva, being nurtured in Nature's abode as a living human spirit. Once king Duṣyanta of lunar dynasty on the way of hunting a deer entered Kaṇva's hermitage and was enamoured to see the prettiest Śakuntalā. Both were united in *Gāndharva* rituals of marriage. However; the story took a twist when Duṣyanta left for his own kingdom. Śakuntalā in the meanwhile was conceived and later on discarded with her son Sarvadaman, from Duṣyanta. *Padmapurāṇa* with the suffusion of an episode of ring as a remembrance and later on the loss of the ring while Śakuntalā bathing in river Sarasvatī, was asymmetrical to the original story. Kālidāsa being somewhat closer to *Padmapurāṇa*, added with his inventiveness the curse of hermit Durvāsā to intensify the title, along with the ring gifted by Duṣyanta to Śakuntalā, is lost in *Ścītīrtha*, causing the sense of oblivion of his promise and finally story of Mārīca's *Āśrama* for repentance, followed by the fisherman's accidental catch of a fish devouring the lost- ring. The remake of the original story has brought about a new flavour from the contemporary angle, beyond the story line.

Reversing Western Values in Kālidāsa's *Abhijñānaśākuntalam*: Man, Animal, and Nature – A Paradisal Bond

Nature is the essential background in Kālidāsa's works where his great vision of life with its value system has been projected. Nature with its flora and fauna, in unison with man and animal is a lively family to support one another. Ancient Indian culture aligned with *Rṣi's* or hermits in the lap of nature- be it animate or inanimate- is a mark of permanent oriental identity. Nature is incarnated as an immortal spirit to feel that all life from plant to God is truly one. He personifies rivers, mountains and trees in such a way that they have a conscious individuality as certainly as animals or men or gods. Trees, flowers, animals, rivers, mountains are indeed individual with human sensibilities. This is an intuitive conviction of a higher truth.

Shakespeare for all his magical insight is simply a poet of the human heart, but Kālidāsa is both a poet of nature as well as the poet of human heart. This is the limitation between Europe and India. What Kālidāsa understood in the 5th century, Europe did not learn until the 19th, even now comprehended imperfectly. This world was not made only for men only. The totality is an inclusive view of all. So, men reached his full structure only when he realised the dignity and worth of life that is not human. Thus, Kālidāsa seized this truth as a magnificent tribute to his intellectual power, a quality quite as necessary to great classics as a perfection of literary form. For this, Kālidāsa is not ranked with Anacreon, Horace and Shelly, but with Sophocles, Virgil and Milton. Shakespeare and Wordsworth will turn pale in comparison the way his rich and glowing imagination expressed itself in excelling metaphor. Man, nature, animals in a triangle in his works intimately reflected a permanent sustainability and breathed a vision for integration, not for disintegration. This *Abhijñānaśākuntalam* is a projection of perfect oriental ideology that makes a man, not mars a man. All the major works of Kālidāsa like *Ṛtusamhāram*, *Raghuvamśam*, *Kumārsambhava*, *Abhijñānaśākuntalam*, *Vikramorvarśīyam* etc. emanate from the nature's environment. The personified nature as life incarnate has been possible to unite both man and animal. In the context of *Abhijñānaśākuntalam*, Rājā Duśyanta of Hastināpura belonging to Lunar dynasty, charioting fast to hunt an innocent musk deer, entered *Kaṇva's Āśrama* where the dreadful deer to save its life sheltered there. King's passion to shot arrow like a bolt from the blue upon a flowery-soft animal has been quickly neutralised with a tone of prayer and divine wish which was a protest from the *Āśrama* dwellers not to kill the deer. God will bless him a son of heavenly virtues to become the whole circle of village. This is Indian or oriental human values "Jibe Daya" (kindness towards any living being). Thus, *Āśrama* dweller says,

bho bho rājan!

Āśramamṛgo 'yam na hantavya, na haantavya (P. 112)

Translated as:

[Oh king, it is the deer of the hermitage. It should not be killed; it should not be killed.]

Hermit's intervention to save the animal, not to kill the animal like Goldings hunters' chant- 'kill the pig, cut her throat, spill her blood, bash her in', is the motto of oriental culture of forgiveness. It comes out of the natural tie of man and animal like Upaniṣadic injunction:

sarvebhavantu sukhinah sarvesantu nirāmayāḥ /

sarve bhadraṇi paśyantū mā kaścidduḥ khabhāgbhaveta //

Secondly, his accidental meeting with Śakuntalā, a girl with a matchless beauty on earth, and more surprising a woman in *Āśrama*, a saintly environment, is tenderly watering the plants like a mother nurturing her children. This attitude of a woman doting nature as one of her intimates and the proportionate due from nature is a typical man-nature organic involvement and interdependence. Śakuntalā feels sisterly to nurture the plant. Love of nature is inducing the sacred love in man and woman to be in unison forever. Duśyanta is not only enamoured by her beauty but also grievously shocked to see an innocent woman being tortured by the hermits. Thus, the love-sick king says if the hermit Kaṇva will be trying to achieve the fruits of Tapasyā by cutting the hard *Śamī tree* by this soft petalled lotus-flowery body of Śakuntalā, he is really insensible. Nature is here equally conducive for the creation of love between man and woman that becomes an inevitable destiny. Nature that nurtures equally creates the love and sympathy in an intricate bonding between man-woman and man-animal. Thus, Kālidāsa's Śakuntalā of Kaṇva's *Āśrama* is born and brought up in nature with the gradual

embellishment of beauty akin to her maturity, sufficient enough to intoxicate a young. Thus, passionately attached Duṣyanta says:

adharaḥ kisalayarāgaḥ komalaviṭapānukāriṇau bāhū /
kusumamiva lobhanīyaṃ yauvanamaṅgeṣu sannaddham // (P.132)

Translated as:

[Lower lip has the redness of young sprout, her arm imitates tender twigs, and youth attractive like a blossom pervades all her limits]

The beauty of woman reciprocates with all the links of a tree. Man, and the inert nature are organically embedded. If the creeper becomes a lady, the mango tree is the man who is wedded in their entanglement. Nature itself has a voice, a shape like either a man or woman that is no different from the real man and woman in the eyes of Kālidāsa.

Thirdly, this nature returns her due towards man or woman who is really attached or involved as a care-taker. Love that is passionately grown up between Duṣyanta and Śakuntalā has its fruit in turning Śakuntalā pregnant. She now prepares to leave the nature's abode at Kaṇva's *Āśrama* where the trees, birds, animals and other beneficiaries show the deep sense of repentance. At her departure from Kaṇva's home to Duṣyanta, peacocks have stopped dancing; deer have left taking leaves, forest nymphs have showered flowers. This is because Śakuntalā does not eat anything unless she feeds water to the plants. In Indian context, the inert nature and the lively man as one and inseparable, where the all-pervasive *Brahma* carries the being.

Nature too repairs and shapes the man who is grown, sheltered and nurtured in the hinterland of forest. Śakuntalā demands her rights as a lawful wife at Duṣyanta's palace, accompanied by her father and other well-wishers, but unfortunately the loss of her gifted ring fails to bring cognition in Duṣyanta, for which she further takes shelter at Mārīca *Āśrama* of *Hemakūṭa Mountain*. In the version of German philosopher W. V. Goethe 'she is the ripe fruit of summer or spring's *Nava Mañjarī* who combines in her both heaven and earth'.

Śakuntalā is staunchly a husband-dedicated woman and a model of oriental charity. After being separated from Duṣyanta, she spent a six-year's complete abstinence as a lone woman in Mārīca *Āśrama*'s abode to undergo a period of depression, suffering for having a robust sustenance against emotional shocks. Here, she is a despondent woman, away from the blemishes of an erring husband for metaphysical elevation. Here at last, nature, human beings and animals are in one line of reunion and pleasures. Duṣyanta, returning from heaven after his support to Indra fighting against the demons, enters Mārīca *Āśrama* repining about Śakuntalā and is awfully shocked to find a child named Sarvadaman who is his real son, playing with a lion. His sense of cognition returns where Śakuntalā, Duṣyanta and child are in one line of happiest reunion.

Conclusion:

Golding's configuration of Biblical metaphor *Lord of the Flies* is converted to a dystopic fiction in European world in the 20th century literature after many years' gap from Kālidāsa's *Abhijñānaśākuntalam* in India, where nature in a vehemently contrasting attitude is dramatized from the same mythical angle to showcase western and oriental culture in fusion with nature and animals, where the men having active involvement to demarcate the line of differences. It might be awfully confounding to compare Kālidāsa with William Golding, but a minute viscera of critical analysis has forcefully yoked the two matchless geniuses of the different hemispheres. However, the sparks of Nature reveal the fact and invites further



research to go beyond the lines' surface to unfold the magical splendour -one is a verse *drama* in Sanskrit, another is a fiction with a readable children's language with multiple evocative.

Works cited:

1. Ballantyne, R.M. *The Coral Island*. Thomas Nelson and Sons, 1884.
2. Bloom, Harold. *Bloom's Modern Critical Interpretations: Lord of the Flies*. Infobase Publishing, 2008.
3. Carter, Ronald. *Routledge History of English Literature*. Routledge, 2001.
4. Defoe, Daniel. *The Adventure of Robinson Crusoe*. William Taylor, 1719.
5. Golding, William. *Lord of the Flies*. Faber and Faber, 1954.
6. Kale, M.R. *The AbhigyanaŚakuntalām*. Motilal Banarasi Das, 1898.
7. Mohapatra, Gopinath Das. *AbhigyanaŚakuntalām*. Nalanda publisher, 2001.
8. Satapathy, Harekrushna and Sarada Samanta Ray. *AbhigyanaŚakuntalām*. Kitab Mahal, 2001.
9. Singh, Amal Dhari, *Kālidāsa: A Critic*. Bharatiya Bidyaprakasan, 1976.
10. Stevenson, R.L. *The Coral Island*. Thomas Nelson and sons, 1884.