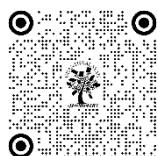


NARRATIVE DYNAMICS IN CROSS-CULTURAL POETRY: AN ANALYTICAL STUDY OF KANHAIYALAL SETHIA AND WILLIAM WORDSWORTH

Ms. Meenakshi ¹, Ashok Singh Rao ²

¹ Research Scholar, Mody University of Science and Technology, Sikar, India

² Professor, Mody University of Science and Technology, Sikar, India



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ABSTRACT

Narratology, the study of narrative structures and techniques, is an effective tool for analyzing Kanhaiyalal Sethia and William Wordsworth's poetry. Despite their origins in different cultural and historical contexts, both poets demonstrate mastery of narrative strategies that extend beyond their immediate surroundings. Sethia's poetry, which is rooted in Rajasthani cultural and spiritual traditions, employs allegory, minimalism, and temporal fluidity to explore morality, spirituality, and human connection. Wordsworth, a key figure in English Romanticism, explores the interplay of nature, memory, and self-awareness through autobiographical reflection, vivid imagery, and temporal layering. This paper compares their narrative techniques, with a focus on narrative voice, temporal manipulation, symbolic imagery, and dialogic engagement. The study emphasizes the universality of their poetic themes as well as their distinctive contributions to literary narratology through textual analysis. This study highlights the poetry's timeless relevance in shaping literary and cultural discourses by placing it within the larger framework of narrative theory.

Keywords: Narratology, Symbolism, Cross-Cultural Narratives, Romanticism, Indian Poetic Traditions

1. INTRODUCTION

Narratives are at the heart of human expression, serving as the foundation for storytelling across cultures, eras, and literary forms. They function as vessels for preserving history, expressing emotions, and delving into philosophical and spiritual issues. In literature, narratives are more than just a series of events; they are carefully constructed frameworks that reflect the author's worldview, cultural identity, and artistic vision. Narratology, or the systematic study of narrative structures and techniques, enables scholars to delve into the mechanics of storytelling, revealing how narratives engage readers and communicate meaning. This paper delves into the narratology of Kanhaiyalal Sethia and William Wordsworth, two poets whose works demonstrate the art of poetic storytelling while addressing universal human concerns.

Kanhaiyalal Sethia, a towering figure in Rajasthani literature, is well-known for his ability to incorporate profound philosophical concepts into poetic narratives. His works are deeply rooted in Rajasthan's cultural and spiritual traditions, incorporating Jain philosophy, Indian metaphysics, and the lived realities of the desert landscape. Sethia's poetry frequently employs allegory, minimalism, and dialogic engagement to address morality, spirituality, and ecological

balance. His works, transcend time and geography, providing readers with insights into the universal truths that underpin human existence. Sethia's narrative techniques are both subtle and powerful, demonstrating his command of language and profound understanding of human nature.

In contrast, William Wordsworth, one of the most celebrated poets of English Romanticism, creates narratives that combine personal reflection and universal themes. Wordsworth's poetry is deeply rooted in the pastoral beauty of England's Lake District, where he found inspiration in nature. His works, are distinguished by vivid imagery, autobiographical reflection, and temporal layering. Wordsworth's stories frequently examine the relationship between memory, nature, and self-awareness, portraying the natural world as a source of moral and spiritual renewal. His poetic voice, deeply personal but universally resonant, invites readers to consider their own relationship with nature and the self. Despite their diverse cultural and historical contexts, Sethia and Wordsworth share a profound ability to craft narratives that transcend.

A strong framework for examining Sethia and Wordsworth's writings, narratology offers insights into the construction and perception of their narratives. In order to analyze the complex mechanics of their poetic storytelling, Gérard Genette's ideas of narrative voice, focalization, and temporal frameworks are very helpful. Wordsworth's descriptive and autobiographical style contrasts with Sethia's use of allegory and minimalism, yet both poets have a command of narrative devices that captivate readers on both an intellectual and emotional level. While highlighting the unique cultural and philosophical factors that form their works, the comparative analysis of Sethia and Wordsworth via the lens of narratology also emphasizes the universality of their lyrical subjects. In order to express spiritual and ecological concepts, Sethia frequently uses non-linear storytelling and symbolic imagery in her poetry, which reflects the cyclical aspect of existence as viewed in Indian philosophy. In contrast, Wordsworth presents the natural world as a mirror of human emotion and cognition by examining the transformational power of memory and nature through the use of temporal layering and descriptive imagery.

An outline of narratology as a theoretical framework is given at the outset of this essay, covering its development from structuralist beginnings to its use in modern literary studies. After that, it explores the narrative strategies used by Wordsworth and Sethia, looking at how their use of temporal frameworks, narrative voice, and symbolic imagery affects how the reader interprets their subjects. A comparative examination of their works is presented at the end of the study, emphasizing the similarities and differences in their narratologies as well as their contributions to the larger field of literary studies. This study seeks to celebrate Sethia's and Wordsworth's distinctive contributions to the craft of storytelling while revealing the timeless and universal aspects of their poetry by concentrating on its narratological aspects. Despite coming from disparate historical and cultural backgrounds, their stories share common themes that readers everywhere can relate to.

2. THEORETICAL FRAMEWORK: NARRATOLOGY IN POETRY

Narratology, the study of narrative structures and techniques, provides a systematic approach to understanding how stories are constructed, conveyed, and interpreted. As a discipline, it emerged from the structuralist movement of the mid-20th century, which sought to analyze the underlying structures that shape human communication and cultural expressions. Narratology extends these principles to literature, examining the mechanics of storytelling across genres and forms. In poetry, narratology takes on a distinct character, as poets often compress narratives into concentrated, symbolic, and evocative language, creating works that are both aesthetically rich and thematically profound.

The foundational concepts of narratology were introduced by structuralist thinkers such as

Gérard Genette, Roland Barthes, and Tzvetan Todorov. Genette's distinction between story (the events of a narrative), narrative (the representation of those events), and narration (the act of telling) remains a cornerstone of the field (Genette 27). In poetry, these elements often intersect in complex ways, as poets manipulate language, form, and structure to craft narratives that resonate with readers on intellectual and emotional levels.

This section explores the core principles of narratology, focusing on four key aspects: narrative voice, temporal structures, imagery and symbolism, and dialogic interaction. These concepts provide a lens for analyzing the works of Kanhaiyalal Sethia and William Wordsworth, two poets who, despite their cultural and historical differences, share a profound mastery of narrative construction.

2.1. NARRATIVE VOICE

The narrative voice is the perspective from which a story is told, shaping how readers perceive the events, characters, and themes within a text. Gérard Genette categorizes narrators into two primary types:

- **Heterodiegetic Narrators:** These narrators exist outside the story's events, offering an external and often omniscient perspective. In poetry, heterodiegetic narration allows the poet to adopt a reflective or philosophical tone, commenting on universal truths or moral questions. For instance, in Kanhaiyalal Sethia's *Navkar Mantra*, the narrative voice assumes a meditative quality, guiding readers toward introspection and ethical contemplation. The poet's detachment from the events allows the narrative to transcend individual experience, addressing broader spiritual and philosophical concerns.
- **Homodiegetic Narrators:** These narrators are participants in the story's events, offering a subjective and intimate perspective. William Wordsworth's *The Prelude* exemplifies homodiegetic narration, as the poet recounts his personal experiences, blending the roles of narrator and protagonist. Wordsworth's reflective voice invites readers into his inner world, creating a sense of intimacy and authenticity. The autobiographical nature of the poem enhances its emotional resonance, as the poet's journey of self-discovery becomes a mirror for the reader's own reflections.

The choice of narrative voice profoundly influences the reader's engagement with the text. A heterodiegetic narrator may provide a broader, more philosophical perspective, while a homodiegetic narrator draws the reader into a deeply personal and emotional journey. In Sethia's poetry, the narrative voice often oscillates between these two modes, blending the personal and the universal to create narratives that are both introspective and transcendent.

2.2. TEMPORAL STRUCTURES

Temporal manipulation is a hallmark of narratology, allowing poets to shape the flow of time within their narratives. By disrupting chronological order, poets can create tension, evoke nostalgia, or emphasize the cyclical nature of existence. Temporal structures in narratology include:

- **Analepsis (Flashback):** Revisiting past events to provide context or emotional depth. In Wordsworth's *Tintern Abbey*, the poet reflects on his youthful experiences with nature, using flashbacks to contrast his past perceptions with his mature understanding. This temporal layering allows Wordsworth to explore the transformative power of memory, presenting nature as both a source of solace and a repository of moral wisdom.
- **Prolepsis (Flash-forward):** Anticipating future events to create tension or foreshadowing. While less common in poetry than in prose, prolepsis appears in Sethia's *Handful of Water*, where the metaphorical choice between gold and water hints at the spiritual consequences of materialism. The forward-looking narrative challenges readers to consider the long-term implications of their choices, emphasizing the importance of spiritual over material wealth.
- **Ellipsis:** The omission of events allows poets to accelerate the narrative pace or focus on specific moments. In Sethia's *Forgetfulness*, the poem's brevity and selective focus mirror the fragmented nature of memory, leaving gaps that the reader must interpret. This technique creates a sense of mystery and invites active reader engagement, as the narrative unfolds through suggestion rather than explicit detail.

Temporal manipulation in poetry often reflects the poet's philosophical or emotional perspective. Sethia's non-linear narratives echo the cyclical nature of Indian philosophy, where time is viewed as an eternal, recurring process. In contrast, Wordsworth's temporal layering emphasizes the linear progression of life, where past experiences inform present understanding and future aspirations. Both approaches highlight the poets' ability to use time as a narrative device, enriching the thematic and emotional depth of their works.

2.3. IMAGERY AND SYMBOLISM

Imagery and symbolism are integral to poetic narratology, enriching narratives by creating layers of meaning that transcend literal interpretation. Through visual and metaphorical language, poets evoke emotions, convey abstract ideas, and establish connections between the tangible and the intangible.

- **Imagery:** Poetic imagery appeals to the senses, painting vivid pictures that draw readers into the narrative world. Wordsworth's, *I Wandered Lonely as a Cloud* uses imagery to depict the beauty of daffodils, creating a scene that resonates with joy and serenity. The visual detail of *a host of golden daffodils* swaying in the breeze captures the reader's imagination, transforming a simple observation into a moment of transcendence.
- **Symbolism:** Symbols imbue objects, actions, or settings with deeper meanings, transforming them into carriers of abstract ideas. In Sethia's *Chiti-Shiti*, the interplay between earth (*shiti*) and consciousness (*chiti*) symbolizes the unity of existence, bridging the physical and metaphysical realms. The poem's symbolic language invites readers to reflect on the interconnectedness of life, emphasizing the spiritual dimensions of human existence.

Imagery and symbolism not only enhance the aesthetic quality of poetry but also serve as narrative tools, guiding readers toward the poet's intended themes and emotions. By engaging the senses and the intellect, these techniques create a rich, immersive narrative experience (Barthes 56).

2.4. DIALOGIC INTERACTION

Dialogic interaction refers to the interplay between the narrator, characters, and audience within a narrative. In poetry, this technique often takes the form of direct address, rhetorical questions, or imagined conversations, creating a dynamic narrative space that invites active reader engagement.

In Sethia's *Divine Dispassionate One*, the poet addresses the divine, creating a conversational narrative that draws the reader into the spiritual quest. Lines such as *Grant me insight into the nature of Atman, my life may become sanctified* blur the boundaries between narrator and audience, making the reader a participant in the dialogue.

Wordsworth's *The Prelude* employs a reflective tone, addressing the reader indirectly through introspection. This dialogic engagement fosters a sense of intimacy, as the poet shares his personal journey of self-discovery and moral awakening. The reflective narrative creates a shared space of contemplation, inviting readers to explore their own connections to memory, nature, and self-awareness.

Dialogic interaction enhances the relational aspect of poetry, transforming it from a static text into a dynamic exchange of ideas and emotions. By inviting readers into the narrative, poets create a shared space of reflection and discovery, enriching the interpretive experience (Genette 142). The theoretical framework of narratology provides invaluable tools for analyzing the narrative structures and techniques in poetry. Concepts such as narrative voice, temporal manipulation, imagery, symbolism, and dialogic interaction reveal the intricate mechanisms through which poets construct meaning and engage readers. In the works of Kanhaiyalal Sethia and William Wordsworth, these narratological elements manifest uniquely, reflecting their cultural and philosophical contexts while addressing universal themes.

3. NARRATIVE TECHNIQUES IN KANHAIYALAL SETHIA'S POETRY

Kanhaiyalal Sethia's poetry is a profound exploration of abstract and universal themes, often conveyed through innovative narrative techniques. His mastery lies in the ability to use simple, evocative language to express deep philosophical ideas, creating narratives that resonate across cultural and temporal boundaries. This section examines Sethia's use of allegory, minimalism, temporal non-linearity, dialogic engagement, and symbolism, which collectively form the foundation of his poetic narratology.

3.1. ALLEGORY AND MINIMALISM

Sethia's poetry frequently employs allegory to communicate complex philosophical and spiritual concepts in a manner that is accessible yet profound. Allegory, as a narrative device, allows Sethia to create layered meanings, where the surface narrative often symbolizes deeper truths. In *Navkar Mantra*, the act of bowing to the saint (Arihant) transcends its literal meaning, symbolizing universal respect for purity, ethical living, and spiritual enlightenment. The poem's minimalistic structure, devoid of ornamental language, mirrors the simplicity of the Jain philosophy it embodies. By focusing on the core essence of ethical living, Sethia encourages readers to reflect on their own spiritual journeys. The meditative quality of the poem invites introspection, making it not just a reading experience but a spiritual exercise.

Another striking example of Sethia's allegorical and minimalist approach is *Handful of Water*.

Here, the metaphor of a pot filled with gold critiques materialism, contrasting it with the lifesustaining simplicity of water. The choice between gold and water becomes an allegory for the conflict between material wealth and spiritual sustenance. The stark imagery of the pot symbolizes the hollowness of material pursuits, while water represents purity and spiritual fulfillment. The poem's minimalist language emphasizes its universal relevance, ensuring that its message transcends cultural and temporal boundaries. Sethia's use of minimalism is not merely a stylistic choice but a narrative strategy that aligns with the philosophical underpinnings of his work. By stripping his language of excess, he allows the reader to focus on the essence of his message, making his poetry both accessible and deeply impactful.

3.2. TEMPORAL NON-LINEARITY

Temporal manipulation is a hallmark of Sethia's narrative style, reflecting his philosophical engagement with the cyclical nature of existence. His poetry often disrupts linear temporality, creating narratives that move fluidly between past, present, and future. In *Forgetfulness*, the metaphor of a forgotten song serves as a narrative device to explore memory and rediscovery. The poem's structure, which seamlessly transitions between past recollections and present reflections, mirrors the introspective process of reconnecting with one's inner self. The act of forgetting becomes a symbol for spiritual disconnection, while the rediscovery of the song represents the reawakening of consciousness. This non-linear narrative structure reflects the cyclical nature of time, a concept deeply rooted in Indian philosophical traditions.

Sethia's temporal non-linearity is also evident in *Chiti-Shiti*, where the interplay between earth (*shiti*) and consciousness (*chiti*) blurs the boundaries between temporal and eternal dimensions. The poem's narrative weaves between the tangible and the metaphysical, emphasizing the interconnectedness of all existence. By presenting time as a fluid and cyclical construct, Sethia invites readers to reconsider their perceptions of past, present, and future, encouraging a more holistic understanding of existence.

3.3. DIALOGIC ENGAGEMENT

Sethia's poetry often adopts a dialogic tone, creating a conversational narrative that directly engages the reader or addresses a higher power. This technique not only enhances the relational aspect of his poetry but also invites active participation from the audience, transforming the act of reading into a dynamic exchange of ideas and emotions.

In *Divine Dispassionate One*, Sethia addresses the divine, creating a deeply personal yet universally resonant narrative. The line, *Grant me insight into the nature of Atman, my life may become sanctified*, exemplifies this dialogic interaction, blurring the boundaries between narrator and audience. The poem's conversational tone draws the reader into the poet's spiritual quest, encouraging them to reflect on their own relationship with the divine. This dialogic approach is not limited to spiritual themes but extends to moral and philosophical questions as well. In *Navkar Mantra*, the poet engages the reader in a dialogue about ethical living, presenting the mantra as a universal guide to self-purification and spiritual growth. The directness of the narrative voice fosters a sense of intimacy, making the reader an active participant in the poetic discourse.

Through dialogic engagement, Sethia transforms his poetry into a shared space of reflection and discovery, where the boundaries between poet, reader, and subject dissolve, creating a unified narrative experience.

3.4. SYMBOLISM AND IMAGERY

Sethia's use of symbolism and imagery is central to his narrative technique, enriching his poetry with layers of meaning that invite multiple interpretations. His symbols often draw from Indian cultural and philosophical traditions, creating narratives that resonate with universal themes while remaining deeply rooted in their cultural context. In *Chiti-Shiti*, the interplay between earth (*shiti*) and consciousness (*chiti*) becomes a powerful metaphor for the unity of existence. The poem's vivid imagery, such as "the tumult of time becoming the mirror," bridges the tangible and the metaphysical, emphasizing the interconnectedness of life and the cyclical nature of existence. The use of elemental symbols, such as earth and consciousness, reflects Sethia's engagement with Indian metaphysics, where the material and spiritual realms are seen as interdependent.

Another example of Sethia's symbolic narrative is *Handful of Water*, where water serves as a symbol of spiritual purity and sustenance, contrasting with the materialistic allure of gold. The stark contrast between the two symbols creates a narrative tension that underscores the moral and spiritual dilemmas faced by humanity. The well, as a recurring motif in the poem, represents the depth of consciousness, inviting readers to look beyond surface appearances and connect with their inner selves. Sethia's imagery often evokes the arid landscapes of Rajasthan, where the harshness of the environment becomes a metaphor for the resilience and interconnectedness of life. The simplicity of his imagery belies its depth, creating narratives that are both visually striking and thematically profound.

Kanhaiyalal Sethia's poetry exemplifies the art of poetic storytelling, where allegory, minimalism, temporal non-linearity, dialogic engagement, and symbolism converge to create narratives that are both culturally specific and universally resonant. His innovative use of narrative techniques reflects his deep engagement with philosophical and spiritual questions, transforming his poetry into a medium for introspection and moral reflection. By analyzing Sethia's narrative techniques, we gain a deeper appreciation of his poetic artistry and his contributions to the broader field of literary narratology.

4. NARRATIVE TECHNIQUES IN WILLIAM WORDSWORTH'S POETRY

William Wordsworth's poetry is celebrated for its narrative richness, blending personal reflection, vivid imagery, and philosophical depth. As a pioneer of English Romanticism, Wordsworth redefined the role of the poet, placing individual experience and the natural world at the heart of his narratives. His works, such as *The Prelude*, *Tintern Abbey*, and *I Wandered Lonely as a Cloud*, demonstrate a mastery of narrative techniques that engage readers on intellectual, emotional, and spiritual levels. This section explores Wordsworth's use of autobiographical reflection, descriptive and sublime imagery, temporal dynamics, and personification, which collectively form the foundation of his poetic narratology.

4.1. AUTOBIOGRAPHICAL REFLECTION

Wordsworth's poetry often draws heavily on personal experience to construct narratives that resonate with universal themes. His magnum opus, *The Prelude*, is a prime example of this technique, as it recounts formative moments from the poet's childhood and early adulthood. The narrative is deeply introspective, presenting these experiences as pivotal to his moral and spiritual development. In *The Prelude*, Wordsworth reflects on his youthful encounters with nature, such as the awe-inspiring experience of rowing a boat under the shadow of towering cliffs. This moment, described in vivid detail, becomes a metaphor for the poet's awakening to the sublime power of nature. The narrative alternates between past recollections and present reflections, creating a layered structure that mirrors the process of self-discovery. Wordsworth's use of autobiographical reflection transforms personal memories into universal insights, inviting readers to explore their own connections to nature and memory.

For instance, in the poem's early books, Wordsworth describes his childhood as a time of unselfconscious harmony with nature. These recollections are imbued with a sense of nostalgia, as the poet contrasts his youthful innocence with the complexities of adulthood. This juxtaposition not only deepens the emotional resonance of the narrative but also underscores the transformative power of memory in shaping identity. By blending personal experience with

philosophical reflection, Wordsworth elevates his autobiographical narratives into profound meditations on human existence.

4.2. DESCRIPTIVE AND SUBLIME IMAGERY

Wordsworth's poetry is renowned for its use of descriptive and sublime imagery, which brings his narratives to life and deepens their emotional impact. The poet's ability to capture the beauty and majesty of the natural world is central to his narrative style, as he uses vivid descriptions to evoke the sublime—a concept that refers to the overwhelming sense of awe and wonder inspired by nature's grandeur. In *Tintern Abbey*, Wordsworth describes the “steep woods and lofty cliffs” that surround the Wye Valley, creating a vivid portrait of the landscape's sublime beauty. The imagery is both precise and evocative, allowing readers to visualize the scene while also feeling its emotional resonance. Wordsworth's descriptions often transcend the visual, engaging multiple senses to create a fully immersive narrative experience.

The sublime imagery in Wordsworth's poetry serves not only an aesthetic purpose but also a philosophical one. By depicting nature as a source of awe and inspiration, the poet emphasizes its moral and spiritual significance. In *The Prelude*, for example, Wordsworth describes the “huge peak, black and huge” that looms over him during a childhood boat ride. This moment of confrontation with nature's power becomes a turning point in the narrative, symbolizing the poet's growing awareness of his place in the universe. Through such imagery, Wordsworth invites readers to reflect on their own relationship with the natural world, fostering a sense of humility and reverence.

4.3. TEMPORAL DYNAMICS

Wordsworth's manipulation of time within his narratives is a hallmark of his poetic style, reflecting his preoccupation with memory and self-discovery. By juxtaposing past experiences with present reflections, the poet creates a temporal layering that captures the passage of time and its impact on perception. In *Tintern Abbey*, Wordsworth revisits a landscape he first encountered five years earlier, reflecting on how his relationship with nature has evolved. The poem contrasts the youthful exuberance of his earlier visit with the mature, contemplative appreciation of his present self. This temporal dynamic allows Wordsworth to explore the interplay between memory and identity, as the act of recollection becomes a means of understanding the self. The poet's use of temporal layering is also evident in *The Prelude*, where he frequently revisits formative moments from his childhood. These flashbacks serve as narrative anchors, connecting the poet's past experiences to his present reflections and future aspirations. For instance, Wordsworth recounts his childhood encounters with nature as moments of unselfconscious joy, which later become the foundation for his philosophical understanding of the world. By weaving together past, present, and future, Wordsworth creates narratives that are both deeply personal and universally resonant.

Temporal dynamics in Wordsworth's poetry often reflect the Romantic belief in the transformative power of memory. The poet's recollections are not merely nostalgic but serve as a means of gaining insight into the self and the world. This temporal fluidity enriches Wordsworth's narratives, allowing him to explore the complex relationship between time, memory, and identity.

4.4. PERSONIFICATION AND VOICE

Personification is a defining feature of Wordsworth's narrative style, reflecting his belief in the moral and spiritual significance of nature. By attributing human qualities to natural elements, the poet creates an intimate connection between the individual and the environment, transforming nature into a nurturing presence. In *I Wandered Lonely as a Cloud*, Wordsworth personifies the daffodils as a “crowd” that “dances” in the breeze, imbuing the scene with a sense of vitality and joy. This narrative choice not only brings the landscape to life but also reflects the poet's emotional response to the natural world. The daffodils become more than mere flowers; they are companions that uplift the poet's spirit, symbolizing the restorative power of nature.

Wordsworth's use of personification is not limited to individual poems but is a recurring motif throughout his work. In *The Prelude*, the poet describes the mountains, rivers, and forests as active participants in his moral and spiritual development. For instance, he refers to the mountains as “the presences that shaped my being,” highlighting their role as teachers and guides. This personification underscores Wordsworth's belief in the interconnectedness of humanity and nature, where the natural world is not merely a backdrop but an integral part of human experience. The narrative voice

in Wordsworth's poetry often adopts a reflective and contemplative tone, inviting readers to share in the poet's journey of self-discovery. This voice, deeply personal yet universally resonant, creates a sense of intimacy that draws readers into the narrative. By blending personification with a reflective narrative voice, Wordsworth crafts narratives that are both emotionally engaging and philosophically profound.

William Wordsworth's narrative techniques exemplify the art of poetic storytelling, where autobiographical reflection, vivid imagery, temporal dynamics, and personification converge to create narratives that are both deeply personal and universally resonant. His ability to weave personal experiences into philosophical meditations on nature, memory, and identity underscores his enduring relevance as a poet. By examining Wordsworth's narratology, we gain a deeper understanding of his contributions to Romanticism and his mastery of the narrative art.

5. COMPARATIVE ANALYSIS: SHARED AND DIVERGENT NARRATIVE TECHNIQUES

The poetry of Kanhaiyalal Sethia and William Wordsworth, while originating from vastly different cultural and historical contexts, shares profound thematic and narrative resonances. Both poets demonstrate a mastery of storytelling that engages readers through their innovative use of nature, time, and voice. However, their narrative techniques also reveal significant divergences, shaped by their respective philosophical and cultural traditions. This comparative analysis examines the shared and contrasting narrative strategies employed by Sethia and Wordsworth, focusing on their treatment of nature, temporal structures, and dialogic engagement.

5.1. NATURE AS A NARRATIVE ELEMENT

Nature occupies a central role in the narratives of both Sethia and Wordsworth, serving as a canvas for their philosophical and emotional explorations. However, their approaches to nature differ significantly, reflecting their distinct cultural and literary traditions. For Sethia, nature is deeply symbolic and philosophical, often serving as a metaphor for spiritual truths and universal principles. In poems such as *Chiti-Shiti*, Sethia uses the interplay between earth (*shiti*) and consciousness (*chiti*) to explore the unity of existence. The natural world becomes a reflection of the metaphysical, bridging the tangible and the intangible. This symbolic use of nature aligns with Indian spiritual traditions, where the natural world is often viewed as a

manifestation of the divine. Sethia's narratives emphasize the interconnectedness of all life, encouraging readers to view nature not merely as an external entity but as an integral part of their spiritual journey.

In contrast, Wordsworth's treatment of nature is descriptive and personal, rooted in the Romantic ideal of the sublime. In *Tintern Abbey*, Wordsworth vividly describes the "steep woods and lofty cliffs," using nature as a source of emotional solace and moral guidance. For Wordsworth, nature is not only a physical presence but also a nurturing force that shapes human consciousness. His narratives often center on the transformative power of nature, presenting it as a teacher and companion. Unlike Sethia's philosophical abstraction, Wordsworth's nature is grounded in sensory experience, inviting readers to immerse themselves in the beauty and majesty of the natural world. Despite these differences, both poets use nature as a narrative element to address universal themes of interconnectedness, self-discovery, and moral growth. Their works highlight the enduring relevance of nature as a source of inspiration and reflection, transcending cultural and temporal boundaries.

5.2. TEMPORAL STRUCTURES

The manipulation of time is a hallmark of both Sethia's and Wordsworth's narrative techniques, allowing them to explore the complexities of memory, experience, and self-awareness. While their approaches to temporal structures differ, both poets use time as a narrative device to emphasize the cyclical nature of human existence. Sethia's poetry often employs non-linear narratives, reflecting the Indian philosophical concept of time as a cyclical and eternal process. In *Forgetfulness*, the metaphor of a forgotten song becomes a narrative device to explore memory and rediscovery. The poem's structure, which seamlessly transitions between past recollections and present reflections, mirrors the fluidity of time and experience. This nonlinear approach allows Sethia to capture the dynamic interplay between memory and consciousness, inviting readers to reflect on their own spiritual journeys.

Wordsworth, on the other hand, uses temporal layering to juxtapose past experiences with present reflections. In *Tintern Abbey*, the poet revisits a landscape he first encountered five years earlier, contrasting his youthful exuberance

with his mature, contemplative appreciation. This temporal dynamic creates a narrative that captures the passage of time and its impact on perception. Wordsworth's use of analepsis (flashback) and prolepsis (anticipation of future insights) adds depth to his narratives, emphasizing the transformative power of memory and the continuity of selfhood. Both poets use temporal structures to explore the relationship between past, present, and future, though their approaches are shaped by their cultural contexts. Sethia's cyclical narratives reflect the Indian worldview, while Wordsworth's temporal layering aligns with the Romantic emphasis on individual growth and self-discovery. Together, their works demonstrate the versatility of time as a narrative device in poetry.

5.3. DIALOGIC AND REFLECTIVE ENGAGEMENT

The dialogic and reflective tones in Sethia's and Wordsworth's poetry create a shared space of introspection and discovery, inviting readers to engage actively with their narratives. Both poets use these techniques to bridge the gap between the personal and the universal, transforming their poetry into a dynamic exchange of ideas and emotions. Sethia's dialogic engagement is evident in poems such as *Divine Dispassionate One*, where the poet addresses the divine in a conversational tone. Lines such as "*Grant me insight into the nature of Atman, my life may become sanctified*" exemplify this technique, blurring the boundaries between narrator and audience. The poem's dialogic structure invites readers to participate in the spiritual quest, encouraging them to reflect on their own relationship with the divine. This conversational narrative style aligns with the Indian tradition of philosophical dialogue, where questions and answers serve as a means of exploring profound truths.

Wordsworth's poetry, while less explicitly dialogic, adopts a reflective tone that fosters a similar sense of intimacy and engagement. In *The Prelude*, the poet addresses the reader indirectly through introspection, sharing his personal journey of self-discovery and moral awakening. The reflective voice in Wordsworth's narratives creates a sense of intimacy, as readers are invited to witness the poet's inner struggles and revelations. This technique transforms the act of reading into a shared experience, where the poet's reflections become a mirror for the reader's own thoughts and emotions. While Sethia's dialogic tone is rooted in the Indian tradition of direct engagement with the divine, Wordsworth's reflective voice aligns with the Romantic emphasis on individual introspection. Both approaches, however, achieve the same goal: creating a narrative space where personal and universal themes converge, fostering a deeper connection between poet and reader.

The comparative analysis of Kanhaiyalal Sethia's and William Wordsworth's narrative techniques reveals both shared and divergent elements that reflect their cultural and philosophical contexts. Nature serves as a central narrative element for both poets, though Sethia's symbolic and philosophical approach contrasts with Wordsworth's descriptive and personal style. Similarly, their use of temporal structures and dialogic engagement demonstrates the versatility of these techniques in addressing universal themes of memory, self-discovery, and interconnectedness. By examining their shared and contrasting narrative strategies, this study highlights the richness and diversity of poetic narratology, offering insights into how poets from different traditions construct narratives that resonate across time and space.

6. RELEVANCE OF NARRATOLOGY IN LITERARY STUDIES

Narratology, as a critical framework, has long been recognized for its ability to uncover the structural and thematic intricacies of literary works. When applied to poetry, narratology reveals the unique ways in which poets construct meaning, engage readers, and address universal human concerns. The narratology of Kanhaiyalal Sethia and William Wordsworth offers a compelling case for the relevance of this framework, as their works demonstrate the profound interplay between narrative structure and thematic depth. The comparative study of Sethia and Wordsworth underscores the versatility of narratology as a critical framework.

In a broader sense, the narratology of Sethia and Wordsworth contributes to the ongoing dialogue about the role of narrative in shaping literary and cultural discourses. By examining their works, scholars can better understand how narrative techniques reflect and influence cultural values, ethical principles, and philosophical ideas. This relevance extends beyond literary studies, as the insights gained from narratology can inform interdisciplinary fields such as philosophy, cultural studies, and environmental humanities. Ultimately, the study of narratology in poetry reaffirms the enduring power of storytelling to connect, inspire, and transform.

7. CONCLUSION

Kanhaiyalal Sethia and William Wordsworth, through their distinct yet complementary narrative techniques, demonstrate the transformative power of poetry as a medium for exploring complex themes and emotions. Their works, though rooted in different cultural and historical contexts, converge on universal human concerns, such as the interconnectedness of life, the moral and spiritual significance of nature, and the role of memory in shaping identity.

In conclusion, the works of Sethia and Wordsworth demonstrate the enduring relevance of poetry as a medium for exploring the human condition. Their innovative narrative techniques not only enrich their thematic concerns but also offer valuable insights into the art of storytelling. As literary studies continue to evolve, the narratology of these poets serves as a testament to the timeless power of narrative to connect, inspire, and transform across cultures and generations.

CONFLICT OF INTERESTS

None.

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