

CHAPTER IV

William Wordsworth and Laxmi Prasad Devkota:

A Comparison and Contrast.

Nature has influenced almost all the poets of all the languages of all ages; but the attitudes of the poets towards Nature and their treatment of it have differed from age to age. For instance, there were vast differences in the outlook and the style of the poets in the Age of Reason, and those of the Romantic Movement. The distinct differences have already been pointed out while defining Romanticism in the third chapter; however, the following excerpt will make the theories of the poets of the two periods clearer:

For the old rationalistic, predominantly Cartesian conception of nature as a machine, which had been set in motion at the creation of the Universe and henceforth continued to work automatically according to certain pre-ordained, immutable laws, was rejected in favour of a dynamic organic view. The former static picture of a mechanistic, dead nature was replaced by the revelation of an ever changing, growing nature, a creature with a life and soul of its own¹.

1 Lilian R Furst, Romanticism in Perspective (New York: Macmillan, 1969), p. 84.

The Romantics saw nature in the new perspective; but the new conception of nature was not started by the Romanticists alone. It had its roots in the ideas of thinkers such as Rousseau and Goethe. They had already written much from this point of view in the later half of the eighteenth century. As Romanticists both William Wordsworth and Laxmi Prasad Devkota held the view that nature is a living thing, and, as such, is ever changing and growing. Devkota, in the following words, confessed that he had adopted this view from Wordsworth:

वर्षस्वर्थ कीवको भनाइमा प्रकृतिमा आत्मा छ र त्यो आत्माले
मानिसतर्फ समानुभूति दर्शाएर निजी सुन्दर सिर्जना द्वारा
आफ्नो शान्त, सङ्गीत मिठास र आनन्दतर्फ अशान्त दुःखित
मानव-आत्मालाई आकर्षण गर्न खोज्दछिन र सम्बन्ध
बोद्धिछिन् । यस दार्शनिक भनाइमा प्रशस्त सत्य
हामीहरू अनुभव गर्न सक्छौं ।

(According to Wordsworth, nature has soul, and that soul, showing sympathy towards man by her lovely creations, tries to attract the restless and suffering human soul to her calm and musical sweetness and pleasure. In this philosophical expression, we can perceive much truth.)¹

1 दाहिमको खनेर 'Near the Pomegranate Tree' (Kathmandu: Sajha Prakashan, (2039 V.S.), p. 137.

As has already been pointed out, William Wordsworth and Devkota were the pioneers of the Romantic Movements in their respective countries. Together with other Romantic tendencies, their ideas about nature were similar to a large extent. In this chapter, therefore, they will be compared and contrasted as nature poets.

The biographical modes of a poet, particularly those of a Romantic, have a direct bearing on the poetry he writes. This is also true of Wordsworth. It will not, therefore, be irrelevant to give a brief note on his life history.

William Wordsworth was born in Cockermouth, Cumberland, in the Lake District of north-western England in 1770. The region has a large number of mountain peaks, about which lie many lovely tarns and mountain lakes. Here he developed the love of nature which sustained him throughout his life.

Wordsworth was the second child of the family, and had two brothers John and Christopher, and one sister, Dorothy, who became his closer companion during his life. At eight his mother died. Orphaned at such a tender age, he was very much distressed. He was admitted to Hawkshead Grammar School. He remained there until his eighteenth year. In 1783 his father also died. The financial condition of the family was not good enough for meeting the expenses of the children's university education. His maternal uncle, however, helped him prosecute his studies at St. John's College, Cambridge. He did not display any interest

in the study of mathematics and theology, the two major disciplines at the College. Instead, he was interested in English, Latin, and Italian.

In 1790 Wordsworth was on a walking tour on the Continent with Robert Jones, his friend at the College. They visited France, Switzerland, and Italy. He came to know of the political events in France during his tour. He was fascinated by the high ideals of the French Revolution. The experiences he had on the continent are expressed in 'Descriptive Sketches', which was dedicated to Robert Jones.

In 1791, after completing his studies at the College, Wordsworth went to France, apparently to learn French. This time he saw the manifestations of the Revolution more closely. There he met Michel Beaupuy, and became his fast friend. With his help he established his association with the moderate Girondists there. He met a young lady, Annette Vallon; and their friendship matured into love. She later bore him a daughter, though they never married. The intense feelings experienced by the poet during that time are expressed in his poems, particularly in 'Vandracour and Julia'. Unfortunately, his uncle did not like his association with the revolutionaries and his licentious behaviour there. He, therefore, cut off his allowance. This is why he was forced to return to England.

* This unhappy incident resulted in his intense distress. Though deeply concerned about him, his relatives were not helpful

to him in building his future career for he was indulging in revolutionary activities. Moreover, he supported France when war broke out between England and that country. Consequently, he established an association with the radicals in England. He, together with them, was under the influence of William Godwin. The restless feeling of the poet during this critical period is expressed in his poems, such as 'Guilt and Sorrow' and 'The Borderers'.

In 1795 his friends helped him financially; and he moved to Racedown with his sister, Dorothy. Here he decided to spend his life in his devotion to poetry. He was acquainted with Coleridge. Their friendship proved to be very fruitful for the development of Romantic poetry. Their joint venture, Lyrical Ballads, was published in 1798. Its second edition, with the Preface by Wordsworth, was published in 1800. This is a landmark in the history of English poetry.

In September, 1798, Coleridge and the Wordsworths went to Germany; but they did not stay together there. They did not even meet in that country during their stay. The Wordsworths stayed at a place called Goslar, where they suffered from biting cold. The poet longed to return to his mother-land. His nostalgia is expressed in a number of poems, including the 'Lucy Poems'. On his return from Germany the poet rented a cottage, which he named 'Dove Cottage', at Grasmere Lake. He spent the rest of his life there. Coleridge lived thirteen miles away from this place.

Their renewed friendship made him very happy. In 1802 he married Mary Hutchinson, whom he had known since childhood. It is interesting to note that Coleridge's wedding gift was 'Dejection, an Ode'. After his marriage he was interested in a long poem later called 'The Prelude'. His plan was that it would serve as an introduction to a projected long poem in three parts. Later the first part was published with the title 'The Recluse', and the second one as 'The Excursion'. The third part has never been published. These philosophical poems were published after his death in 1850.

There was a rather long gap of about sixty years between the lives of Wordsworth and Laxmi Prasad Devkota. Devkota was, therefore, acquainted with him only through his compositions. The prominent British poets and authors, including the Romantic poets, were prescribed both at school and college levels in Nepal, where Devkota began his academic life. As already referred to in the introductory chapter, we have it on the testimony of Devkota himself - that he was very much interested in English literature in general and the Romantic literature in particular. Among the poets, Wordsworth was his favourite. He, therefore, displayed a distinct taste for his works, and Nepalized 'Lucy Gray' into the poem called चारु 'Cārū, the daughter of a Nepalese farmer'. More than that, his reminiscences, his conversations with his acquaintances, and, particularly his संग्रह 'a collection of Devkota's essays' profusely

established that he was very much inspired, while he was a student, by Wordsworth¹. Incidentally, both of them had also had similar experiences in their early lives.

Wordsworth, who had the longest life among the major British Romanticists, had varied experiences of nature. As has already been mentioned earlier, the first experiences began right from his childhood. In 'The Prelude' or 'Growth of the Poet's Mind', which is a spiritual autobiography of the poet, he describes how much he was inspired by the open green fields, the soft breeze, the hills, the rivers, the shady places beneath the trees in the countryside of northern England, which is noted for impressive scenery, lovely lakes, beautiful water-falls, awe-inspiring mountains, picturesque castles, churches, and ruins². He was left free to go to these places with his sister, Dorothy, during the long school vacations. Moreover, his walking tour with his friend Robert Jones later gave a wider experience of nature to the young poet. Thus, he came to know the varied manifestations of nature not only in his own country but also on the Continent in his formative period as a poet. Gradually, he developed a philosophy relating nature to man. That is known as the nature philosophy of Wordsworth.

1 David Rubin, The Poetry of Laxmi Prasad Devkota (New York: Columbia University Press, 1930), p. 30.

2 G. Cronin, Jr. and F.K. Barasch, The Romantic Poets (New York: Monarch Press, 1966), pp. 70-1.

Laxmi Prasad Devkota was born in Kathmandu, the capital city of a Himalayan Kingdom, famous for green fields, water-falls, shady groves, hills, snow-capped mountains, singing and torrential rivers, and forests. The geographical environment in which Devkota passed his childhood was more or less the same as that of Wordsworth. Like Wordsworth and Dorothy, Devkota would play with his brothers in the garden of his father's house, and would delight in climbing the pomegranate trees in it¹. As he grew up, he would make frequent visits to Bankali, the lovely forest near the temple of Lord Siva (Pashupati) in Kathmandu. "वनकाली उन्को लागि (देवकोटा) मन्तेश्वरी स्कुल बन्यो", i.e. 'For him [Devkota] Bankali became a pre-primary school'. Commenting on Devkota's life Chiranjibi Datta said, "उनी (देवकोटा) प्रकृतिसँग खेल्थे, नाच्थे, र वार्ता गर्थे, 'He [Devkota] would play, dance, and talk to nature'. Thus, he got his first education in nature. When he grew up, he displayed a distinct taste for visiting the lonely outskirts of the

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- 1 L.P. Devkota, देवकोटाको रुखनेर 'Near the Pomegranate tree', op. cit., p. 137.
 - 2 Goma "प्रकृति पुजारी देवकोटा" 'Devkota, the Nature Worshipper' RR, 11(2), Sept., 1979, p. 55.
 - 3 "महाकवि देवकोटा काव्यपुरुष" 'Devkota as a Poet' in नेपाली काव्यहरूमा समीक्षा 'Criticism on Nepalese Poems' (Kathmandu: Ratna Pustak Bhandar 2030 V.S.), p. 57.

Kathmandu Valley. He referred to such visits in his essays published collectively as लक्ष्मी निबन्ध संग्रह 'Lakshmi Essay collection':

म हृद्दे रानीबनमा पुगेछु । टोपी फुकाएर शीतल हावाको
स्पर्श आनन्द मानेर बसे । नजीकमा खोला कलकल गर्दै चल्लेछ्यो ।
प्रकृतिमा म त्यस्तै तानो कुञ्जमा बास गर्दथे
मेरो रानीबन होरियो र रमाइला थियो, म त्यसैलाई रोजेर
गुण बनाएर बसेको थिएँ । मलाई तिनै आकाशमा उड्न मन लाग्दथ्यो
जहाँ त्यस वरी उषासँग दिन-दिनका सुनौला रहस्य सोध्न
जान्थी ।

§ "सुटी वरीको घिरोबिरो" पृ २९६-९८

'I walked to Raniban; and feeling the cool breeze and taking off my cap I sat down near a murmuring rivulet — Raniban was green, I had chosen the same [the same kind of locale in Kathmandu] to make a nest for my children. [like a bird] I would fly in the sky, to which a bird flies daily to ask its golden mysteries of the Dawn.' Devkota derived heavenly pleasure from the mountains. He felt that they were talking to him, mysteriously. He expressed his experience in the words':

मलाई सुन झुल्लिक्ने चुलीहरूमा यात्री हुँदा स्वर्गको खोजमा
हिँडे जस्तो लाग्छ । नेपाली शिखरहरू अनौठो भाषणले बोल्दैरहेका
छन् ।

§ "गौरी शंकर यात्रा", पृ १५४ §

'When I walked on the mountain tops, which became golden by the rays of the Sun, I thought that I was in search of Heaven. The Nepalese mountain-tops were speaking mysteriously. He, like Wordsworth, finds a new significance in the work of the common man. Devkota glorifies the sweat of the farmer, and desires to sow seeds in the field of imagination far from the madding crowd':

उता हेर ! कोदाणी माच्यरको ! म जान्दछु फलाम किन सृष्टि भयो !
यो पथमा शान्तिका सुनबाला फल्लेउन्, कोदाणी - दर्शन
झुप्रोमा सुत्दछ, ऊ भन्छ ! "वाहनाको कमीनै महत्व हो !" ऊ कोदाणी-
सँग सभ्यता शुरू भयो ! ऊ भन्छ ! आनन्दको निद्रा बेदाग अन्तःकरण र
कामको सच्चाइमा छ ! मेरो दिलमा ज्यापू सुखी हुन्छन्, भादगाउँ
टोपी माटाको सरदारको मुकुट हो । म कतातिर ?- साँघु कि
सुन्दरीजनैर ?- झोपडी बनाएर कल्पनामा खेती गर्न चाहन्छु !
हृदय वस्ते होध तर सब अरु शिक्षा भुलौं, मेरो आदर्श छ !

॥ "मसानाको बोटे" के हेर्छ ?" पृ. ५२ ॥

'Look there! The spade is raised to dig ! I know why iron was created! In that life the golden-crops grow; the spade-philosopher sleeps in a hut. He says: 'Greatness lies in reducing want! ' 'Civilization began with the spade! He says! 'Peaceful sleep comes from a spotless heart and faithfulness in the job! In my heart the Jyapus [Newar

farmers in Nepal] are happy. The Bhadgaunle-cap [The national cap made in Bhaktapur] is the crown of the master of the soil. Where should I go? Sankhu or Sundarijal [both peaceful and lonely places in the Kathmandu valley]. I want to build a hut there and cultivate the field of imagination. Let my heart feel always like this. I want to forget all my education. This is my ideal'.

There are several references like these in the poet's essays to a desire of his which led him to the peaceful and lonely places where he used to spend his time. All of the excerpts quoted above show the same tendency to go to nature for enjoyment that Wordsworth expresses in The Prelude (Eks I and II). Those experiences of nature played a major role in shaping the poetic career of Devkota; and this was also true of Wordsworth.

It is a common belief that the mind of Wordsworth passed through four distinct stages before he had completed his journey to experiencing nature - the initial weariness or dejection, the evocation of a picture in the mind's eye, the emotional response to the picture, and the transcendence into a state of calm respectively¹. The Prelude and Tintern Abbey are regarded as the background for studying Wordsworth as a nature poet. In these poems he explains how his love for nature developed with

1 J.A. Averill, 'Suffering and Calm in Wordsworth's Early Poetry', PMLA, LXXXI(II), March 1976, p. 30.

his age. In the first stage, in his childhood, he was attracted by the outward appearance of nature. He did not know then the inward form of it:

How Nature by extrinsic passion first
Peopled my mind with beauteous forms or grand
And made me love them¹

The Prelude (I), 545-47

In this stage his love for Nature was purely sensuous. His senses were aroused by different forms of Nature:

I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite
A feeling and a love,
That had no need of a remoter charm²

'Tintern Abbey'
75-81

It is obvious that the mind, as described in these excerpts, is very active. It is said that Wordsworth was first influenced by

1 Thomas Hutchison Ed., Wordsworth: Poetical Works (Great Britain: OUP, 1981), p. 501.

2 Ibid., p. 163.

the materialistic philosophy of Locke and Hartley, who treated the universe as dead. He, gradually deviated from them and he held Nature in terms of growth and organic life. In the second stage his nature philosophy starts recognizing it as a living thing. 'Nature was, therefore, envisaged no longer as a passive object, but as an animate being; animals, trees, plants, even stones and stars, are as much active inhabitants of the universe as man himself'¹. This is true of both Wordsworth and Devkota. The following quotation is from 'The Prelude':

To every natural form, rock, fruit, or flower,
Even the loose stones that cover the highway
I gave a moral life

III. 126-8

It will not be out of place to quote Devkota's poems with the same idea. The following stanza from Devkota's नेपाली शाकुन्तल महाकाव्य 'Nepalese Sakuntal Epic' also implants life in such things:

निर्जीवै तैव तटनेर शिला सलकक ।
जो हुन्छ चारु लहरी जलको झलकक ॥
त्यो गर्भ भाषण मनोहर कल्कलाई ।
आनन्दको मुटुसितै लय नै मिलाई ॥

॥ सर्ग ७ : २१ ॥

1 Italian R Furst, op. cit., p. 84.

'The smooth stone on the bank is not lifeless. [It is] made beautiful by the glance of the wave. [The rivulet] lectures by murmuring sound like the happy heart's rhythmic measures'.

Both the poets identified the various forms of Nature as living things. One distinct contrast is obvious - Wordsworth has given 'a moral life' even to a stone. His didactic tone is discernible; but in Devkota, the stone helps the rivulet sing like the beating of a human heart - he is an aesthete, whereas Wordsworth is a moralist. This difference in their attitudes to Nature will be detailed later.

Wordsworth was influenced by Plato in his mystic belief. 'The divine origin of the soul, its pre-existence, its fall into corporality, its judgement after death, its expiatory wanderings through the bodies of animals or men according to its character, its final redemption from the cycle of rebirth and its return to God ...'¹ is the mystic philosophy of Plato. The same view about the immortality of soul is also found in Upanishedic philosophy.

In the third stage of his nature philosophy Wordsworth believed in a pre-arranged harmony between Nature and the human

1 S. Radhakrishnan, Eastern Religions and Western Thought (Delhi: O.U.P. 1982), p. 149.

mind. This is the influence of Platonism 'The renewed love of Nature brought Wordsworth also to a love of man man and nature became co-equal and co-existent in the scheme of creation ... Wordsworth thus became a poet of man and Nature, depressing man to the level of Nature and raising Nature to the level of man'¹. As Nature is raised to the level of man, he, gradually, associated quasi-religious ideas with it. He himself perceived it, and called himself a 'Worshipper of Nature'. He expressed his opinion that Nature should be looked at with a moral eye. He also said that only Nature would be the guide to human beings:

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good
Than all the sages can².

'The Tables Turned' (21-4).

Laxmi Prasad Devkota also believes that Nature is the teacher, and can guide human beings. Describing the peaceful hermitage at the bank of Mālinī he says - in Nepali Śākuntal Mahākāvya,

1 B.P. Bagchi, Pages from the History of Literature, 4th ed. (Agra: Bhargav Education Publisher, 1948), p. 159.

2 Thomas Hulchinson, Wordsworth: Poetical Works, op. cit., p. 377.

प्रथम घर कलाको व्यासको पाठशाला ।
प्रथम मूल यही हो आर्यद्वारको उज्याला ॥
कुसुमहरू यहाँ छन् वेदका पत्र तुल्य ।
सृजन प्रलयका छन् चित्र राम्रा अमूल्य ॥

॥ सर्ग २ : ८ ॥

'The Cottage of Vyas is the first school of art,
It is the first current of the Aryan heart.
The flowers are the pages of the Vedas
They are the pictures of creation and annihilation'.

The Wordsworthian vernal wood teaches man both evil and good,
whereas that of Devkota teaches him the story of creation and
annihilation. In Wordsworth Nature is a better teacher than all
the sages, whereas in Devkota it is the same as the Vedas. There
is a similarity of ideas.

In the fourth stage, Wordsworth's belief in Nature was
fully spiritualized or mystic. He perceived God in every mani-
festation of Nature. He realized that the power of God is implicit
in it. In fact, in that stage there was no difference between
Nature and God for him. He went to find out God in nature, and
he found himself absorbed in it. He whole-heartedly believed that
all the manifestations of Nature express the existence of God.
All the objects of the universe have the same soul. For Wordsworth,
therefore, everything in the universe represents God. This is his
pantheism:

And I have felt

A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
All the blue sky, and in the mind of man;
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things¹.

[Tintern Abbey 93-102]

Thus, Wordsworth realized 'a presence' in all thinking things, and in 'all objects of all thought'. It was his sublime stage of nature perception.

Devkota also perceived the presence of God in all objects of the universe. Poor men, the birds, the dew-drops, the flowers, or even a seed were the different forms of God for him. In the poem entitled "यात्री" 'The Pilgrim' God is perceived in a cry of suffering:

बोद्धु झवर मानितहरूको

पीडा दुःखको गानामा २

1 Thomas Hutchinsen, Wordsworth: Poetical Works, op. cit., p. 164.

2 दिव्यारी
p. 18. 'Beggar' (Kathmandu: Sajha Publication, 2026 V.S.),

'God speaks in the song

Of the pain and suffering of human beings'

मुनामदन , 'Munā and Madan' abounds in the same idea about the presence of Supreme Being in all objects. For instance, Madan suffered from cholera, and was deserted by his friends. He was taken by Cyañwa, the Buddhist hill-man, to his home. He recovered fully. In the early morning, in the light of the sun, he perceived every thing as God:

रङ्ग-हा पत्र प्रकृतमेवी उल्टिन्नु रसिता
झवरको ज्योति टल्कन्त्यो त्यही शीतका वानामा
क्या बोल्थ्यो झवर झिन्बाट रङ्गीन मानामा ।
फूलको बोट उठेको हेरी मान्छेको पाउथ्यो न्यान
झिर वात्सा तटु भे आत्मा भोग्दथ्यो क्या निर्वाण
तामाको जीवन प्रकृत बीषमा बनेही मुटुमा
बुधको टले डिलेको थियो निर्वाण - पयमा। पृ-22

'Nature unfolds the fine-coloured leaves

The Flame shines in the dew-drops;

How sweet God sings varied songs from the hill;

Man gets enlightenment from the flowering plant

Smell-intoxicating soul is liberated from existence.

The life of the Lama [Cyañwa] in the forest-heart is

Fitting on the way to liberation by the flame of Buddha'.

1 मुना-मदन, 'Munā and Madan' (Kathmandu: Sajha Publication, 2038 V.S.).

He also realized God in a tree implicitly present in a seed:

चौटा बीज थियो थियो रुख त्यहीँ अव्यक्त आकारमा,
लाखौ पात वनोट सुन्दरथिए त्यो बीजमा टम्मने ।
फेल्थो क्षत्र मिगेर बुझ हरियो, यो रूप, यो रङ्गमा
आँसुको विपना, छ भोँसि सपना, ज्वाना त्यहाँ देख्छे ॥

॥ बुझ : < ॥

'A tree in a seed in an unmanifested form,
Thousands of beautiful leaves nicely fitted in,
Getting soil grows into a tree with form and colour,
To-day waking, to-morrow dreaming Flame plays here'.

Thus, Devkota perceived Nature on the same lines as Wordsworth in the development of his nature philosophy through different stages. In fact, both of them saw nature in the same way. In his sublime stage of nature perception, Wordsworth thought that there was no betrayal in Nature to the firm believer in her. According to Jeffrey Tillotson, Wordsworth's nature philosophy appeared in these lines:

Nature never did betray
The heart that loved her²

Wordsworth, addressing Dorothy, believed that they would never be betrayed by Nature in future.

1 भिखारी 'Beggars', op.cit., p. 29.

2 'Wordsworth' in SR, LXXII(II), Spring, 1966, p. 422.

Devkota expressed the same idea. For instance, Śakuntalā was born to Bisvāmītra by Menakā. The sage realized that Menakā had seduced him at the instance of Indra. He left her with the child and went for penance again. Menakā had to go to Heaven. Therefore she had to leave the child in the forest, when she said:

धोका हुन्न यहाँ कै प्रकृतिमा हे दिव्यताको शिशु ।
बुझनेलाई विरादरी तरु लता कञ्जो पछी पशु ॥
मिच्छेता त्यो मह जो अनेक कुसुमी मौरीपरी हाँदछन्
जो मीठो मृदुभाव खोजहरूका मौनीहरू जान्दछन् ॥¹

॥ सर्ग ५ : ३१ ॥

'There is no betrayal in nature, O Celestial child !
To the understanding ones the tree, the vine, the birds
songs, the animals are neighbours,
You will get honey [for food] collected by bee-nymphs
The ascetics know it, the sweet ideas of research'.

Śakuntalā will grow mentally and physically in the forest. Nature will nurse her. The same idea is expressed by Wordsworth to his sister:

'tis her privilege,
Through all the years of our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts²,

Tintern Abbey; 12-23

1 नैपत-वि. शाकुन्तल-महाकाव्य (Nepalese Śakuntal Epic), op. cit.,

2 Thomas Hutchinson, Wordsworth: Poetical Works, op. cit., p. 165.

After what has been said above about Wordsworth and Devkota, it will not be out of place to say a few words on how the latter was criticized when the critics saw some similarities between his poetry and that of the British Romantic poets, particularly that of Wordsworth. When Laxmi Prasad Devkota published his poems during 1935-1945, he was criticized for the influence of the British Romantic poets in general and of Wordsworth in particular. The criticized poems were reprinted and published in भारती 'Beggar'. As has already been mentioned in chapter two the first criticism entitled "अंग्रेजी साहित्यको प्रभाव" 'The Influence of English' was written by Ram Krishna Sharma from Darjeeling¹. Sharma pointed out the influence of English on three prominent Nepalese authors - Dharanidhar Koirala, Bala Krishna Shamsheer and Laxmi Prasad Devkota. Since its publication, the article had aroused a new consciousness in the readers of Nepalese literature about 'influence'. Subsequently, many other critics, writers, and literary historians have written articles and shown parallelisms between Wordsworth and Devkota. To bring all those criticisms to light is not possible, nor is it within the scope of the limited project our thesis. The common features of those critiques is that situational and thematic parallelisms have been established; they are very general. The most interesting common point in all these writings is that the writers saw

1 सप्त सारदीया (Sapta Saradiya, rept) (Kathmandu: Sajha Published, 2055 V.S.), pp. 1-5.

similarity between 'Lucy Gray' and "वर्ण" 'Cāru, the daughter of a Nepalese farmer'. It has already been made clear in chapter two that Devkota, in his rejoinder to Sharma's criticism, had already said that 'Cāru' was a Nepali version of Lucy Gray¹. After that there should have been no point in comparing the two poems from the point of view of 'influence'. It should be noticed that Devkota in his rejoinder strongly defended the unconscious-influence.

As stated earlier, a poet or an artist cannot be said to have been influenced only by looking at the external data, such as theme, situation and character. The comparisons that have been made above in this chapter in relation to Devkota's influence from Wordsworth were also somewhat external. The external factors, though helpful in detecting the influence to some extent, are not sufficient to throw light on its totality. In fact, two different writers who have the same tendency, writing in similar social contexts on the same theme, without any causal relationship, may create works, which look similar externally. This is particularly true of the long narrative poems. 'A comparison of the matrical romances — reveals similar features of a new literary genre and, at the same time, of a specific cultural epoch which are quite independent of any direct "influence" or "borrowing"². It should be noted that influence in its genuine

1 "अंग्रेजी साहित्यको प्रभाव" 'The Influence of English', 3, 8 (2), Jestha, 1999 V.S., pp. 184-88.

2 G. Hermenen, Influence in Art and Literature, (N.J.: Princeton Uni. Pre. 1975), p. 54.

nature is associated with a particular aspect, such as technique, style, expression, symbolism, etc¹. To comparing a work by one poet with that of another has, therefore, to overcome several complexities. It will not be out of place to throw some light on them.

Comparative study and influence study are inter-related. The 'French school of comparative literature' emphasized the factual aspects of the works to be compared. The central pre-occupation of Comparative Literature, according to this view, is the study of 'rapports de fait', that is, of demonstrable influence which cuts across the boundaries of national literatures. 'The notion of influence as the expression of direct causal relationships is for Garre, as for the great majority of his predecessors and followers, at the very core of Comparative Literature'². This method was regarded as empirical and a new approach based on aesthetic values was developed by scholars who are collectively termed 'the American School'. This school thinks that the demonstrable influence and the cause and effect relationship are not sufficient for comparing literatures. 'Fundamental to an aesthetic approach is a rejection of any view of literature which reduces the work of art to the status of a document or

1 Ibid., p. 7.

2 Ibid.

fact'¹. Comparing literary works as a 'report study' without any consideration of aesthetic value, was strongly opposed by scholars such as Rene Wellek on the ground that it is against 'a meaningful understanding of the nature of literature itself'². Rene Wellek thought that the tendency to dissociate aesthetics from the name of Comparative Literature by the factual comparatists was a grave challenge to Literature - 'The whole enterprise of aesthetics and art is being challenged to-day; the distinction between the good, the true, the beautiful, and the useful known to the Greeks but most clearly elaborated by Kant, the whole concept of art as one of the activities of man, as the subject matter of our discipline, is on trial'³. The 'French school' was also criticized by scholars like Harry Levin, Ihab Hassan and Claudio Guillen. Hassan and Guillen treated the comparative study on the background of T.S. Eliot's 'Tradition and the Individual Talent'. Both of them defined tradition in Eliot's terms⁴. Eliot had said 'Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves the historical sense, which we may call nearly indispensable to any one who would continue to be a poet beyond his

1 H.M. Block, 'The Concept of Influence in Comparative Literature', JJCL, No. 7, 1958, p. 32.

2 Ibid.

3 Discrimination: Further Concept of Criticism, (Delhi: Vikas Publication, 1969), p. 48.

4 H.M. Block, op. cit., p. 34.

twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence ...'¹. But Guillen differs in his derivation of tradition to some extent. According to him it derives 'not from the activity of the writer, but from the experience of the reader confronted with the work of art'².

A reconciliation, however, between the two opposing views is suggested by newer writers. According to their views, comparative study should be taken not as an end in itself, but as a means, so that influences can be treated as the 'operative forces which shape and direct the art'³ of the recipient author. Then the method of Comparative Literature could only be used as a means, as a tool to create new insight into historicity as well as aesthetics. 'The character of studies of influence must be changed so as to provide direct insight into both the individuality and the interrelatedness of literary works'⁴.

With this brief survey of the methodology of Comparative Literature in mind two poems of William Wordsworth and Devkota will be compared in the subsequent section. The comparisons made above between the two poets serve as the background for the one

1 T.S. Eliot: Selected Prose, John Hayward ed. (Great Britain: Penguin Books, 1955), p. 23.

2 H.M. Block, op. cit., p. 34.

3 Ibid., p. 34.

4 Ibid., p. 37.

to be done. They revealed that both the poets had similar tendencies regarding nature.

Spring has been one of the most common motifs for poets in general and the Romanticists in particular. The Romanticists associate it with the creative activity of nature. With the arrival of the vernal season, a new life begins in the trees, the flowers, the birds or the mountains. The poets give a new meaning to the sound of the rivers and rivulets. Newness in nature inspires them and they identify themselves with the varied manifestations of nature, and give a shape to their emotions in their works. Both Wordsworth and Devkota wrote many poems on the vernal season. Both of them wrote the following poems on the subject in their experimental and formative poetic careers. The poem written by Wordsworth is 'Lines Written in Early Spring' (composed and published in 1798); and the one written by Devkota is *वसन्त* 'Spring' (published in 1939). When they wrote their poems, Wordsworth was twenty eight years old and Devkota thirty. As already mentioned earlier, they have written other poems on the same theme and have re-used the images used in these poems. The repetitions of the same images will help to interpret their ideas on their other poetic works. The poems are:

'Lines Written in Early Spring'
(1798)

'I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link 5
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower, 10
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played, 16
Their thoughts I cannot measure:
But the least motion which they made,
It seemed a thrill of pleasure.

The budding twigs spread out their fan, 20
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven he sent, 24
If such be Nature's holy plan,
Have I not reason to lament,
What man has made of man¹.

वसन्त

आयो वसन्त जब, जादू अनन्त फैल्यो
सौन्दर्यको मुद्रा मोहनि नै पलायो ।
फुल्लु पलाउनु छ बालि समीर बल्ल
आनन्दको गहर तुल्य सुवास छर्दै ।

1 Thomas Hutchinson, Wordsworth: Poetical Works, op. cit., pp. 377-78.

2

बैसाह्रु बाग हरियो, दिई रङ्ग नाना
पासर जागृति नवीन, फुलेर हाँस्यो ।
बोल्थो वसन्त अब कोकिलमा सुरीलो
मिठो रहस्य वनको दुई शब्दभित्र ॥

3

क्या चारु, शीतल प्रवाह हिनाडू चल्छ
हाँगा, जहाँ गई भंगरी फुल्कक पर्छ ।
क्या बानि लौचन - विलीमन त्यो गुलाबी,
हेछे जहाँ पुतली दिव्य कला फुलेको ॥

4

बुट्टा छ फूलहरूको, हरियो छ सारी
मीठो छ बैस, मृदुभाषण मोहकारी
प्रशवास शीतल लिई, मुख कान्तिपूर्ण,
पट्टी परी प्रकृति मस्त झुगेर हाँसिन् ॥

5

हाम्रा पाहाड, बनबाट चलीरहेको
मीठो हवा अमृतको रसतुल्य आयो ।
के आई हुन्छ दिलका मृदु तार तार
के जादूले जगतको फूलबारी छायो

6

पर्दा तुषार कुँहराहको खुलेर
आयो वसन्त, सब सुन्दरता स्वरूप ।
मीठो छ जीवन अहो ! सब फूल पात
सौन्दर्यका बुलदछन् हिउँमा टुकेर ।¹

Vasant (Spring)

1

Spring came, the charm eternal spread,
Beauty's sweet temptation grew,
The breeze blows to help flower and fruit grow
Spreading its waves of pleasures.

2

The youngish garden with varied colours
Smiles with new consciousness,
Spring spoke in the sonorous song of the Cuckoo ²
The sweet mystery of the forest within its two words.

3

The sweet breeze moves the boughs
where the sparrow dances happy,
How rosy reddish eye-alluring is the colour,
Where the butterfly looks at the flowering of heavenly art.

4

The sari is green with flowery designs
The youth is sweet, enchanting speech,
With cool breathing the smiling face
Of young Nature began to slumber.

5

Blowing from our mountains and forest,
Sweet and juicy nectar - air comes,
Oh ! the beating of the strings of the heart !
What magic has covered the world.

1 भुखारी 'Beggars', op. cit., pp. 42.3.

2 Cuckoo-cuckoo.

6.

The curtain of the frost and mist is removed;
Spring has come, in gorgeous forms
Oh, how sweet is life ! All flowers and leaves
Beautifully opened [which were] hidden in the cold.

Wordsworth sat reclined in a grove and perceived the vernal season. Devkota did not explicitly inform his readers where he was; but there are indications, such as 'how sweet is life!' ("मीठो छ जीवन अहा !"), and 'the sweet nectar-like air came "मीठो हवा अमृतको रसतुर्य आयो " , that he is in a garden, and is feeling all these sensations. In that situation Wordsworth feels both pleasant and sad thoughts. He realized that the same link between Nature and human beings had bound him also. The pleasure is immediately perceived through the senses. The 'sad thoughts' were the result of his long experience of the incompatibility between the ways of man and those of nature. The poem was written and published in 1798. The poetic theory of William Wordsworth was, however, formulated and published in his famous Preface in 1800. He emphasised that poetry "is the spontaneous overflow of powerful feelings"; and "is emotion recollected in tranquillity". He recollected the emotion of distress at the separation of the two ways in the tranquil grove. Even in that sad mood, he was a keen observer of the environment he was in - the primrose tufts, the periwinkle, the white wreath left behind

by it, birds playing and hopping, etc. have accurately been described. He is highly appreciated for depicting nature with exactness. Also his sentimentality is regarded as superb '... Wordsworth is the poet par excellence of ecological sentiment'¹ is a truth which applies to this poem also.

At the language level, the rhyming scheme is a b a b with dactylic and iambic feet; but there is a predominance of dactylic feet on the whole. Out of twenty, eleven lines consist of eight syllables, five of six, three of seven, and one of nine syllables. This variation gives the sense of hypermetric and catalectic syllables. There is also a variation between the masculine and feminine rhyming lines. The dominance of the masculine rhyme produces a strong emotional effect. There are no para-rhyming ends in the poem.

The images and the visual sensations of the printed works are closely associated, e.g. 'I heard a thousand blended notes', 'The periwinkle trailed its wreaths', 'The budding twigs spread out their fan'. Except for the foot variation, the poem does not consist of any other prominent inner rhythmic features, such as the repetition of sound, alliteration, and assonance. Thus, in musicality the poem does not display much prominence. It reminds

¹ Quoted by R.H. Fogle, 'Romanticism Reconsidered' in SR, LXXXII(II), April-June, 1974, p. 389.

us of the criticisms made by Hans Aarsleef: 'Oddly enough Wordsworth does not seem to have an ear for music; and I am not aware that he treated it in the prose writings'¹.

The images in Wordsworth's poem are selected from nature itself. The 'grove', the 'primrose tuft', the 'periwinkle', the 'flower', the 'birds' the 'twigs', the 'breeze', etc. make a vivid impression on the reader. All of the senses are appealed to by them; but the periwinkle with its wreath, the 'green bower', 'the birds around me hopped and played', 'the budding twigs', etc. arouse the sight more than the other remaining images do other senses. About the tone of the poet, he is grieved at the ways of man. The heavenly 'plan' was not fitted in it. The holy plan of Nature was that man should adjust himself to it, and spend a quiet and happy life as enjoyed by the birds and flowers in the grove. The deviation of man from the holy plan made him think of the past as well as of the future of human beings:

In 'Tintern Abbey' (1798), we recall, Wordsworth told his sister that nature would lead her from joy to joy, that the consciousness of a benign spiritual "presence" in nature and in the mind of man would help her to transcend such future ills as "solitude, or fear, or pain, or grief". In "Resolution

1 'Wordsworth, Language and Romanticism', in EC, XXX(III), July, 1980, p. 223.

and Independence", neither natural beauty nor the sense of a beneficent spiritual life in nature relieves the poet's anxieties over future "solitude, pain of heart, distress and poverty". In the well-known lines on the unhappy fate of poets and the tragic nature of poetic sensibility (11.43-49), Wordsworth is saying in effect: When I think of the fate of Chatterton or of Burns, have I not good reasons to doubt my former outlook and to fear the future?¹

This passage explains the last lines of the poem:

'Have I not reason to lament
What man has made of man?

Wordsworth says that man must return to nature. He should again think over religious practice and the social relationship between man and man. He should adopt a new way of life; so that the mistake created before might not be repeated. This is his message - his didacticism - in the poem. It is said that Mathew Arnold regarded him as one of his teachers for this purpose in his poems was to instruct:

Wordsworth made no secret of his desire to instruct.

'Every great poet is a teacher: I wish either to be considered as a teacher, or as nothing', he [Wordsworth] wrote to Sir George Beaumont; and to Lady Beaumont: 'There

1 Milton, Teichman, 'Wordsworth's Two Replies to Coleridge's "Dejection : An Ode", PMLA, LXXXVI(V), October 1930, p. 982.

is scarcely one of my poems which does not aim to direct the attention to some moral sentiment, or to some general principle, or law of thought, or of our intellectual constitution,¹.

After this brief observation on Wordsworth's poem, Devkota's will follow:

Devkota also personified the birds, the trees, the flowers, etc. in his poem. The vernal season is identified with a smiling young woman wearing a lovely green sari with floral designs. The birds sing for her arrival. She breathes the cool Himalayan breeze. The young woman could not help dancing, she is so much enchanted with the beautiful garden that she falls asleep. The poet enjoys her dance with alert senses.

The major images are common to both Wordsworth and Devkota's poems - birds, breeze, flowers and twigs. In Devkota there is no such minute observation to the objects of Nature as that in Wordsworth. Devkota is much more concerned with the activities of objects. All the objects are described as helping to make one another happy. There is no tinge of sad thoughts in him. All the senses of the poet are fully absorbed in the activity of the Vernal maiden in the garden.

1 R.O.C. Winkler, 'Wordsworth's Poetry', in The Pelican Guide to English Literature (V), Boris Ford Ed. (Great Britain: Penguin Books Ltd., 1969), p. 155.

A striking difference is seen in the tone of the two poets. Devkota's tone is fully aesthetic. Wordsworth and Devkota sharply differ in this point. Devkota was dead against a didactic element in poetry:

औपदेशी कृता पुराणको परिणतमात्र हो ; कलात्मक उच्चारण र त्यसको अन्तरकृया
साहित्यको आत्मा ; त्यसको ध्वनी हो । परिणतोमा दुःखका/ महादेव छन्
जो बोल्दैनन् दोस्रोमा चन्द्रमा र आगो दुबै पाइन्छ ।

'Instruction is the Pandit [the scholar] in the scriptures; artistic pronunciation and its inner activity is the soul of literature; it is its rhythm. In the former there is stone-siva who does not speak. In the latter both the moon and the fire are found'.

This explains the glaring difference between the two poets regarding didacticism. In Wordsworth the soul of poetry is 'instruction', whereas that in Devkota's is 'music'. In this regard his poem is now to be surveyed a little further.

Devkota cast the poem in Varnik Chanda, a Sanskrit metre . All the quarters contain fourteen syllables; but the pauses in

1 Laxmi Prasad Devkota. "साहित्यमा शिवत्व" 'The Element of the good in literature' in Pr, Kathmandu, Poush-Magh 2010, p. 59.

them differ from one to another. For instance the first line contains it at the middle, but the last one after the ninth syllable. He, therefore, did not follow the rules set by Sanskrit prosody here; but the rules were strictly followed by Sanskrit poets. In such metres a stanza consists of our 'Padas' (quarters), which are regulated by different numbers of syllables or letters "अक्षर" or syllabic instants 'Mātrā'). In Sanskrit prosody, therefore, a syllable may consist of either aksara (letter) or mātrā (syllabic instant). A syllable may be dīrgha (long) or laghu (short). In this poem, Devkota used only a few Sanskrit words such as 'Samira' (air), 'Kokila' (the cuckoo), 'Locana-Vilobhana' (eye-alluring), 'Mridu' (sweet), etc. In Nepali poems, a poet can rarely compose without using Sanskrit words, because of the hereditary link between the two languages. He used no Hindi words except one, 'Milae' (shaking). He used these words partly to fit in with the metric formula, and partly for rhythmic purposes. His poem is distinctly noteworthy in the latter aspect. He used various devices to maintain the rhythmic flow.

Wordsworth again took the theme and the images used in 'Lines Written in Early Spring' after it had been published in 1798. 'The Sparrow's Nest' (1802), 'To the Butterfly (1802)', 'To the Cuckoo (1802)', 'Vernal Ode (1817)', 'The Cuckoo-clock (1842)' are the main ones. In the first two poems he recalled how he and his sister would work for the sparrow's nest and chase the

butterfly. He would get pleasure in doing so; but he also felt some unknown fear in doing it. The sparrow taught him a sense of fear, together with many pleasures:

She gave me eyes, she gave me ears, 1
And humble cares, and delicate fears

'The Sparrow's Nest', 17-8

As already mentioned, Wordsworth was mentally depressed during this period². 'To the Cuckoo' is one of his famous poems. He idealized the bird because its 'Wandering Voice' was an inspiration to him. Regarding the Cuckoo and his recurrent use of it, it can be said that he, perhaps, was conscious of taking a theme which is common in almost all parts of the world, especially in tropical countries. Therefore, the criticisms directed at him by Aldous Huxley in his essay 'Wordsworth in the Tropics', that he would have changed his philosophy had he seen nature 'red in tooth and claw' does not carry much weight. Moreover, he has used several other images, such as a snake, in his poems³. About fifteen years after he had published 'To the Cuckoo', he wrote another poem called 'Vernal Wood'. The same images, birds, flowers,

1 Thomas Hutchinson, Wordsworth: Poetical Works, op. cit., p. 62.

2 See James H. Averill, 'Suffering and Calm in Wordsworth's Early Poetry', op. cit., pp. 222-30.

3 Geoffrey Tillotson, 'Wordsworth' in SR, op. cit., p. 422.

trees, etc. are also used in this poem; in it the poet expressed his mystic philosophy regarding nature, and similarly with 'The Cuckoo-clock', which was published in 1842, just eight years before his death. In all these series of vernal themes one distinct characteristic of Wordsworth is to be noticed: he goes on widening the distance between himself and the spring. He, perhaps, could better perceive Nature by standing far off. This is, of course, one of the Wordsworthian characteristics which is explicitly explained by John T. Ogden¹.

Laxmi Prasad Devkota also wrote on the same theme using images such as the birds, the flowers, and the breeze, which are used in "वसन्त" 'Spring' analyzed above. He has used them very profusely in नेपाली शाकुन्तल महाकाव्य (Nepali Śakuntal Epic) in Canto sixteen, in which Shakuntala and Dusyanta got themselves married according to the Gandharva Marriage system (love marriage without any traditional rites). In this description the poet's aesthetics got its full expression. In all his poems relating to the vernal season he worships Nature not as a 'teacher' but as 'beauty'. There is a difficulty in giving the chronological order of his poems, because most of them remained undated. For instance, poems with the same title 'Spring' have been found. The poems on the birds and flowers bearing the same

1 'The Power of Distance in Wordsworth's Prelude'. In: PMLA, LXXXVIII(II), March 1973, pp. 242-58.

titles have mostly been repeated without any dates; but it is evident that, gradually, Devkota's views on nature are developed along Keatsian lines, which will be dealt with in Chapter VII. There is no doubt that his rural themes relating to the common man and poetic diction were largely influenced by Wordsworth in the early years of his poetic career.

Regarding the use of language in poetry and the sentiments of the common man Wordsworth said:

The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently,

may be more accurately contemplated, and more forcibly communicated; the manners of rural life germinate from those elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature¹.

'Preface to Lyrical Ballads (1800)'

In this excerpt Wordsworth describes the reasons why poetic language should really be the language spoken by men. Moreover, the language of 'humble and rustic' folk was, generally, chosen because of its characteristics — purity, simplicity, forceful communication, comprehensibility, durability, etc.

It is obvious that the idea expressed by Wordsworth in the above excerpt could be applicable to the works of Devkota detailed in chapters one and two of the thesis. He too chose 'incidents and situations' from common life. Most of the poems published in भिवारी 'Beggar' and the shorter poems, such as लुनी 'Lūnī' and महुँदु 'Mhendu', together with the lyrical drama कृषी - बाली 'Peasant Girl' are exclusively based on

1 Thomas Hutchinson, Wordsworth: Poetical Works, op. cit., pp. 734-45.

such incidents and situations. Even the poems written for children -
सुनको विहान 'Golden Morning', the two volumes of पुतली
'Butterfly' and गाइने गीत 'Song of a Begging Singer' show
the same tendency. Devkota wrote on such themes for the same
reasons as were argued by Wordsworth for their fitness in poetic
use. The Mongolian tribes - Tamangs and Sherpas - had been the
centre of attraction for him because they were unsophisticated
and primitive. His heroes and heroines in the first two shorter
poems have the same passion as described by Wordsworth in the
excerpt quoted above.

The poet's ideas about the language of uncultured and
primitive people is interesting to note. Devkota says in the
'Preface' of महेन्दु 'Mhendu' :

मलाई तामाङ सेपाहरूको बोली र नाच तिनको विचित्र शब्दोच्चारणको दोस्रो
मोहनी तिनको सरलताको दुना गहिरो सँग लागेको थियो ।¹

'The speech and dance of Tamang and Sherpas, the fascination
of their wonderful pronunciation situated on the boundary
[sic], and the charm of their simplicity and deeply
affected me'.

1 महेन्दु 'Mhendu' (Kathmandu: Sajha Publication, 2030 V.S.),
p. 1.

The fascination Devkota felt for the language of these people, and its charm for him, justify the Tibetanized language the poet used in this shorter poem. In fact, using the language of the common man in poetic pieces and shorter poems is his main concern.

Devkota wanted to adopt the English tendency towards ballads in his poem:

यो गात काव्य अंग्रेजीमा वेलेडको टंग लिन खोज्छ र प्रेमको उच्चता,
विशालता र अमरत्व यसको आत्मा हो ।¹

§ "महेन्दुको विषयमा" §

'This lyric poem tries to adopt the form of the English ballad, and the height, intensity and immortality of love are its soul'.

Thus, Devkota was very much influenced by the Wordsworthian theory of poetry. It is a clear indication of the inspiration both Wordsworth and Devkota received from Rousseau's idea of the 'noble savage', which means that men are better when they are close to nature.

1 Ibid.