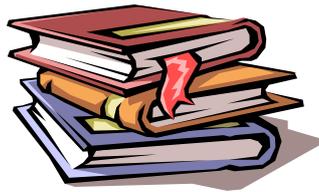




***Rasa Theory Applied to Hemingway's  
'The Old Man and The Sea' and  
'A Farewell To Arms'.***

***Nāṭya Śāstra***



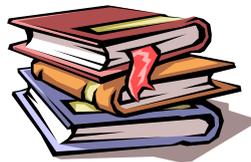
***A dissertation submitted in fulfillment of Doctor of Philosophy  
Degree  
To  
St Clements' University.***

*Gregory P Fernando*  
*19 August 2003*

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Rasa Theory applied to Hemingway's 'The Old Man and the Sea' and A Farewell to Arms'

**Rasa Theory Applied to Hemingway's  
'The Old Man and The Sea'  
And  
'A Farewell to Arms'**



**Fernando**

**Gregory**

**P**

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Hemingway

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## **Acknowledgement**

I, Gregory P. Fernando, a student on Ph.D. degree program hereby acknowledge that this thesis has been prepared by me as per the requirement of St Clements University's Validating Professional Growth Program. All reference works and bibliography are given at the end of each chapter and at the end of this research work before index respectively.

## **Author's Preface**

This research study aims to provide scholars of Literature and Literary Criticism a unique outlook. Literary Criticism and Literature constitute two sides of a coin. Both are co-related just like breathing is essential to living and primary matter to substantial form. This is indeed a crowded area of study that no volume of this size can suffice without certain degree of simplification. So I've not attempted to engage in prolonged consideration of major critics. As I explain further in the Introduction, I have concentrated not so much on the major literary figures themselves to the successive generations and the different schools of thought on Rasa, the Sanskrit Literary Theory. The account I offer here is not a succession of studies on the thought of any critics in particular although some prominent individual positions must play its role. It's an agenda of critical discussion in the aesthetic world. Application of Rasa, the Sanskrit Literary Theory, in spite of its dynamic nature, has remained mostly in the Indian sub-continent without shedding much light in the international arena. So I've attempted to expound Rasa, the Sanskrit Literary Theory and apply to Hemingway's 'The Old Man and The Sea' and 'A Farewell to Arms'. Rasa, the Sanskrit Literary Theory is very ancient and dynamic in nature.

The advantages of such an approach are first of all it embraces humanism as a whole, without dwelling on the major critics or significant literary periods. Secondly, an attempt has been made to define Rasa in clear terms so as to enable my readers to become aware of such a unique Literary Theory that can be applied to any works of art that gives us the experience

of Rasa instead of analyzing, grading, evaluating and judging in a pedagogical manner.

Literary critics of the 1990s emphasize that the aim of an aesthetic criticism is to describe the artwork and to infer/draw from the art the aesthetic that may generate this unique combination, resulting in Rasa enjoyment. Description of various situations in the novels of my choice will certainly enable the appreciative readers/ viewers enjoy the Aesthetic called Rasa experience.

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A Comparative Study of Western Literary Theory and Rasa, the Sanskrit Literary Theory will indeed unfold the uniqueness of the latter as it dwells on re-incarnation of humanity that subsequently follows Śānta Rasa. But artwork is to infer and enjoy Rasa. Appropriate description of the situations in artwork will enable the readers to infer Rasa and enjoy it, no matter whether it is a tragedy or comedy.

I hope that the chronological development of this study will help my readers to proceed in a sequential and natural progression of the study. It aims at bringing the East and West, North and South closer to each other. In order to unfold widely the uniqueness of Rasa Theory, a clear evolution and development of Rasa Theory and Western Literary Theory have been briefly given a trace. Of all the Literary Theories, both modern and ancient, Rasa, the Sanskrit Literary Theory stands aloft as a lighthouse that keeps shining and giving light to a very large area guiding the vessels. At the outset, the scope of this study may seem to be of glaring artificiality and high hopes. Indeed the structure of this study is so planned in a chronological and sequential order that the readers, I hope, will perceive and read through lines the things I describe, enjoyable and embrace Rasa, the Sanskrit Literary Theory as a unique literary theory.

To present the work as a whole, the introduction gives a substance of the aims, objectives and scope of this research work besides stating clearly the limitations of the work.

Definition, Origin and Evolution of Rasa Theory traces the birth of Rasa and development at the hands of different commentators. Presentation of

the Western Aesthetics in this context will certainly enable my readers to compare the two theories and emerge with a clear view of the uniqueness of Rasa Theory. Twentieth Century Literary Theory is given due importance as it centers on Novel re-opened. It's indeed quite convincing that the topic 'Rasa, the Sanskrit Literary Theory applied to Hemingway's 'The Old Man and the Sea' and 'A Farewell To Arms' is the most appropriate title.

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Tracing the development of American Literature to the Twentieth Century, the writers of the 'Lost Generation' and Hemingway as a prominent representative of the Lost Generation is vividly shown that the readers will certainly find it quite appropriate to connect things stated in this study. It is Rasa, the Sanskrit Literary Theory that is most appropriate to apply to Hemingway's novels of my choice.

'The Old Man and The Sea,' reported Sunday Times, '... Here, in a perfectly crafted story is a unique and timeless vision of the beauty and grief of man's challenge to the elements in which he lives'. Meanwhile, 'Up the road in his shack, the old man was sleeping again. He was sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions having entered into a trance of tranquility enjoying indeed the aesthetic experience called Santa Rasa.

At the outbreak of World War I Hemingway volunteered on ambulance duty in Italy and was badly wounded- an experience that later inspired him to write the great war scenes in 'A Farewell to Arms' (1929). Hemingway used his experiences as a parable to substantiate the truth stated in the Book of Common Prayer: "In the midst of life, we are in death". He used his experiences metaphorically and this gives his experiences a touch of universality, underscoring the inevitability of death but man's determination not to surrender without struggle.

Hemingway's hero shows "grace under pressure", "makes separate peace" with himself, withdraws with a stoic resignation from the society

but remains undefeated. “ But after I had got them out and shut the door and turned off the light it wasn’t any good. It was like saying goodbye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain”. Here too Henry Frederic enters into a trance of tranquility of peace experiencing the aesthetic, called Santa Rasa.

It is Rasa, the Sanskrit Literary Theory that is most suited to apply to various situations and enjoy the aesthetic pleasure called Rasa.

Having declared some of the unique characteristics of this study and certain limits, I would like to state that there are writers who extensively dwelt on Rasa, the Sanskrit Literary Theory for further reference. The appendices include bibliographies and index on critics and the works of art. Notes are given at the end of every chapter.

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I would like to thank my spouse Immaculate for her extensive editing this work and continuous supply of fire and energy to bring out this work of Art. I am deeply indebted to the Administrative Director Dr. David Le Cornu on his excellent co-operation towards submission of this research work. I’m equally indebted and obliged to Professor Damodar Thakur for all helps and guidance received and receiving todate. I am grateful to all those who are directly or indirectly helpful towards the completion of this research work indeed.

G.P.F.

Sana’a, Republic of Yemen



Nataraja photo posing on all Bhavas

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Hemingway





## Chapter 1

### Introduction

Rasa, the Sanskrit Literary Theory has been a study of great interest to me<sup>1</sup>. Various periods have experienced varied concepts of Greek and Western poetics. But the concept of Indian poetics, i.e., Rasa theory has been so firm that many scholars confirmed themselves to Indian Literary works mainly dramaturgy<sup>2</sup> so much so, I was advised by a scholar of Aesthetics to tread carefully on Rasa theory because it is solely applicable to drama.

To me, if it is a theory of Rasa, the spontaneous relishing or enjoying the gustation when a story is viewed on the screen or read, why not apply this unique Rasa theory and enjoy it? Why should there be rules to someone's enjoyment as enjoyment or relishing any work of art? It is purely subjective. When Bharatamuni<sup>3</sup> asked Brahma<sup>4</sup> if he could apply Nāṭya Śāstra to other arts, He himself advised him to go ahead. "True art is never made to order; it comes as a result of an irresistible inner urge." We hear a song of Lata Mangeskar<sup>6</sup> and are enthralled; we look at Taj Mahal and keep gazing on it with wonder and awe. We see the ancient sculptures and feel thrilled. It's all because, behind all such great works of art, is a great aesthetic urge. It's the artists who poured their devotion into the shape of such exquisite works of art; it was an act of self-sacrificing dedication to their successive generation to relish such a unique gustation called Rasa.

I enjoy when I look at Santiago drinking a glassful of shark liver oil for strength or the way he is talking to the warbler or the manner he is abusing the gelatinous<sup>7</sup> bladder of a Portuguese man-of-war<sup>8</sup>. I experience Rasa within me. It is because I've lived with fishermen like Santiago experiencing similar behavior. An artist should be free from rules governing him, which are filled with tradition and convention. What attracted me most is Rasa, the ancient Sanskrit Literary theory. Greek and Western Literary theories express and give great importance to Katharsis<sup>9</sup> (tragedy); but Rasa theory alone emphasizes Śānta Rasa i.e., tranquility or quietude. Besides Rasa theory believes in re-birth or re-incarnation<sup>10</sup> that becomes part of one's cycle of life. But the Greeks believe in Keats's 'Lethe wards had sunk<sup>11</sup>' or the western philosophy believes in glorified status or on the day of Last Judgment<sup>12</sup>, rise with glorified bodies after death, if died in pure status. But Rasa is enjoyed and relished, ultimately

the reader/spectator experiencing ‘Santa Rasa’. This indeed has captured my whole self to dwell deeply on Rasa, the Sanskrit Literary Theory.

Rasa Theory embraces humanism as a whole. It does not leave out any of the emotions, which could produce Rasa. Rasa theory therefore is an all-pervasive humanistic theory. Won’t it be a unique way, if we apply this supreme theory to Hemingway’s Novels such as ‘The Old Man and the Sea’ and ‘A Farewell to Arms’? As I have been learning with pupils of ICSE class X on screen and reading the texts, I wondered if there was a better literary/critical theory in the world than Rasa theory. I longed to find the most appropriate theory to appreciate and enjoy gustation. As I tried it with the 15 years old smart students, they had at the beginning aversion to various ways of Santiago. I motivated them narrating with personal experiences. It is then they started loving the novel ‘The Old Man and the Sea’.

The readers and spectators too enjoy gustation like the way the artist or critic enjoys writing/producing the work of art. Rasa, the Sanskrit Literary Theory dwells on the ‘emotive content’<sup>13</sup> of a work of art howsoever various emotions are depicted and inferred and transmitted. This concept indeed is as old as the first century B.C. to fourth century A.D. We find it in the eminent sage Bharata’s<sup>14</sup> Nāṭya Śāstra<sup>15</sup>. According to Bharata’s Natya Sastra, I would elucidate the concept of Rasa and all its nine kinds. In the course of such study, I would adhere to the commentaries of 10<sup>th</sup> century Aesthetician Abhinavagupta.

My research study will investigate the validity of Rasa, the Sanskrit literary Theory as an aesthetic theory. It will also probe briefly the views propounded by various thinkers such as the Greek, Western and Indian. Scholars of great caliber have attempted comparative studies on these aspects. They have successfully brought forth various similarities, which added further more weight to Rasa theory. Procedure of this study shall be to proceed by part method to the whole, particular to general, inductive to deductive as it imbibes whole human picture. Moreover the scope of this research is not to go into various critics of Rasa theory. But we use Rasa theory as it is, to apply to the novels of my choice to show clearly how the writer’s imagination can evoke in him, the reader or the spectator various emotions giving rise to their related Rasas. This in fact limits the scope of my research work.

Moreover no literary theory is static. Every literary theory keeps evolving in the literary world. Rasa, the Sanskrit Literary Theory too, as it embraces all human feelings, emotions and is indeed dynamic in nature because it is born of Brahma<sup>16</sup> the Lotus-Seater<sup>17</sup>. So, this research study is intended to open out new avenues to bring forth a very modern outlook of Rasa theory. As Rasa theory studies human sentiments, it is proposed to make the literary world aware of such an all-pervasive humanistic approach in the world of literary criticism. Rasa theory moreover dwells on human sentiments as essential part of any literary works. The objective of any literary works, be it fiction, poetry, drama, is to help man transcend human wail to attain quietitude.

Now, what is the role of an artist? Writer? Can we say that his work is to depict a particular Rasa? How? By giving expression, by giving evocation in his work towards sentiments to be expressed whether it is in poetry, drama or fiction so as to experience Rasa. This study is intended not to dwell upon various controversial interpretations of Rasa Theory but to take it as a literary/critical theory as it is, thus limiting the scope of my study. It is greatly believed to experience a definite theoretical perspective, pervading through the study of Hemingway's novels of my choice. Hardly had an attempt been made before to enjoy these novels by way of applying Rasa, the Sanskrit Literary Theory.

Why was Bharatamuni particular about drama only, enacting a play such as Shiva<sup>18</sup> cuddling the ocean for the gods and the great snake vomiting poison in it lest the gods live forever? Why did Brahma suggest this to be enacted? They all wanted to please themselves enjoying gustation during their leisure hours. Probably and most certainly, fiction was not in existence then. They wanted all kinds of gestures by the actors etc. So, to state clearly, novels are pure forms of works of art. This need not be displayed on the screen. It could still be emotive and move the spectators to enjoy sentiments of various kinds. As a writer creates his work of art, his heart thumps and leaps out of ecstatic beauty and joy. The spectator or the reader too in his own composure experiences the 'out-leap of ecstatic beauty and delight'.

It is thus befitting to dwell upon this study in a more detailed manner so as to achieve the objective of making the third millennium generation of the new knowledge. This will certainly, it is hoped, bring the West and East, North and South together into one literary world.

This may be an unusual work of study to many. But this work examines numerous feelings that give rise to various Rasas in Hemingway's novels of my choice. The result of this analytical study is completely a new perspective that pervades any works of art, poetry, drama or fiction. This arouses the sentiments called Rasas. A comprehensive way of understanding this unique heritage of Rasa, the Sanskrit Literary Theory is a possible force of national unity, international unity and mutual goodwill. These are the ideals placed before this research study. This, I hope, will be effectively achieved in this study.

Intended audience will comprise scholars, critics, and students of literature and readers of various fields as well. It is greatly believed that it would indeed evoke and arouse them to watch on screen/read the novels of Hemingway who is known for his unique, simple, colloquial style, excellence and economy of words.

Hemingway in his novels depicts two types of characters namely 'Hemingway Hero'<sup>19</sup> and 'Hemingway Code'<sup>20</sup>. 'Hemingway Hero' characters appear in many of his novels. He introduces 'them in boyhood, they grow up in abnormal environments and encounter series of struggle'. Ultimately, Hemingway's hero enters into a world of violence and suffering. Sometimes, they appear to be vigilant and very nervous. But 'Hemingway Code' characters have an honorable failure, an evidence of his nobility and greatness. This character is demonstrated in Santiago of 'The Old Man and the Sea'. Santiago struggles nobly and courageously in spite of his losing the great catch in quietitude or tranquility dreaming of lions on the east African coasts. In 'A Farewell to Arms' Frederic Henry too is depicted as 'Hemingway Code' character who gives a befitting response to the 'statue', Catherine dead, during delivery after which he bids her farewell, walks back to the hotel in the rains having entered into a trance in tranquility and quietitude i.e., Santa Rasa. He bade first a Farewell to Arms (war) and now he bids a Farewell to Arms, (his love). Roberto in "For whom The Bell Tolls" represents Hemingway Code character. He bids farewell to Maria convincing her of taking care of the unborn child of Roberto. He too enters into a trance, having fought the enemies to the last heroically, in spite of being mortally wounded.

Let us recall John Bunyan's 'Pilgrims Progress' and Chinua Achebe's 'Things Fall Apart' to make a close comparative study with 'The Old Man and the Sea'. Christian in 'Pilgrim's Progress' endures sufferings and pains inflicted on him. He solely endured and persevered in all trials and ultimately entered into the Kingdom of God.

Again in Chinua Achebe's 'Things Fall Apart', Obi Okonkwo who persevered and endured all tyrannical sufferings in the hands of the Englishman's messengers and court-attendants is found dangling in the tree behind his Obi.

So all the five characters, Santiago, Frederic Henry, Roberto, Christian and Okonkwo are of 'Hemingway Code'. These characters indeed finally evoke in the writer/creator and the spectators or readers Santa Rasa, i.e., tranquility and quietitude. Above all, the work of art itself is, for its unique ontological existence.

Society which Hemingway lived in, did not have religious or ethical principles; people loved to eat and drink; indulged in witty conversation and women, in order to forget their emptiness of life. Hemingway did not have faith in the traditional things, which he portrays in 'A Farewell to Arms'. To Frederic Henry, this world is a 'wasteland' and he bids farewell to the same society, he bids farewell to the arms and armaments of war. Finally he bids farewell to the arms of Catherine Berkley who lay dead during delivery. Henry's waiting for a home life becomes a waiting for 'Godot', our attention to the tragic states of life itself. But he prepares the reader/spectator metaphysically as to what to expect towards the end of the novel. Right since the beginning of the novel, he describes things with difference between mountains and plains, rains coming for something bad, war in killing Catherine's fiancé etc. Hemingway has taken 'A Farewell to Arms' the title from 'University Wits' George Peele's poem 'A Farewell to Arms'.

Hemingway's 'The Old Man and the Sea', his hero Santiago was Anselmo Hernandez, an old fisherman in Havana, Cuba. The latter narrated his encounter with a huge marlin. He had minutely managed to minute it down and brought to the world such a wonderful work of art. It is a work of art in which human courage and endurance against forces of nature have been well accounted for. The novel does not put anyone in any kind of gloom. Instead it teaches us how a simple man like Santiago is capable of decency, dignity and even heroism that is unique in any works of art.

In his novels, Hemingway's impression of his mind pervades his strange contemplations on death. To him, the ruthless battle exists and his life is warfare on the earth as St.Paul<sup>21</sup> puts it in his letter. The reaction of 'Hemingway Hero' in all his novels is the same to violence and pain, which are quite inevitable. To him war is futile. Patriotism is meaningless.

His characters are naturally set to endure pain and suffering physically or mentally. Hemingway's heroes are severely wounded in war, in the sports arena in boyhood or in battlefields. Hemingway probably created in him a great love and longing to live. His heroes also, like the creator, had a wish to live each moment skillfully and nobly. Hemingway comes very close to Wilfred Owen that becomes clear in his Poem (Old Lie): 'Dulce et decorum est pro patria mori'.

Hemingway does not believe in any philosophy but in only the philosophy of life<sup>22</sup>. 'A man can be destroyed but not defeated' speaks adequately enough of Hemingway's philosophy. He makes his hero fight all evils under strange pressure and ultimately brings him to tranquil state of life wherein there is no pain or suffering. He enters into a kind of quietude i.e. *Śanta Rasa*. In 'The Old Man and the Sea' Santiago begins his struggle fighting with the giant Marlin. He accepts his defeat at the hands of the scavenger-sharks but wins the final victory in spite of having lost the catch. Santiago knew very well that a man is not made for defeat only. The sharks had taken away his big catch after a long period of eighty-five days of no catch. "Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The Old man was dreaming about lions". This indeed goes to account for his moral triumph.

Hemingway has won a place among the primitivists<sup>23</sup> as he managed to collect some of the basic human facts. He gave them an artistic touch of his poetic tone. Most reporters in the world do collect certain unique experiences or encounters and give such artistic touch no doubt. But Hemingway excels them as he puts himself in the place and views it.

Hemingway utilized the hints and suggestions for his colloquial style from Sherwood Anderson and Gertrude Stein. He was also greatly bound to Mark Twain. His book 'Huckleberry Finn' had much influence on Hemingway. Like Twain, Hemingway too adopted his colloquial style and played an effective role in American prose fiction.

Hemingway used power and simple prose in expounding the depth of the minds of his people. He was the only writer among so many of his contemporaries to put into writing the precise feelings, emotions and frustration, which were typical of his period. Those who survived the First World War found in him their exact mouthpiece. The feelings, emotions and frustration of people of post war period are very well portrayed in 'The Sun also Rises', 'Men without Women' and 'A Farewell to Arms'

their screams, horror, terror, bitterness of war and its effects by way of pen-sketch of word-pictures. He used minimum-strokes with word-pictures avoiding long sentences. It is said, "Others yelled, he wrote".

Ford describes his narrative technique thus: 'The words strike you each one, as if they were pebbles fresh from a brook', of 'The Old Man and the Sea'. Sunday Times reported: 'the best story Hemingway has written: no page of this beautiful masterwork could have been done better or differently'. Hemingway was awarded the highest honor of the world, the Nobel Prize in 1954 for his narrative mastery in modern fiction.

Hemingway was a great creative genius. He has been maintaining purity and simplicity of style using compound sentences. We find the biblical brevity<sup>24</sup> and simple diction. With a few pen strokes he makes the speech living and have day-to-day use. Hemingway speaks the truth all through the fiction.

We can't but admire his great skill and determination with which he stripped every falsehood, idiosyncrasies and traditional evils. It is quite appropriate to substantiate his genius quoting from the preface of the catalogue of the Ernest Hemingway collection at the John F. Kennedy library, Boston, Massachusetts.

In 1968, with a simple exchange of letters, Mary Hemingway and Jacqueline Kennedy arranged for Ernest Hemingway's papers to be donated to the Kennedy Library. Their husbands never met, but had Hemingway's health been better they would have, at the inauguration in 1960. Hemingway was among the American artists, writers, and musicians invited to attend the inauguration. A draft of the cable, which Hemingway sent to President Kennedy from the Mayo Clinic, is on display in the library's exhibit dealing with the inaugural address:

'Watching the inauguration from Rochester there was happiness and the hope and the pride and how beautiful we thought Mrs. Kennedy was. Watching on the screen I was sure our President could stand any of the heat to come as he had taken the cold of that day. Each day since I have renewed my faith and tried to understand the practical difficulties of governing he must face as they arrive and admire the true courage he brings as our President in times as tough as these are for our country and the world.

President Kennedy more than once expressed his reciprocal admiration for Hemingway. He had Hemingway's definition of courage in mind while writing his won Profiles in Courage. In a statement released by the White House when Hemingway died, Kennedy noted:

Few Americans have had a greater impact on the emotions and attitudes of the American people than Ernest Hemingway.... He almost single-handedly transformed the literature and the ways of thought of men and women in every country in the world'.

During the Kennedy administration, Mary Hemingway was permitted to return to Castro's Cuba to remove some of her husband's papers from their abandoned home, the Finca Vigia, in Havana. Kennedy honored Hemingway at the White House dinner for the Nobel Prize winners in April 1962. Following this dinner Frederic March read excerpts from the works of three previous Nobel Prize winners, Sinclair Lewis, George C. Marshall, and Hemingway—the opening pages from the then-unpublished *Island in the Stream*.

At the dedication of the Hemingway Room on July 18,1980, celebrants experienced the excitement of the Kennedy White House cultural events. Director of the Library, Dan H. Fenn, addressed the guests: “Tonight we unite art and politics under one roof as a tangible and permanent reminder of President Kennedy's conviction that neither is whole and true without the other”.

Proceeding further, I would like to say why such a topic became a great interest to me. My childhood days were spent amidst fishermen like Santiago. The relation between Santiago and Manolin, their topics of interaction such as American Baseball and the champions, Santiago's past youthful memory of hand-wrestling with a Negro, an experience of hooking the female marlin once, when the male marlin stayed back, going turtling and drinking their eggs, eating yellow rice and fish curry, eating dolphin flesh raw that tastes better with salt and lime, reciting Hail Mary, Our Father, promising to go on pilgrimage if hooked the marlin are all universal experiences with fishermen and their assistants or helpers.

All the nine Rasas shall be applied to various situations in the novels of choice. We'll see how certain Rasas, which are predominant over the others, is within the scope of my study. This shall certainly show how Rasa, the Sanskrit literary theory is a Universal Critical/Literary Theory. The topic Rasa, the Sanskrit literary theory applied to Hemingway's 'The Old Man and the Sea' and 'A Farewell to Arms' shall stand a unique work

of art as hardly anyone has trodden on these grounds so as to bring the East and West, North and South together in emotional and sentimental aspects.

The present work is divided into nine chapters. In the first chapter Rasa is clearly defined as Vibhavanubhavavyabharibhava samyogad Rasa Nispathi<sup>25</sup> justifying the application of Rasa, the Sanskrit Literary Theory to Hemingway's 'The Old Man and the Sea' and 'A Farewell to Arms'. Besides, the scope of the thesis has been vividly placed before the readers.

The second chapter shall center on the definition and scope of Rasa, the Sanskrit Literary Theory. Besides bringing out the form and content of the Literary Work, our study shall on the properties of Rasa as well. A brief description of Bharatamuni's Natya Sastra shall enlighten my appreciative readers so as to perceive the various commentaries on the Theory as an Aesthetic Theory with all the fundamentals of Rasa, the Sanskrit Literary Theory.

The third chapter shall be on the Origin, Evolution, Development of Rasa, and the Sanskrit Literary Theory. Tracing its origin from the Ancient Greeks to European Aesthetics is indeed within the purview of this research work. Simultaneously, tracing the origin of Rasa the Sanskrit Literary Theory right from the beginning of beings, i.e., Brahma the point of all creation, to Bharatamuni and his successor, Abhinavagupta to-date. We come to know the unique and dynamic stand that Rasa, the Sanskrit Literary Theory holds in the sphere of Aesthetics.

The fourth chapter is on A Comparative Study of Western Aesthetics and Rasa, the Sanskrit Literary Theory. We shall see how they are competitive and complementary to each other. It'll be a point of discussion on how and where Western Aesthetics and Rasa, the Sanskrit Literary Theory meet one another and where they depart from each other. Moreover drawing a line from the meeting and dwelling on some aspects of Modern Poetics closely touching some of the critics of Post-Structuralism and Structuralism shall be my endeavor. Let me be very clear to my readers that all such references are made in order to emphasize an all-pervasive and all-embracing humanistic Rasa, the Sanskrit Literary Theory that stands unique without any kind of essential changes in it over the period from the time of its inception.

Western Literary Criticism is the fifth chapter that shall briefly trace Western Literary Criticism in particular. Tracing it from the Greeks and

Romans, The Middle Ages and The Renaissance, The Romantic Period to The Victorian Period is within the scope of this research work. We feel free then to enter into The Growth of American Culture with the Lost Generation where we come into intimate contact with Ernest Hemingway and his Fiction, as representative of 'Lost Generation'.

In the sixth chapter, Development of Literary Criticism of the twentieth century has been traced so that the readers may certainly think that nothing has been left out which one will otherwise feel of any kind of vacuum. This chapter gives us adequate information on how Formalism has been held high followed by Anglophone Criticism and the New Criticism. Towards the end of the Second World War, the emergence of Academic Criticism under the umbrella of The New Criticism dominated the Academic world, which succeeded the period of Descents from Decadence (1890-1918) and The Modernist Revolution (1918-1945). We observe that Beyond The New Criticism (1945-1965), an Academic Criticism has been thriving simultaneously in Europe, America and other parts of the world. Critics looked for some alternatives to New Criticism that they discovered it in Matthew Arnold. For Trilling, as for Philip Rahv and other New York critics in the Partisan circle, the most important principle was that literature, in Matthew Arnold's phrase, was a criticism of life. Literature carried a moral value, and could be disentangled from ideas and ideologies, however hard Eliot and his followers might try to insulate it. Fictionists such as Bronte Sisters, Jane Austen, and George Elliot in the 1920s suffered but in the 1960s their works of art reached the culmination point that has been titled as Novel Re-Opened.

The seventh chapter, Ernest Hemingway: Life And Works indeed systematically gives us a clear camera-like picture of his childhood, youth and as a matured man of genius. His boyhood and youth went in great frustration and vexation due to misunderstanding between his parents. This led him to join the First World War in the Italian army as ambulance-driver, not for any kind of patriotism but not for the sake of experiences. Such experiences supplied him with the necessary themes. His Fifty Grand made him popular. His philosophy of life, his Narrative Technique, his Creative Genius, El Champion all go to help us strengthen the statement that Hemingway casts a Wonderful Spell on his Generation.

Rasa, the Sanskrit Literary Theory Applied to Hemingway's 'The Old Man and the Sea' is the Eighth chapter that is filled with descriptions of Rasa experiences. The novel has not only a perfect form but it has a unique content too. The form of the novel is enriched with abundance of figures of speech, symbolism, and allegory, above all the culture of the

American and European societies. But Hemingway depicts a universal culture of fishermen all over the world especially with regard to their relationship between him and Manolin, eating of fried bananas with yellow rice, eating raw fish, drinking a jug full of shark liver oil in the morning for strength, drawing strength from past experiences of heroic deeds etc.

Manolin too Santiago in the making shows his love and gratitude by way of helping him in carrying the fishing harpoons, lines, hooks, arranging his food and drink etc. This is found existing all over the world. Manolin's experiences were similar to mine too during my childhood days. Moreover, the chapter has a number of experiences that will certainly bring forth Rasa experiences universally. The chapter consists of various Vibhavas, Anubhavas, Sthayibhavas and Vyabharibhavas at various situations so as to enable the reader/viewer experience the gustation called Rasa. Experience of Vira Rasa is indeed prominent in the novel that ultimately puts readers/viewers in the mood of quietitude, called Santa Rasa. The chapter further makes a comparison of Hemingway's novel with that of Bunyan's 'Pilgrim's Progress'. Chinua Achebe's 'Things Fall Apart' world classics have been compared with. Meanwhile the contrasting rhythm and dramatic quality are indeed described adequately for the readers/ viewers to appreciate the content and form of this work of art.

The ninth chapter, Rasa, The Sanskrit Literary Theory Applied to Hemingway's 'A Farewell to Arms' is a wartime Romantic novel with contrasting themes of home and not home, war and peace, plains and hills, rains and clear sky etc. Parallels are in plenty. Hemingway has indeed used these simple day-to-day techniques to bring home sublime thoughts of both Sambhoga Sringara Rasa and Vipralambha Sringara Rasa both of which enable us enjoy the ultimate Santa Rasa. Describing the landscape, minute calculation of time and distance, images, symbols and parallels are abundantly used. Adbhutha Rasa too plays an important part in so far as it co-ordinates in bringing about the final Santa Rasa. Hemingway too does not believe in the great International lie, the old lie: 'Dulce et Decorum est Pro patria mori' of Wilfred Owen (1893-1918) in his famous poem:(Dulce Et Decorum Est).

Hemingway's life in brief and discussion on his works, how Hemingway rightly fitted into American literature during the particular period are given clearly. We shall see Rasa theory applied to Hemingway's 'The Old Man and the Sea'; how gustation is enjoyed from the beginning to the end and ultimately we, the spectators and the readers, with the writer, experience

Ś?nta Rasa that is unique in 'The Old Man and the Sea'. The uniqueness is due to Rasa, the Sanskrit literary theory.

In this research study, I shall explore and establish that Rasa, the Sanskrit Literary Theory is an authentic principle of art, poetry, drama and fiction. This theory can indeed climb up the ladder of literary criticism from the past to the present and to the future. It is aimed at achieving a definite theoretical perspective pervading the study of modern fiction. Furthermore, it is intended as I mentioned earlier to give a new focus on Rasa, the Sanskrit Literary Theory, thus enlarging upon the scope of the study, applying Rasa, the Sanskrit Literary Theory to Hemingway's 'The Old Man and the Sea' and 'A Farewell to Arms', showing various Bhavas at various situations in the novels. It is genuinely hoped that this study would undoubtedly take critics and appreciative readers of fiction across all language and other man-made barriers. This will certainly open out new avenues for the scholars of modern literature to forge or to bring about a global outlook and start examining modern fiction in a new perspective, especially, not from a culture or region point of view but as an independent discipline itself with a global outlook.

My major premise is that Rasa, the Sanskrit Literary Theory is a Universal Critical\Literary Theory. It can provide universal criterion to appreciate any creative literature for every generation. Because its conception is all-pervasive with the basic element of human emotion. Besides Rasa theory embraces all other significant human instincts. The theory of Rasa therefore is in perfect harmony with all its aspects, with all values of tradition and culture. Subsequently all contradictions inherent and implicit in various critical attitudes would completely be merged.

The main cause is that Rasa Theory stands on the solid rock foundation of humanism as a whole. It accepts man in his entirety, both body and soul with all its potencies and limitations, inspired by love and hate, innocence and ignorance, disgust and other experiences of different nature, the pastness of the past, present and future. With the development of man in every walk of life humanism continues, so the theory of Rasa constantly keeps evolving. With the modification of human concept at every stage, the theory of Rasa too with every change in the history of literature evolves itself.

Humanism alone can satisfy the ever-growing needs, which can satisfy the ever-growing dynamic requirements of literature. As long as we don't strike upon a greater truth than human sensibility in the field of literature,

be it drama, poetry, art and fiction, it is not possible to think and draw a more authentic principle of art other than Rasa theory. I am therefore justified in the choice of my topic Rasa, the Sanskrit literary theory applied to Hemingway's 'The Old Man and the Sea' and 'A Farewell to Arms'.

The main task of a critic is to analyze, interpret, compare, evaluate and grade works of art. The study of aesthetics analyses the conceptual structure underlying the activities of the practical critics. How do we grade work of art? Hemingway's 'The Old Man and the Sea' has attained greatness. This implies that greatness is a value. Like all other values, it should help us to organize all aspects of life and relate it to harmony that is present in the universe. Emotions are the chief constituents of a literary experience. Greatness may be considered as a principle that helps us to organize these emotional meanings. Analyzing, interpreting, comparing, evaluating and grading, different works of art with the two novels chosen, shall be within the scope of my research.

The popular Marathi scholar Vrinda Karandikar<sup>26</sup> in his 'Literature as a vital art' emphasizes the importance of creative literature accepting the significance of form as only a means to end and not end in itself. Mardhekar<sup>27</sup> considers the dynamic imaginative vision of life in its concrete character as the substantial medium of creative literature. He regards aesthetic form as co-extension with it.

It is all set to proceed to criticism proper, engaging self to provide my readers as completely and as clearly as I can, my genuine response to Rasa, the Sanskrit literary theory. It is then we apply various Rasas to unique situations in Hemingway's novels, 'The Old Man and the Sea' and 'A Farewell to Arms'. The main objective is to help the readers with the fuller enjoyment and understanding. It is then we are able to perceive the particular and unique quality of Rasa, the Sanskrit Literary Theory. I shall support my fundamental remarks in a persuasive way with certain extracts of the examined texts out of which my final evaluation is given shape.

The methodology of procedure to this study shall be of dual-parallelism, the first shall be a comparative study of Greek literary theory with Rasa, Sanskrit Literary Theory. Having placed all possible aspects of both I propose to make my readers evaluate the one that excels the other. The second one shall be a comparative study of Western Aesthetics and Rasa, the Sanskrit literary theory and place various aspects of both before my readers for their final evaluation. The specific aim of my research work is to bring out the uniqueness of Rasa, the Sanskrit Literary Theory above all

other theories to my readers so as to experience the special gustation called Rasa.

We would dwell upon Ernest Hemingway, the popular fictionist who has captured my mind and heart with his simple way of writing. From very particular incidents, I shall proceed to general, from inductive to deductive, from part to the whole, bringing out the various feelings giving vent to various emotions which blossom into Rasas. How the latent feelings of various thoughts and experiences when evoked by various causes (determinants), consequents (Anubhavas) and Vyabhicari Bhavas (transient/impermanent) feelings together combine, giving birth to various Rasas. Various incidents, narrative passages to the minimum shall be used for application. We will understand the different feelings giving rise to different Rasas. Besides, it becomes clear which sentiment is predominant over the other and ultimately how a particular feeling overpowers all other feelings bringing to fruition Santa Rasa as its outcome.

When we speak of modern literary criticism, what strikes us immediately is the Neo-Criticism. Historical criticism emphasizes historicity of the artist and the psychological criticism takes us to the milieu of metaphysics. But it is Neo-Criticism that is more appropriate as on today's literary criticism as it emphasizes "art can find its alter-ego (other-self) only in art". (Springarn's, 'The New Criticism,' p.6). "Creation of art and Criticism of art are not entirely two distinct aspects but both are two sides of the same currency. Neo-Criticism looks upon the critic as a sensitive soul detailing his adventures among masterpieces of art". So we should find out a way to put them together. We should achieve in bringing together creative art and art criticism into the phases of our culture and tradition. "We should dethrone the concept that all art is expression. We should come to the conclusion that all expression is art." (Cf. Springarn's, 'The New Criticism' p.19). This is the basic foundation of Neo-Criticism. But unfortunately critics force their individualities in all dimensions on the readers and scholars who would like to only appreciate the work of art. The critics try to take the place of the writer/artist in place of the work of art.

They try to re-imagine the writer's 'dream' and 're-live' his life and thus try to replace one work of art by another. If creation is art, criticism is art too. If creation is one side of a currency, criticism is other side of the same. If creation is the primary matter, criticism is substantial form. Both constitute the essence in totem. If creation is the inner aspect, criticism is the outer aspect as well. Schopenhaver describes criticism as "the feminine aspect of the creation".

As Maha Mahopadhyaya Prof.S.Kuppuswami Sastri<sup>28</sup> in his 'Highways and Byways of Literary Criticism in Sanskrit' clearly states that it would be appropriate to say that genius and tastes are inseparable phases of the same art. It may be more correct to say that poetic genius and tastes are related to each other as woman and man. Professor S.Kuppuswami's statement is quite self-explanatory with the depth of meanings. The most appropriate proper proportio analogy is the woman-man comparison between Creation of Art and Art-Criticism. Rasa is therefore the essence of Creation and Art-Criticism.

When Rasa, the Sanskrit Literary Theory is so richly endowed with universal values, why keep it convention-filled and tradition-prevented, a theory of dogma? Let us utilize the freedom and liberty granted to us drawing a broader outlook and applying it to world literature as a whole. Let not the artist be strictly governed by rules and restrictions. He should be free to create the work of art. The critic should be at liberty to appreciate the work of art.

This reminds me of Rabindranath Tagore<sup>29</sup> who clearly pointed out a synthesis between literary law and literary freedom: "When we come to literature, we find that though it conforms to rules of grammar, it is yet a thing of joy; it is freedom itself. Strict laws bind the beauty of a poem, yet it transcends them. The laws are its wings. They do not keep it weighed down. They carry it to freedom. Beauty is the complete liberation, which stands and shines on the pedestal of law". Tagore here shows the future generation an imaginative vision for centuries to come.

The primary concern of this research study is therefore to make aware the world of literary criticism of an all-comprehensive humanistic approach of Rasa, the ancient Sanskrit literary theory bringing it out of tradition, convention and dogmatism so as to establish and achieve uniqueness of the Sanskrit literary theory. It is so established to the world of literary critics that Rasa, the Sanskrit literary theory is a down to earth study of sentiments, an essential aspect of any and every works of art. The specific aim of poetry, drama or fiction is to help man overcome the struggle and enjoy composure and thus experience gustation.

What is the role of a critic? His role is to depict the particular Rasa giving clear expression in his work. This gives sentiments to enjoy the gustation whether it is poetry, drama or fiction. It is genuinely intended that a

definite theoretical perspective shall pervade the study of Hemingway's novels in particular.

It is my earnest belief that this research study will open out new arena for critics, scholars and students of literature to forge or bring about a global outlook and begin to examine modern American fiction especially Hemingway's novels, 'The Old Man and the Sea' and 'A Farewell to Arms'. This will be done not from any culture or tradition or dogmatic point of view but as an independent discipline par excellence with a global/universal scope. The best critical writing, past and present, of course still does satisfy that expectation. As the following chapters ought to demonstrate, that still leaves a substantial critical and literary theory from which we can gather continuing rewards.

It is greatly felt to keep my appreciative readers informed of the late Twentieth Century American literary critic Helen Vendler, a professor at Harvard University. She has written regularly as poetry critic for the New Yorker magazine, still pursues sensitive 'close reading' according to New-Critical traditions. She sees little in the clamor of recent decades to distract her from this task. Her collection of essays, 'The Music Of What Happens' (1988), opens with a reaffirmation of her commitment to a distinctively 'aesthetic criticism': The aim of a properly aesthetic criticism...is not primarily to reveal the meaning of an art work or disclose (or argue for or against) the ideological values of an art work. The aim of an aesthetic criticism is to describe the artwork in such a way that it cannot be confused with any other artwork (not an easy task), and to infer from the artwork the aesthetic that might generate this unique configuration. (HelenVendler, The Music of What Happens: Poems, Poets, Critics Cambridge, MA, 1988, p.2).

Closely following this latest literary/critical theory may I persuade my readers to enjoy the gustation at the outset of the description of various situations? A clear definition and scope of Rasa, the Sanskrit Literary Theory in the forthcoming chapter will place my readers at a desirable position.

## Chapter.1 Notes

1. Earliest Dance-Drama: Thandava, Bharata Natyam etc.
2. That which gives pleasure here and now
3. Writer of Nāṭya Sāstra
4. Creator of the world and everything on it
5. Earliest available source in Dramaturgy
6. A popular Hindi Lyric Singer.
7. Jelly like fish
8. (Blue bottle) – common name given to a complex animal colony
9. Involves emotional relief and purifying of emotions so relieved-acts on feelings
10. Vedas of Hindu scriptures
11. Keat's Ode to Nightingale with reference to Greeks' Belief
12. Christian's belief of after the end of the world when all the dead and living will be judged by God
13. Form and matter together churning one's mind towards the tasting of Work of art
14. Bharatamuni, to Brahma and other gods
15. Natya Sastra-Brahma author of Natya Veda lays down elaborate rules facilitating a drama to become mimicry of the exploits of human, demoniac or divine beings later developed by Bharatamuni.
16. Omnipresent-grand-father- the origin of Natya Veda evolved by him
17. All-powerful Brahma's throne is made of sweet scented lotus flowers
18. Nataraja (king of Dancers)
19. Beginning to end struggles but ends up heroically giving gustation
20. Fitting response to trials and tribulations and e
21. Biblical
22. Real and sensible experiences of life
23. Believers in the basic human lives through traditions
24. Short and straightforward verses.
25. N.S. (G.O.S) – Natya Sastra (Gaekwad Oriental Series)
26. 20th c. Scholar and Critic
27. 20th c. Scholar and Critic
28. 20th c. Indian Scholar and Critic
29. A great poet and critic of India, Nobel prize winner

## Chapter 2

### Definition and Scope of Rasa, The Sanskrit Literary Theory

“That which is relished is Rasa”. Can we call it primordial sentiment? Well, defining certain concepts is difficult to precisely state what they are. If someone asks me what a principle is, I shall answer him/her thus: principle is something from which something else proceeds. Will he be satisfied with this definition? Similarly I would try to define with the help of commentaries made by various scholars and justify my stand on definition of Rasa. “It is Rasa because it is worthy of being tasted (relished)”. “How is Rasa worthy of being relished? Just as noble minds consuming cooked food seasoned with various kinds of spices, relish the tastes thereof and become excessively delighted, so also sophisticated onlookers (theatre-goers) relish Sthaiybhavas indicated through gesticulation of Bhavas, through verbal, physical and temperamental activities and become delighted....” The Nāṭya Sāstra.

Can we then call Rasa as ‘wish fulfillment of one’s longing’? How John Keats escapes from the misery filled-world to a world of Nightingales and relishes the joy that the Nightingales had! Can we call Rasa as sentimental response to verbal stimuli or Abhynaya? Can we call an appreciative reader experiencing up-leap of soul out of gustation?

### Properties Of Human Soul

Rasas are indeed properties of human soul based on one’s culture and tradition. It is not part of essence, neither substantial form nor primary matter. But necessarily they follow the essence. Can we call Rasa the root that gives vent to the trunk, branches and flowers, which may be called emotions? Let me recall the analogy S.Ghulam of Bilgram, India in 1741 AD in his Hindi Book ‘Rasa Prabodha’ describes Rasa in a fine simile: human mind is the soil where Rasa gets its seeds; Sthaiybhava (enduring state of mind) is the sprout irrigated with water. Vibhāva (condition exciting a particular state of mind or body) grows into a plant called Anubhāva (symptoms indicating feelings outwardly) according to the environments. Vyabharibhāvas are feelings which are (transitory, irregular or unfaithful) flowers blossoming at frequent intervals and in

consonance with Śthai (enduring/lasting). These combined produce honey called Rasa, collected by the poet acting as a bee”.

To us, Rasa, the word is so much loaded with gourd that it is not easy to define in simple terms. If I simply state that Rasa is a sentimental response to verbal stimuli or Abhinaya, I am not giving an equivalent term or definition. If I state that Rasa is a primordial sentiment, I am still not justified in the equivalent meaning or definition as it inadequately imbibes certain aspects.

### **An Analogy**

Our great poet Rabindranath Tagore in his lecture on Art refers to the theory of Rasa in his own way. He says: “Our emotions are the gastric juices which transform this world of appearance into the more intimate world of sentiments. On the other hand, this outer world has its own juices, having their various qualities, which excite our emotional activities. This is called in our Sanskrit Rhetoric, Rasa, which signifies outer juices having their response in inner juices of our emotions. And a poem, according to it, is a sentence or sentences containing juices, which stimulate the juices of emotion. It brings to us ideas vitalized by feelings, ready to be made into the life-style of nature”. Tagore has indeed used this wonderful analogy to bring home to progeny actual concept of the term Rasa.

### **Bharatamuni’s Natya Sastra:**

To make things clearer, a detailed explanation of Rasa, adhering to Bharatamuni’s ‘The Natya Sastra’ may be quite appropriate here. “The combination of Vibhavas (Determinants) and Anubhavas (consequents) together with Vyabhicari Bhavas (transitory states) produces Rasa.” If you ask me, “where is a specific instance thereof?” “Just as there is production of good taste through juice produced when different spices, herbs and other articles are pressed together so also Rasa (sentiment) is produced when various Bhavas get together. Just as through molasses and other articles, spices and herbs, six kinds of tastes are produced, so also the Sthayibhavas in combination with different Bhavas attain the state of Rasa”. So Rasa is in a state of potency, always in a state of becoming act with the combination of different Bhavas (feelings) so the Vibhavas in conglomeration with Sthayibhavas, Anubhavas, and Vyabhicari Bhavas give vent to the particular Rasa that is ready to become act; this act is relishing or gustation called Rasa experience.

So, Rasa, the Sanskrit Literary Theory is a study of sentiments or Rasa realized in Indian arts, drama, dance etc., from time immemorial tracing it to Nataraja, the archetype 'the True, the Good and the Beautiful' (Satyam, Sivam, Sundaram)'.

Is Rasa Theory, a theory of liquid? Or is it honey? Honey metaphorically means sentiments. That which is relished is Rasa. Rasa is 'spontaneous overflow of powerful feelings. It takes its origin from emotion (Vibhava) recollected in tranquility' (Santa).

Bharata's primary theme is drama and his conception of poetic drama, a thought that inspired Vamana's partiality towards dramatic composition expressed in i.3.30-32, which is concisely put forth by Abhinavagupta saying Kavyamtavad Dasarupatmakam Eva. In such dramatic composition Rasa according to Bharata should be predominant; for he says that the drift of sense which arises from Rasa appeals to heart and pervades through the body like fire lighting up dry pieces of wood.<sup>1</sup> Without Rasa there can be no sense of poetry. Bharata seems to be of the opinion that Vibhavas and Anubhavas according to later theory constitute essential factors, called Rasa. He explains Bhava, basis of Rasa that which brings into existence the sense of poetry<sup>2</sup>, through three kinds of representation, viz. through words, gestures and internal feeling.<sup>3</sup> This Bhava when permanent and not transitory, reaches the state of Rasa through factors known as Vibhava and Anubhava<sup>4</sup>.

A Vibhava is used to imply knowledge or understanding that makes representation capable of being sensed. Similarly Anubhava is explained as that which follows on and makes three kinds of representation actually sensed.<sup>5</sup> The third element of Rasa, Vyabharibhava consists of accessory facts, which help and strengthen it.

As to what relation these factors bear to Rasa and how this state or relish is brought about, Bharata lays down Vibhavanubhava-Vyabharibhavasamyogad Rasa-Nispattih. Bharata explains this formula by an analogy. Just as a beverage is accomplished through various seasoned articles and herbs, so the permanent mood, Sthayibhava reinforced (Upagata) by various Bhavas attain the state of Rasa;<sup>7</sup> and it is so called because its essence consists in its taste or relish. He also explains that Sthayibhava is the basis of Rasa because it attains, as it were, mastery or sovereignty among 'forty-nine different Bhavas; Viz. eight Sthayibhavas eight Sattvika-Bhavas and thirty three Vyabhari-Bhavas mentioned by him

in viii and 6 and vi.16.1 which naturally rests upon it as being presumably principal theme of composition of the work of art.

The general foundations of the theory however remain as fixed by Bharata. It is practically accepted by most commentators that Rasa is realized when a permanent mood or Sthayibhava is brought to a relish- able conditions through three elements, viz., Vibhava, Anubhava and Vyabharibhava. Of these, the first two are more important. Vyabharibhava is only concomitant or accessory. By Sthayibhava in poetry and drama is meant certain more or less permanent conditions of mind such as love, grief, anger or fear. This permanent mood constitutes principal theme of composition. It runs through all other moods like the thread of garland, which can only be reinforced by other elements. Those elements, which excite, follow and strengthen Sthayibhava, are in poetry and drama known as Vibhava, Anubhava and Vyabharibhava<sup>8</sup> which in ordinary world is known as cause and effect (Karana and Karya).

In general, a Vibhava may be taken as that which makes the permanent mood capable of being sensed, an Anubhava as that which makes it sensed, while a Vyabharin (also called Sancari Bhava) as that which acts as an auxiliary or gives an impetus to it. In case of love as a permanent mood, apt examples given of Vibhava are women and seasons; of Anubhava, glance and embrace; of Vyabharin, transient subordinate feelings of joy and anxiety. Bharata says that Rasa is realized through a certain correlation of Vibhava Anubhava Vyacharin with Stayibhava or permanent mood.

### **Different Commentaries**

The questions arise are: what is this process of realization actually consisting of? What relation do these elements bear to Rasa in this process?

**Bhatta Lollata** seems to be one of the earliest commentators of Bharata with an explanation. It appears that Lollata took Vibhava as direct cause (Karana) of Rasa, which is therefore an effect (Anukarya or Utpadya). The word Nispatthi of Bharata is explained as Utpatti or Pusti. Rasa, found in characters like Rama, is attributed to actor who imitates the character in form, dress and action; thus charms the spectator.<sup>9</sup> Mammata and his followers make it clearer saying that permanent mood or Sthayin is directly connected with the hero but it is recognized as existing in the actor through a clever imitation of the original character. This imitation

apparently is source of the charm to the spectator. The locus of Rasa, therefore is supposed to be in the hero; but it is unclear how it is apparently transferred to the actor; how a feeling, which does not exist, charms the spectator.

Sankuka, subsequent commentator on Bharata, rejecting Lollata's theory, contends that Rasa is not produced as an effect but inferred. Permanent mood is inferred to exist in the actor though not actually existing in him<sup>10</sup> by means of Vibhavas etc. cleverly exhibited by him in his acting, so as to produce an illusion of identity with feelings of hero<sup>11</sup>. The mood thus inferred, being sensed by spectator through its exquisite beauty<sup>12</sup> adds to itself a peculiar charm. This thus develops into a relishable condition called Rasa. The realization of Rasa is therefore simply a process of logical inference. This cognition or knowledge is characterised<sup>13</sup> as based on what is called Citra-Turaga-Nyaya, (viz). The analogy by which a horse in a picture is called a (horse), and should be differentiated from the true ('he is Rama'), the false ('he is Rama' with the following negation 'he is not Rama'), the doubtful ('he may or may not be Rama') knowledge as well as knowledge of similarity ('he is like Rama').

Govinda sums up the objections: it disregards the well-recognized fact that an inference of a thing can never produce same charm as it directs cognition. It has been pointed out that Rasa is not capable of being cognized by ordinary means of arriving at knowledge; for, the feeling of Rama, the hero represented on the stage, being past, cannot be cognized by organs of sense to the present time and present place.<sup>14</sup>

But Vibhava cannot be taken as middle term in proving Sthayin, because Vibhavas do not stand in relation to Sthayin as middle term (Sadhana) does to major term (Sadhya), but are simply its suggestion or (Vyanjaka). Vibhavas therefore are neither efficient cause (Karaka-Hetu) nor logical cause (Gnapaka-Hetu) of Rasa, as held respectively by Lollatta, and Sankuka. Difficulty in both these theories is that Rasa is an objective entity, produced or inferred. How can it bring about a subjective feeling of relish in the audience in whom these factors are presumably absent? Suppose, it exists in the audience also, the question still remains as to how particular feelings of a particular hero, like Rama who is different or superior to spectator himself, can he relish or realize as his own by the spectator? Bhatta Nayaka has ably set such objections forth, as interpreted by Abhinava in his *Locana* (pp.67.8).

Bhatta Nayaka argues that: i) Rasa cannot be produced as an effect, because causes, namely, Vibhavas, being non-realities, cannot bring about real effects; (ii) it cannot be inferred, because character Rama, not really being before the audience, his feeling does not exist and what does not exist cannot be inferred. (iii) Moreover, how is it possible for an ordinary reader or spectator to identify himself with extraordinary virtues of a hero like Rama? To solve these difficulties Bhatta Nayaka as interpreted by Abhinava and others maintain that Rasa is enjoyed in connection with Vibhavas through relation of the enjoyer and the enjoyed (Bhojaka and Bhojya). Bhavakatva as Abhinavagupta suggests that it is derived apparently from Bharata's general definition of Bhava, described as power of generalization. This makes Vibhavas, as well as Sthayi-Bhava, sensed in their general character without any reference to their specific properties<sup>15</sup>.

For instance, Vibhava, Sita is understood through this power not as a particular individual but in general character of a woman<sup>16</sup>. Sthayibhava, e.g. Rama's love towards Sita, is taken as love in general without any reference to agent or object.<sup>17</sup>

By the third function of Bhojakatva, Sthayin is enjoyed as a general form; accompanied by Vibhavas, sensed also in a general form: and this enjoyment is described as a process of delectation similar to enlightened, self-sufficient and blissful knowledge arising in language of Samkhya philosophers. These ideas have been borrowed by these theorists from prominence of attribute of goodness (Sattva) in a man that differs from what is known as worldly happiness. According to Bhatta Nayaka, Rasa consists in Sthayibhava or permanent mood. It's experienced in a generalized form in poetry and drama through powers of Abhidha and Bhavakatva. It's enjoyed by a blissful process, known as Bhoga, until it is raised to a state of pleasurable relish, that is not worldly experience (Alaukika). This is indeed closer to philosophic meditation of **Brahma**.

Briefly stating, there is a latent impression of a feeling in the mind. Once we go through a work of art, this is roused, that describes similar things. By universal sympathy we become part of the same feeling and imagine ourselves in that condition. Thus the feeling is raised to a state of relish, called Rasa in which lies essence of poetic enjoyment. But what happens to those who have never experienced (Vasana) any universal sympathy (Sadharanya) or Sadharanikarana)? Those who have never experienced feeling of love, they have therefore no impression of experience left in them. Those who have experiences left in them, as well as those who have

no sense of community of human feelings, can never relish Rasa in poetry. The Vasana we are told is natural (Svabhaviki or Naisargiki), but may be acquired by study and experience. As Rasa is an objective entity that can reside in the hero or the actor, it is realized, as Dhananjaya puts it (n.36), by the readers' own capacity of enjoyment. Thus a degree of culture and aesthetic instinct are demanded in the critic. This artistic pleasure is given as almost equivalent to the philosophic bliss known as Ananda being lifted above worldly joy. Therefore, Rasa Theory is indeed an Aesthetic Theory.

### **An Aesthetic Theory**

Rasa, the ancient Sanskrit Literary Theory is an Aesthetic Theory, a study of beauty, beauty in nature and life. It studies beauty in Art, Drama Poetry and Fiction. It keeps affecting the Sahridaya his/her thoughts, sensations co-relating to nature and its varied aspects. Beauty has been a topic of study during various periods of different generations. Aesthetic is a study of beauty variously referred to in Vedas, Epics, Puranas and the later philosophical literature. This study of beauty has been always felt in our Sanskrit Literature and Criticism.

Artists, Critics and Readers/Viewers have always relished this beauty spontaneously within oneself, be it creation of art or art criticism etc. The beautiful is the good; beauty is truth and truth, beauty. This study of beauty has been a subject matter right from time immemorial, Brahma and Nataraja to Bharatamuni subsequently Abhinavagupta, his predecessors and his successors in Hindustan.

Similarly in Western Aesthetics, the key concepts are Mimesis, Catharsis and Sublime. These become their parallel terms in Sanskrit as Rasa, Dhvani and the ultimate Rasovaisah, i.e., out-leap of ecstatic beauty and joy that is the essence of poetry. Ananda aspect is indeed delight of oneself. This Ananda aspect "may be identified with beauty" for, "blissfulness" cannot be disassociated from "beauty". Problems of enjoyment of poetry or drama or fiction raise the question; can there be a pleasure in pain, delight in disorder? Can there be a beauty that gives us bliss in Sita's sorrows in Ashokvan? Or in Kannagi's sorrow and pain at the unjust killing of her beloved Govalan? Aristotle advises us to apply his therapy of Catharsis. But what is it? Catharsis is "facing" mastering and going beyond the impact of pain. Rasa, the Sanskrit Literary Theory stands a step ahead spelling it as a process of an appreciative reader, viewer viewing it, transcending actual self from real self. It is getting attached to

what is played on screen. In such process, a tragedy does not seem to be a tragedy; instead it poses to be a reincarnation of tragic self. Rasa Theory thus deletes stings of death, but propounds a joyous notion of re-birth.

There are different kinds of Rasas which blossom into act by the combination or amalgamation of Vibhavanubhava Vyabharibhava Samyogad Nispatti. Various feelings (Vibhavas), that give rise to sentiments or Rasas, which are grouped into nine, enumerated in the following:

### **Shloka of Sahityadarpana:**

#### **Feelings**

1.Rati. (Pleasure, amusement, love, affection,  
Sexual pleasure in passion)

2.Hasa (laughter, merriment, ridicule)

3.Shoka (grief, pitiable ness)

4. Krodha (anger, wrath).  
terrible)

5. Bhaya (fear, alarm, terror.)

6 Utsaha (effort, determination, perseverance,  
Firmness, fortitude.)

7. Jugupsa (censure, dislike, disgust.)

8. Vismaya (wonder, surprise, admiration)

9.Shama (tranquility, rest, absence  
(Passion, restraint of senses)

#### **Rasas**

Srngara (love)

Hasya (laughter)

Karuna (sorrow)

Raudra (wrathful,

Bhaynaka (Terror)

Vira (Heroism)

Bibhatsa (Disgust)

Adbhuta (Marvelous)

Santa (Undisturbed)

Later successors of Abhinavagupta have added two extra Rasas, Vatsalya or affection especially for one's offspring and Bhakti or worship and devotion.

Śringara, sentiment of love is called so, as it is very important Rasa Sringara (peak of mountain). Also otherwise it is known as Rasa Raja, divided into two kinds namely Sambhoga Sringara when two lovers enjoy each other's company and Vipralambha Sringara when they experience separation due to any causes.

Further, Vira a sentiment of Utsaha is fourfold namely (a) Danavira- heroism based on liberality or sentiments of enthusiastic liberality (b) Dharmavira that is heroism based on piety and righteousness or sentiment of enthusiastic piety (c) Dayavira that is heroism based on composition or sentiments of chivalrous composition (d) Yuddhavira or heroism in battle.

The nine Bhavas noted above are Sthayi when they are pervading feelings of a particular Rasa, but when they come and go at intermittent intervals, they are known as Vyabhicarin. When affecting the body, they are Tanu that gives rise to Anubhavas. It is Manu Vyabhicari when it affects the mind. Tanu manifests itself in eight ways and Manu in thirty-three manifestations, which shall be out of the scope of this study.

There are two traditionally passed on views. "Just as people conversant with foodstuffs and consuming articles of food consisting of different things and many spices, enjoy their taste so also learned men enjoy Sthayibhavas in combination with Abhysayas mentally". Now let us raise an important question. Is the production and relish thereof Bhavas from Rasas or Rasas from Bhavas? In this regard, opinion of some people is that outcome and relish are due to mutual contact. It can't be true. We experience that relish of Rasa is from Bhava and Bhava from Rasa.

Dramatic critics call emotional fervor as Bhavas as they bring about outcome of Rasas by means of impact of different Abhinayas. There is therefore neither Rasa without Bhava nor Bhava without Rasa. Their effectiveness is very mutual with regard to Abhinaya. Just as putting together of spices and herbs gives rise to taste, so also Bhavas and Rasas contribute to mutual development. Just as a tree takes its origin from seed, flowers and fruits from the tree, so also Rasas are the root and all Bhavas are stabilized therein. It's quite appropriate to enter into the fundamentals of Rasa that has been fixed by Adi Kavi Bharata.

### **Fundamentals of Rasa Theory**

Rasas remain fixed by Bharata. Various commentators dwell closely on it with certain clarifications. Practically it has been accepted by all succeeding interpreters that Rasa is realized/relished when a permanent mood or Sthayibhava is brought to relishable conditions through three

feelings or Bhavas namely Vibhava, Anubhava and Vyabharibhava. But Vyabharin is only 'concomitant' or 'accessory' if 'unfaithful' 'coming' and 'going'. But what is pervading, what is in potency readily, is Sthayibhava to become act; thereby Rasa is mainly in poetry, drama and fiction. The condition of Sthayibhava in potency is love, grief, anger or fear, effort or fortitude. These fundamental conditions enable him to create. Such Sthayibhavas keep pervading through all other conditions/moods like strings of a rosary. No other moods/conditions closer howsoever can overcome it but can only be 'reinforced'. These elements (conditions/moods), that excite, follow and strengthen Sthayibhavas in poetry; drama and fiction are known as Vibhavas (excitants). This may be taken as that which makes fundamental mood (permanent mood) capable of being sensed, Anubhava (ensuants) as that which makes it sensed. Vyabharin called also (Sancaribhava), are women and seasons and nature; of Anubhava, a glance and embrace; of Vyabharin, transient subordinate feelings of joy and anxiety. Bharata says that Rasa is realized through a certain correlation of these elements with Sthayibhava.

Similarly, in case of Vira as fundamental mood, Vibhavas are Marlin and forces of nature. Of Anubhava, hooking marlin and various heroic experiences acquired before, such as hooking female marlin and the male marlin jumping so high to see his beloved being hooked swam away sadly and swiftly, enjoying sight of lions on African beaches, defeating Negro in hand wrestling and great baseball champion DiMaggio, of Vyabharin, transient subordinate feelings of Utsaha and anxiety of Santiago of 'The Old Man and the Sea'.

In 'A Farewell to Arms', we have love as predominant and fundamental mood. Examples of Vibhava are Catherine and nature of Anubhava, a glance of embrace; of Vyabharin, transient subordinate feelings are one of joy and anxiety.

To define Rasa in simple words will be: the combination/coming together of Vibhava, Anubhava and Vyabharin makes Sthayi that is in the condition of potency to act is called Rasa. Bharata says that Rasa is realized through a certain correlation of various elements with Sthayibhava or permanent mood. What does this correlation comprise? What relation of these elements co-relate to Rasa in the process? The solution depends on 'Samyogad Nispatti' in Bharata's original diction. The term permanent mood shall be taken to understand feeling Sthayi-in-potency yet to be actuated by particular Vibhava, Anubhava and Vyabharibhava to become

act, a mood in act, particular Rasa. It is therefore urged to persuade my readers to use mood-in-potency in place of permanent feelings for sthayibhavas. Permanent feelings will imply that they are always present there within oneself; but it is not so. Instead it's in a state of potency and when particular Vibhava and Anubhava, that are external feelings, frequent particular potency-in-potency, it becomes act-in-act. Thus the creator and critic experience or relish Rasa. With such a vivid picture of Rasa as stated here, I would like to clearly state the extent and limitation of this research work.

### **Scope of Rasa, The Sanskrit Literary Theory**

Having defined Rasa, the Sanskrit Literary Theory to a great extent, I would like to further proceed to speak clearly of the scope of this theory. Well, Bharatamuni synthesized Rasa, the Sanskrit Literary Theory to apply to dance, drama and other arts. His successors too unto Abhinavagupta used the same Literary Theory applying it to dance and to its Abhinaya, drama and its gestures of face and hand etc. and also to music with all its **Laya** and **Tala**. I am extending this same Sanskrit Literary Theory to novels. Writers and spectators relish a pure act or act in its purest form with no external gesture influencing Vibhava or Anubhava or Vyabharin. Logically all creation is art. All criticism is art. Therefore all criticism is creation. To any appreciative readers, all creation is art; all criticism is also art and therefore all criticism is creation.

Rangoonwala Firoze, author of 'Satayjit Ray's Art' during a study session at the Film and T.V. Institute at Poona raised the questions: What do we mean by film aesthetics? What is your approach towards this in your films? Ray answered him: "If film is an art, aesthetics ought to emerge from it. But I do not consciously strive for achieving any qualities. I am an instinctive worker. There are no previous calculations in art. Things cannot be worked out for getting precise results."

Rasa, the Sanskrit Literary Theory is a unique critical theory that we should be at liberty following certain rules to apply to drama, dance, music and poetry but also to fiction as well. Novels are a purer creation in so far as they take writer/creator and spectator/ reader to a world of 'La Belle Dam Sans Merci' of John Keats. It does not at first place involve external Abhinaya or gestures. The reader involves himself forgetting his whole self, engrossed with the particular story, I am certain that he would enjoy gustation to the brim.

Before elaborating the scope of Rasa, the Sanskrit Literary/Critical Theory, I would, as stated previously, proceed from known to unknown

but here, worldwide known since long, to recently known works of art and apply the theory to Hemingway's "The Old Man and the Sea" and "A Farewell to Arms". This application of Rasa, the Sanskrit Literary Theory to the above mentioned works would certainly widen and extend the scope of Rasa, the Sanskrit Literary Theory.

Valmiki's Ramayana the last Book is called Sundara Kanda that means emerging there in that phase of the epic, is beautiful. Commentators interpret that Lanka, Sita, Hanuman, Rama's absence, story by itself and diction; above all, all nine Rasas have their placements and evocation. But, of all the Rasas, Karuna Rasa is the most prominent which is essence of the whole book; all other Rasas are very much there. But Karuna is mainly imagined and depicted in Sita under Simpsu tree. Ultimately all these nine Rasas, with Karuna being greatly relished, give way to the experience of Santa Rasa.

Hanuman explains to Rama towards the end of his Lanka Tour: 'Seen Sita' in Kampan's Ramayana. In **Valmiki**:

"When I concluded, Mithilia's daughter,

Sita, long lacerated

By the thought of your absence, felt consoled

By my reassuring words

Marked by forthrightness and well-reasoned hope

Concerning coming events

And with the easing out of her despair

She felt the descent of peace!

In this Octave, Hanuman sums up the whole thing into 'she felt the descent of peace' so as to experience and enjoy Santa Rasa. The very core of Sundara Kanda is the revelation of Sita seated at the foot of Simpsu tree, defying Ravana and victoriously holding her ground. As the two confront each other an all-powerful question that is raised "who is whose prisoner in Ashokvan in Lanka?" Only in appearance, Sita is Ravana's prisoner. Ravana is the real prisoner, caged by self with malicious intentions and compulsion of Dharma. As this is in progress, one hears rumbling undertones and everyone there, was dazzled by Sita's light, effusion of her sovereign purity attacking Ravana like arrows.

His black mindedness against her light of chastity has no chance at all. For Sita, the prison is only an appearance: nectar is the reality. It is only in a contemplative trance of understanding that, we can see how Ashoka grove is really a spiritual reactor. This transforms all evil things into soul's beauty, sacredness of Sita's beauty. All the way in Sundara Kanda, we enjoy all Rasas with Karuna as predominant, Srngara as pervading and ultimately take us to the experience of Santa Rasa.

Similarly in ancient Tamil epic 'Silappadikaram' written by Sangam poet, Ilango Adigal, we experience Santa Rasa at the end of the story. In Madurai, the capital city of Pandya Kingdom, royal goldsmith brought about treacherously the murder of Kovalan merchant from Boom Puhar. All through the epic, after the marriage of Kannagi and Kovalan, the latter goes to Puhar leaving his beloved Kannagi in Madurai. A dancer called Madhavi, who became his beloved, usurped her place then. Extravagantly he spent all his fortune. It is only towards the end, Kovalan realizes his follies in life. He returns to his beloved Kannagi who warmly welcomed him and offered her anklet to be sold and restart his business. So they went to Madurai city. It is on this occasion of selling an anklet more precious than that of Queen Kopperundevi's pearl anklet that was stolen by a court goldsmith. Same goldsmith reported of recovery of the lost anklet. Great Aryappadai Kadanda Nedunchalyan ordered execution of Kovalan without proper judicial enquiry for alleged innocence.

When Kannagi heard of this, she appeared holding in her lifted hand the other anklet, in great anguish, proceeds to the palace. On her way she stopped the sun's movement by power of her virtue of chastity. She proves to the king that her anklet is filled with manikkam. On his throne sitting, king died. He could not withstand the injustice meted out due to his own negligence, died instantly. By the very intensity of sorrow (Karuna) queen Kopperundevi died. Aryappadai Kadanada Nedunchelivan who inadvertently ordered the execution of Kovalan, on realizing his great error died on the throne.

Here again, all Rasas, are experienced especially Srngara both Sambhoga and Vismaya Srngara at the time of their union and absence respectively. But Karuna is predominant at peak and ultimately the writer, viewers; readers experience Santa Rasa as they see Kannagi go on board a Pushpabiman.

In Bunyan's 'Pilgrim's Progress', Christian is determined to reach celestial city due to his great love towards salvation. All through the journey, in Christian, Utsaha feelings are experienced which are predominant, enabling spectators to enjoy Vira, and Adbuta Rasas, anxiety, anger. They are Vybhicaribhavas. But ultimately his entry into celestial city brings us to experience final unique Rasa Santa, a stage of Christian's journey to celestial city. We are able to establish Vira Rasa and Adbhuta Rasa in a similar manner with that of Santiago at the end with the giant marlin and the scavenger sharks but ultimately spectators and writers enjoy gustation of Santa Rasa.

Going still further, let us see how in Chinua Achebe's 'Things Fall Apart' all nine Rasas are experienced. The protagonist Obi Okonkwo has been firm in upholding his African values and tradition with various encounters with other villagers and mainly with white-man. All through the fiction, the reader and the writer experience a kind of nostalgia. We experience Utsaha and Vismaya feelings and frequenting Rasas are Vira and Adbhuta. Love for his tradition and values are Sthayibhava. But in the end with Obi Okonkwo dangling in a tree behind his Obi brings all to standstill and we experience Santa Rasa.

Hemingway paints a sad picture of Shoka and Jugupsa at the beginning of the novel. Manolin is filled with Shoka when his parents advised him after forty days without any catch to go on board another boat. Santiago was considered then 'definitely and finally Salao which is the worst form of unlucky'. In spite of Manolin's success at another boat with good catch, he was filled with Shoka for Santiago, as the latter is the only person who had taught him 'how to fish and fish well'. Meanwhile Santiago's sail was patched with flour sacks, and furled, it looked like the flag of permanent defeat. Everything of Santiago was old, thin and gaunt with deep wrinkles in the back of his neck, brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks.

The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. All these descriptive pictures evoke shoka leading to Karuna Rasa. Immediately after that Hemingway says 'everything about him was old except his eyes and they are the same color as the sea and were cheerful and undefeated'. This goes to give us the feeling, Vismaya that gives readers relish of Adbhuta Rasa. Hasa feeling is also abundant when he laughs at the warbler as it sat on skiff, Santiago holding his line during his painful combat with the Marlin.

Hemingway in his fiction 'The Old Man and the Sea' gives us Utsaha feelings right from the beginning gathering bricks by bricks to arrive at Vira Rasa which is the culmination that takes us to final story that ends up with Santa Rasa.

Rangoonwalla Firoze, author of 'Satyajit Ray's Art' proceeded to ask him: Do you believe in any particular theory, principle or school of art? Do you like it even if you don't subscribe to it? Does art creation need such channel ring? What is your definition or conception of art? Ray said: *I cannot think of any one theory that would apply to all branches of art nor do I consciously apply any cinematic principles when I make a film. I am familiar with the tenets of the Natya Sastra as well as with the main theories current in the West. As a filmmaker, I see no basic conflict between the two. Broadly speaking, in choosing a subject, I look for three elements that relate to the aesthetic aspects of a film: contrast, rhythm and pace. Contrast relates to both the emotional and visual aspects of the film, while rhythm and pace have to do with the unfolding of the narrative, using all the devices at one's disposal. I also believe that a film should have to grow organically with all its parts inter-related and everything adding up to a harmonious whole.*

It is for this concise and precise way, we put all kinds exhaustive discussions on the subject, Rasa. Satyajit Ray is today known as world-renowned artist. He holds a unique place in the film-world for his choice of themes, subject matter, morals etc. He was greatly committed to life, to human beings...anything that interested him deeply. He enjoyed a great degree of freedom and hoped to continue to work with greater freedom. The final result will certainly taste of Rasa. Similarly every writer/critic must have that unique freedom to create his works of art.

Rasa, the Sanskrit Literary Theory is defined well enough as the combination of Vibhava, Anubhava, Vyibhicaribhava and transitory mental states, Rasa is experienced. All the three Bhavas are in a state of potency to become act. When we read a novel or a poem we feel a kind of excitement or joy indeed.

The reading of the particular work of art causes such a feeling of excitement or joy. Every work of art is unique in itself. Some works of art may cause joy, others may cause pity, still others may cause fear etc. But all these resultants are not in the writer, neither in the actor nor in the viewer/reader. Various feelings are not inherent in the viewer/ reader.

These varied feelings when actuated by viewing /reading a particular work of art, the appreciative reader/viewer enjoys Rasa the object of any works of art. So, Rasa is not inherent in anyone. But various feelings that arise in us during the time of viewing/reading a work of art, spontaneously gives rise to the experiencing of Rasa. Final chapters in this work shall be dedicated towards illustrating various feelings that give vent to different Rasas.

Tracing Rasa the Sanskrit Literary Theory to the origin, evolution and development in the following chapter will certainly enlighten my appreciative readers on the theory.

## Chapter.2 Notes

1. Natya Sastra.vii.7
2. Na hi rasat rte kascid arthah pravartate, Ed Grosset, p.87, Ed.kavyamata, p.62
3. Vag-anga-sattvo petan kavyarthan bhavayantiti bhavah, op.cit.p.100;op.cit, p.69.
4. Sthayin eva bhavarasatvam apnuvanti, op.cit.p.102;op.cit.p.70 tatra vibhavanubhava-vyabhicari-samyogad rasa-nispattih op.cit
5. Anubhava iti kasmad ucyate, yad ayamanubhavayati

- Nanarthabhinispan namvag-angasattva-krtam abhinayam iti  
op.cit.p.101;op. cit; p.69
6. Bharata deals with laksana, alankara, dosa and guna under vaci  
Abhinaya treated in ch.xix to xx; and these are thus made subordinate to  
Rasa-all these elements are considered as dramatic beautification and  
accessory respectively, H.Jacobi (zdmg, 1902,p.394p) used the terms  
factor, effect and concurrent.
  7. Ed., kavyamala p.62
  8. Ballantyne renders these terms as the excitant, the ensuant and the  
effect, (laukika, karana and karya).
  9. Abhinavabharati, Abhinavagupta's commentary on the Natya Sastra.
  10. Vidyadhara, p.94
  11. Mammata Ibid. Hemacandra, expanding Abhinava's exposition on this  
point p.59
  12. Vastu-saundandarya- Balad rasniyatvena sthayinam anyanumaya  
Vailaksamyat, Govinda, p.65
  13. Vamadyabeda-bhavitena nate tatprahasitair eva vibavadibhir  
Anumitah, mallinatha, p.85.
  14. Mallinatha p.85
  15. Abh.on Bh., Locana, Loc. Cit; Govinda, p65.
  16. Abh.on Bh., Locana, Loc.Cit; Govinda, p.66
  17. Natetyanta' Vidyamane. Hemacandra, p.58

### **Chapter 3**

### **Origin, Evolution and Development of Rasa, The Sanskrit Literary Theory**

The concept of Rasa in the study of Sanskrit Literary Theory has a wider scope. Hardly any science seems to do without it. The connotation that is attached to it in each science differs according to the context.

Vedas and the earliest literary monuments of Indian culture have traces when we try to dwell upon the origin. We can discover the concept of Rasa in Upanishads, towards the end of Vedas. In R.g Veda, Rasa is found being used in senses of water<sup>1</sup>, some juice<sup>2</sup>, cow's milk<sup>3</sup>, and flavour<sup>4</sup>. Atharva Veda extends the sense to the sap of grain<sup>5</sup> and taste,<sup>6</sup> the latter becoming very common. In Upanishads Rasa stands for essence or quintessence<sup>7</sup> and self-luminous consciousness<sup>8</sup> though the sense of taste<sup>9</sup> is at various places reflected. In Sanskrit other than Vedic, the word Rasa is used for water, milk, juice, essence, tasteful liquid etc.

The Ayurvedic science recognized six Rasas which are principles supporting its whole superstructure. Rasayana Sastra (Chemistry) goes round the pivot of Rasa. Mercury called Rasa plays here an important part. In the above objects, therefore they remain in the material and concrete plain. Knowledge of Rasa and concrete objects denoted by it in medical system do cater to health and happiness of living organism. Nevertheless human beings feel highly pleased with abstract pleasure that is above physical sphere. In the Saiva Darśana Mercury (Pārada) Rasa is called the semen of Lord Śiva<sup>10</sup>; though physical yet it is spiritual, above the plain of physical since it gets connected as vital element with Śiva.

According to this Darśana, Rasa (Mercury) in Tattiritya Upanishad<sup>11</sup> is called the ultimate reality. On attaining this, one becomes all bliss. In the mundane world, it is equated to a sense closer to the above with aesthetic pleasure, which is the life of literature. Aesthetic pleasure is experienced as recital of a literary work, prose or poetry or as representation of a dramatic work. The manifestation of this delightful experience, on practical side, is seen either in sudden activities, movement, rapt attention etc., of the readers and spectators during the recital and representation or verbal expressions and statements made at their completion.

Rasa in this context plainly stands for delightful and pleasurable experience relating to emotions. They were as true, powerful and vehement before, as they are now or they will ever remain so. Subsequently any concepts evolved will bear the verdict of time, assuredly in contents. Sanskrit poeticians, rhetoricians and dramaturgists fully

realized this aspect of Rasa in their works of art. This concept will be clear with the knowledge of different views on Rasa.

### **Different views on Rasa**

Rajaśekara mentions one Nandikeśvara<sup>12</sup> to whom the essence of Rasa was entrusted. Keśava Miśra too quotes the view of one Sūtakāra Bhagavan Saddhodani. He formulated for the first time that Rasa is the essence of poetry<sup>13</sup>. No regular works by Rajasekara and Kesva Misra are yet available. Bharata therefore stands as first authority in this science. It is from him apparently that all later schools and theories sprang.<sup>14</sup>

Bharatamuni records the views of different authorities but only in bits and pieces. These authorities indeed preceded him. But in the absence of any works by them, they do not deserve our attention. But Bharata gives his view in the N.S. thus: ‘Kāvya is that composition that requires a harmonious combination of sense and action’. (Arthakriyapeksam Kavyam)<sup>15</sup> It is mainly concerned with dramaturgy. Bharata enumerates the items<sup>16</sup> that he has considered in his compendium in connection with Sanskrit drama.

He does this in the beginning of the sixth chapter (first five chapters devoted to consideration of theatre). He then points out the foremost importance of Rasa. He gives the famous formula<sup>17</sup> that brought forth different interpretations from authorities in different fields. Bharata in his Natya Sastra defined the terms, Bhava, Vibhava Anubhava Vyabhicaribhava and Sattvikabhava and Sthayibhava in the seventh chapter. He has also mentioned in the sixth chapter that a sympathetic and responsive spectator at a dramatic representation enjoys Sthayibhava evoked and consummated as Rasa. The analogy given is that of pleasure experienced mentally by a person after having tasted food dressed with spices etc<sup>18</sup>.

In the seventh chapter he points out the importance of Sthayibhava that gets the name of Rasa<sup>19</sup>; and further, it is Sthayibhava, which matures into Rasa<sup>20</sup>. Bharata’s view can be stated as: ‘Through several operations and then a harmonious blending of appropriate Vibhavas, Anubhavas, Vyabhicaribhavas and Sattvikabhas when represented on the boards by skilful and expert actors, the latent Sthayibhava in the spectators is aroused and consummated into a relishable condition. This is Rasa, aesthetic pleasure enjoyed by the spectator’.

It is acknowledged that this Rasa, the Sanskrit Literary Theory emerged at the school of dramaturgy because Bharata's Natya Sastra<sup>21</sup> as its name implies is a realistic of Sanskrit dramaturgy. Rasa therefore was considered as an ancillary though predominating one. It depended on dramatic representation only for its consummation.

Bhāmaha, the next writer for consideration after Bharata has distinctly hostile opinion about Rasa. He views that Rasa need not be invariably present in poetry; it may sometimes be delineated with Vakrokti<sup>22</sup>. He enjoins that all Rasas should find place in Mahakavya<sup>23</sup>. He states that Kavya Rasa removes bitterness of Śāstra. Abhinava tries to interpret Bhamaha's Vakrokti on the basis of Vibhavyate, as rendering poetry into a suitable factor of Rasa. He thus established Rasa as an equally important factor with Alankaras. Dandin attached importance to combination of words harmonized with agreeable sense as chief characteristic feature of poetry<sup>24</sup> and recognized Alankaras as elements, which beautify it.<sup>25</sup>

He recognized qualities (Gunas) in the presence of which depended excellence of arrangement. He thus belonged to Guna School of poetry and not to Alankara School. Nevertheless he brought Rasas under Alankaras: Rasavad, Preyas and Urjasvin. But he has admitted the importance of Rasa making the quality called Madhurya that Rasa makes a sentence or a statement delectable. He has also fully expounded most striking characteristic of the eight Rasas; illustrating them in beautiful verses.<sup>28</sup> He was also conversant with the process of realization of Rasa.<sup>29</sup>

His Preyas and Alankaras are like that of Bhāmaha's, comprising affection of the object of love.<sup>30</sup> In case of affection towards woman it is called Sringara<sup>28</sup>. To him, Rasa is similar to Bhatta Lollata's objective. Sringara and Raudra are illustrated as instances.<sup>26</sup> Dandin assigned Rasa, an appeal through quality (Guna)<sup>27</sup>. He emphasized that a Mahakavya should be pervaded all through with poetic sentiments (Rasas) and emotions (Bhavas)<sup>31</sup>. Dandin, however, treated them as only objectively present in literary composition.

Udbhata had a favourable attitude towards Rasa in spite of affinities towards Alankara school of Bhamaha. The former mentions with illustrations of three Alankaras, Preyas, Rasaad and Urjasvin.

Preyas are the development of emotions like love through manifestation of Anubhava etc. to an extent of Bhava only and not to fully matured state of Rasa<sup>32</sup>. Rasavad depicts fully developed stages of different Rasas through

express reference. This has been severely criticized. Mention here of Santa Rasa along with the eight Rasas is fit to be represented in drama.<sup>33</sup> Udbhata couldn't help but express his leanings towards Rasa School as expounded by Bharata in Natya Sastra. The third Alankara, Urjasvin, concerns itself with depiction of Sthayibhavas. Rasas are either incongruous or misplaced<sup>34</sup>. Udbhata's fourth Alankara, Samahita presents suppression of Rasa or Bahama, Rasabhasa or Bhavabhasa. It is devoid of Anubhāvas etc. of another Rasa.<sup>35</sup> Pratiharenduraja expressed briefly in this Alankara.

De says that Udbhata, apparently designated Rasa as "soul" of poetry, without, however, setting up an aesthetic system on its basis! Udbhata however shows in a way his relationship with Rasa theory that he used terms as Vibhava, Sthayibhāva etc. But all this is simply to constitute charm of particular poetic figure. Udbhata therefore appears as much a representative of Rasa School as that of Alankara<sup>36</sup>. He seems to have known the process of realization as he has distinguished immature stage, Rasa of Sthayibhava. He describes them objectively in connection with literary composition.

### **Vamana's View on Rasa**

Vamana belongs to Riti School on Sanskrit poetics. He holds Riti as soul of poetry, essential elements of poetry, whereas he recognized Alankaras as mere ornaments<sup>37</sup>. He asserted that in quality called Kānti all Rasas were brilliant. He illustrated it with reference to Śringara Rasa<sup>38</sup>. It occurred to him to include Rasa in one of the qualities from a consideration, perhaps, of Bharata's definition of Udara Guna<sup>39</sup>. Vamana however asserted that drama is the best form of poetry<sup>40</sup> and in a way paid tribute to Rasa as it can be best developed in drama only.

Rudrata gave importance to Rasa in literary composition other than drama. Poetry attains fame by writing a work full of sentiments<sup>41</sup>, with great efforts. Literary works other than dramas should be composed filled with sentiments. So are the sentiments expressing either in Alankara School or in Guna School then raised higher; it was recognized as an independent entity. Rudrata has recognized nine Rasas and added Preyan<sup>42</sup> tenth Rasa to the list. His definition of Preyan corresponds partially to that of Bhava (immature stage of Rasa) developed later. It is affection existing between two friends<sup>43</sup>. He gave status of Rasa to Vyabhicari Bhāvas as Nirveda etc. when they developed into particular Rasa.<sup>44</sup> Moreover; he shows his mature knowledge of Rasa. He classifies Vira into three kinds,

Yuddhavira, Dharmavira and Danavira<sup>45</sup>. He describes Srngara as the main objective in literary composition other than drama that must be teaming of Rasa. Subjectively when full of Rasa, it gives knowledge of four Wangas to persons fond of Rasa, devoid of that, it is just like Sāstra<sup>46</sup>

Rudrabhatta's keynote of his work is the idea of Rasa. His work is an attempt to prove the development of Rasa in poetry other than dramas<sup>47</sup>. He asserts that vital element in literary composition is Rasa, devoid of which is uninteresting and dreary as a night without moon<sup>48</sup>. Rasa is there with their constituents as Vibhavas etc, in several beautiful stanzas. He calls Srngāra as the leading Rasa (Nāyak Rasah)<sup>49</sup>. This fact indeed expounds the importance, which Rasa attained at the hands of scholars after Bharata.

Next work for consideration is Agnipurana, a compiling of so many items from various sources. It enumerates constituents as Alankaras, Riti, Rasa etc., but emphasis is laid on Rasa<sup>50</sup>. It is a treatise dealing with literary works, both drama and others; hence Rasa is predominant in both. The origin of Rasa is recorded in a peculiar way. The ultimate reality, Brahman, is indestructible; it is eternal without any origin and all pervasive. In Vedanta, it is called one without the second, consciousness, effulgence and lord. Bliss is innate in it and sometimes apprehended by suggestion. That manifestation is called Rasa, the wonderful nature of (at the apprehension of transcendental) consciousness. Its first transformation is called Alankara (self-consciousness) out of which comes Abhimana (conceit). Out of the latter comes Rati (pleasure) nourished by Vyabicharin etc. is called Srngāra. It then describes that Rati (pleasure) is transformed into other Rasas as Hasya etc.<sup>51</sup> that recognizes nine Rasas<sup>52</sup> but gives prominence to Srngāra. Bhavas are fully described and knowledge of process of Sthāyibhāva maturing into Rasa is indicated too<sup>53</sup>.

Special consideration for Rasa becomes clear but 'Agnipurana' cannot be relegated to Rasa school entirely; for it does not make any attempt to correlate with this central principle, other factors of poetry viz. Riti, Guna, Alankaras are also recognized as of great, if not of equal importance.<sup>54</sup> AnandaVardhana author of Dhavanayloka Karikas and Vritti thereon<sup>55</sup>, became famous as the greatest exponents of Dhvani school. He admits that it had its origin centuries before him.<sup>56</sup>

Dhvani theory was based on Sphotavāda of grammarians who hold that Sphota is the permanent capacity of words to signify these imports. It is manifested by experience of last sound of a word combined with

impression of experiences of previous ones. The formulation of Sphota doctrine was made to determine important seat of a word.

Alankaras concerned themselves first with this grammatico-philosophical problem about relation of a word to its connotation in order to get support, strong and confirmation to their theory. To this theory, best poetry is not only that which suggests Rasa but also others, such as, a statement of fact or imaginative element and poetic figures. This adds to the credit of this school as it brought out a definition of poetry, more comprehensive than that of Rasa School. Nevertheless, Rasa held predominant position, considered and declared, as it was the soul of poetry.<sup>57</sup> Rasa has become a unifying and principal factor.

**Alankaras** and **Gunas** are dependent entities. Therefore, they adorn the principal element that is Rasa. Because Dhvani had a much wider scope, there naturally came into some points of difference between Bharata and Anandavardhana to Bharata, factors such as Vibhavas etc. whether expressed or suggested by words created. Pleasure is in the minds of the spectators whereas the latter attributed pleasure in spectators to suggestion of words. Moreover, the function of poetry was to suggest Rasa or Alankaras or Vastus as applied to both poems and dramas according to Ananda. But Bharata called the best poetry that suggested Rasa only through representation of Vibhavas etc. Ananda puts a special premium over Rasa. He recognized both aspects, objective (as residing in the Kavya)<sup>58</sup> and subjective (as enjoyed in themselves) by Sahridayas. His recognizing Santa Rasa as the principal one in Mahabaratha<sup>59</sup> confirms his preference to Rasadhvani.

### **Bhatta Nayaka**

Bhatta Nayaka, another writer opposed Dhvani theory. He was a strong follower of Rasa as his view quoted by Abhinava in his commentary on Natya Sastra makes it evident. He did not recognize Vyanjana Vritti. Instead he stated that words in kavya were endowed with three functions: Abhidha, BhavaKatva and Bhojakatva. Through these three functions, the readers or spectators enjoy aesthetic pleasure.

Dhananjaya another opponent of Dhvani theory includes Vyanjana Vritti in Tatparya Sakti (intention of speaker) when a word uttered by speaker. The hearer does not only understand it but it actuates him to work. In the same way desire or Tatparya of the poet makes the reader or the spectator understand Vibhava from poetry; so also act likewise.

The resulting activity is enjoyment of aesthetic pleasure. Thus through this Tatparya Sakti, poetry becomes Bhavaka of Rasavada. The connection between Kavya and Rasa is Bhavyabhavakabhava (cause and effect) and not Vyangyavyanjajabhava (suggest or/and suggested) as maintained by Dhavani School.

It is not Janyajanakabhava of the logicians, as Rasas exist in Sahrdayas' minds in the form of permanent moods but according to Sankhyas, poetry manifests in the form of Rasas<sup>60</sup>.

As Dhanajaya was almost contemporaneous with Abhinava, his theory of Rasa agrees with that of latter, through Vyanjana. But he does not admit Vritti. A permanent emotion matures into a relishable condition through combined operation of dependants, excitants, ensuants, transitory emotions and psychic conditions. This is Rasa. The commentary makes it clear that reader or spectator through reading or representation enjoys it.

It is characterized by consciousness full of complete bliss Rasavat, that is, full of sentiments<sup>61</sup>. Dhananjaya thus had knowledge of Rasa realization as also of objective and subjective aspects of Rasa.

### **Historical Background, Evolution and Development of Rasa, The Sanskrit Literary Theory**

Grammar of Panini makes mention of 'Nata Sutras<sup>62</sup>', a textbook for Natas. Nata may be understood as an actor in drama. In the Mahabhasya of Patanjali, the Grammar of Panini, we find words such as, 'He causes the death of Kamsa, and he causes the binding of Bali'<sup>63</sup>. The use of verbs is justified on the basis that those persons are no more living in the present. Yet any incidents in their connection can be described in similar way. Mahabhasya gives indication that some sort of dramatic activities were known but no regular code of dramatic constituents is available now in Panini. It gives evidence effectively bearing an existence of drama. But the various instances quoted bear witness to religious shows such as Krishna killing Kamsa and binding of Bali. This leads us to think that religion was the originator of drama as well as dance-dramas. This might have been staged in sacred places, as the gods were involved. Such sacred places might have become temples later.

### **Valmiki, the Adhikavi**

Valmiki's spontaneous overflow of powerful and emotional outburst when he saw the female curlew crying at the death of male partner during time of mating is the beginning of classical Sanskrit poetry. A cruel hunter had shot it dead. Valmiki himself was perplexed and thrilled at his marvelous way of extreme simplicity. The result was an instant couplet. In this Rasa experience, Vismaya is the determinant and Shoka is the consequent and ultimately the poet and the appreciative reader taste Santa Rasa.

Let us briefly see how temples may have been the places where all classical dances might have originated. These dance forms received and nourished and attained full stature in Hindu temples and nourished and attained full stature in Hindu temples originally. Dance was considered an important part of worship in temples, a sublime offering, most beautiful expression of human spirit. We, in India have a concept of God who dances. Śiva is Nataraja, king of dancers; working in the minds and creating rhythm of the world. Mention of this kind of worship, i.e. dancing has been made in NatyaVeda<sup>64</sup>.

## **Nāṭya Śāstra**

The earliest work on dance is Natya Sastra, a great manifestation of Indian Aesthetics on music and drama. Many books have been written on dancing since then. In 18<sup>th</sup> century, Maharaja of Travancore wrote 'Balarama Bharata'. But at sometime in remote past, there might have been a unified system of classical dancing in Hindustan. Every region assumed a local idiom based on their culture and tradition. Regional and traditional folk dance themes were depicted in classical art. Foreign influences such as Greek and Islamic were also at work, but some remote regions developed new characteristics.

It is this way the four main classical schools came into existence. Bharata Natya in Tamil Nadu, Kathakali in Kerala, Manipuri in North East (Assam) and Kathak in the North. Manipuri clearly has both local and foreign influences.

Kathakali has a peculiar Persian influence. Here the rules seem to have been very much imposed on ancient regional art. This is filled with local variations and colloquialism. But for all that, these dance forms have originated in essence from one central tradition guiding all arts, i.e. Natya Sastra of Bharata. Nine Rasas have been commonly recognized, Srngara, Hasya, Karuna, Raudra, Vira, Bhayanka, Bibhatsa, Adbhuta and Santa. In dancing, Rasa is experienced through bhava or expression. Dancer is

expected to perform in such a manner so that ‘where the hand is, there the mind is, where the mind is, there is Bhava and where there’s Bhava, there is Rasa’. The technique by which Bhava manifests itself is Abhinaya<sup>65</sup>, literal meaning is ‘to carry forward!’ This is done in order to convey a sentiment, a story, and a situation to audience through various means.

Accordingly, there are four kinds of Abhinaya. Expression through posture of body and through gesture, various postures, manner of walking, steps, combination of movements form a single dance sequence. Hastas are hand gestures made either with one hand or with both the hands, alphabet of a regular language. Every one of hand gestures can have several meanings in accordance to various ways in which it is used. These Hastas are important aspects of all Hindustani dances. They give meaning to song that accompanies dance.

The second type of Abhinaya is that expression through spoken words is greatly important. Songs are mainly composed for each dance comprising apt ‘sentiment’ in a befitting musical code or raga that gives the dancer scope for expression.

But in Kathakali only the musician provides accompaniment. In Bharata Natya, on the contrary the dancer is expected to sing during portions of the dance. The third type of expression through Abhinaya is by costume. In Bharata Natya, stress is only on the beauty of costume. But in Kathakali, each actor is dressed differently, as this difference in costume and make-up denote different characters.

The fourth Abhinaya is emotion conveyed through facial and other gesticulations. In classical style, these various types of Abhinaya are used differently. In Kathakali hand gestures and Hastas are very dynamic and depiction of emotion is excellent but in Bharata Natya, it is a more stylized form.

Dances are further divided into Nritta and Nritya; former is an intricate abstract dance with rigid movements and poses signs of dramatic content. But Nritya is suggestive and interpretative with every movement and gesture loaded with deep meanings.

Bharata Natya is still prevalent mainly in Tamil Nadu. This is an art, which was enjoyed by royal and religious patronage for centuries. Dancers were attached to the great temples and they participated in offerings at worship. In the word of Bharata, the three components of all dancing elements are Bha for Bhava or expression, Ra for Raga or melody and Ta for Tala or

rhythm. Dance dramas too were popular among Bharata Natya tradition adopting the same technique as in solo dance, depicting stories and episodes from India's great epics. These are still enacted and enjoyed in certain village temples of Tanjore district. Strange enough, they are becoming nearly extinct due to lack of patronage. A strange thing is that only the priestly class takes part in them.

There is yet another kind of drama employing Bharata Natya technique in the 'Kuravanji' where they are the dancers. All kuravanjis portray human soul-represented by heroine in search of the Almighty. The only Kuravanji that's still performed in a temple once in a year can be seen in the great temple at Tanjore. The "Kuchupudi" dance dramas of Andhra Pradesh performed by priestly class men can also be ascribed to Bharata Natya School. Moreover dances of Seratkella have seemingly derived from Bharata Natya. In the past, Tanjore and Kanchipuram were most important centers of this dance. Today it has spread all over India, more so, the world in general, particularly USA but Chennai is its real home.

Bharata Natya, the term signifies to a layman today, just the dance aspect with facial and manual gesticulations. Nritta, Nrya, Abhinaya etc., are terms which are limited to these aspects connoting different shades in their meanings too. But Bharata must have had a wider area including the theory and practice of dramatic art. According to various interpreters, costumes, ornaments and general make up of the actor or the actress is equally important as the other aspects such as Vachika, Angika, Hastamudra, and Mukhavikara etc. For an overall effect, the Nritta Gita and Vadya is the "sine qua non". 'All the branches of learning find a place in the drama devised by me; different arts and actions converge there in. Hence O Daityas do not become offended with the Śuras because imitation of everything taking place in the world of seven continents is an invariable feature of the dramatic art<sup>66</sup>'. Anecdotes from Vedic stories, from Ithihasas and other sources are so utilized to give pleasure to those who witness. This is the beauty of drama.<sup>67</sup>

## **Drama**

A close imitation of the gods, daityas, kings, householders etc., and their day-to-day activities represented through gestures etc. is called drama<sup>69</sup>. After performing the rite of adoration thus Brahma was addressed by me- "command me quickly, O lord. What shall be the play to be produced?" Then I was told by the Lord- "perform the play on the churning of the ocean for the sake of the nectar. It is highly pleasing to the Suras and

caused enthusiasm among them”<sup>69</sup>. Drama takes its origin here with the Lotus born/self-born Lord (Brahma).

This study of aesthetics in India first was restricted to drama, drawing its origin from motives of ‘a purely empirical’ order. As we have seen earlier, the most ancient text that has traditionally been passed on to us is the Nāṭya Sāstra ascribed to the mythical Bharata. Nāṭya Sāstra is with the production of drama and the training of actors, poets and the spectators. The author classifies various emotions of the human soul and treats their transition/transformation from the practical to aesthetic range. It is indeed a work of deep psychological insight.

Drama is considered to be the highest form of art as it appeals to sight and hearing. Mainly both sight and hearing merge together in bringing forth in the spectator, spontaneously but forcibly than by other forms of art, a state of awareness called Sui generis<sup>70</sup>. It is purely conceived intuitively and concretely as a juice or taste or honey called Rasa. This is very peculiar to Indian conception of aesthetic experience as a juice or taste or honey experienced by the reader or spectator. This particular Rasa experience when tasted by the reader or spectator pervades and enchants him in a whole method. Aesthetic experience is therefore the act of tasting this Rasa, of submerging oneself in it, excluding all other things of hindrance. Bharata says in essence, that Rasa is born from the union of play with the performance of the actors. “Out of the union of the Determinants, he says literally, the consequents and the transitory mental states, the birth of Rasa takes place”<sup>70</sup>.

### **Bhavas and Rasas**

According to Bharata, essentials of the empirical psychology in his Nāṭya Sāstra are eight fundamental feelings of emotions or mental states called Bhava or Sthayibhava that can be distinguished in the human soul.

Delight (Rati), Laughter Hasya), sorrow (Soka), Anger (Krodha), Heroism (Utsaha), Fear (Bhaya), Disgust (Jugupsa), and wonder (Vismaya) are the various states of mind. These eight states of mind are inborn in human soul. They permanently exist in the mind of every man, in the form of latent impressions (Vasana) derived from actual experiences in the present life or from inherited instincts such that they are ready to change into his consciousness under any situations.

In our day-to day life, each feeling is manifested and accompanied by three elements namely causes (Karana) effects (Karya) and concomitant

elements (Sahakarín). The causes are the various occasions and encounters of life, by which they are excited, by which they are lured; the effects, the visible reactions caused by it and expressed by our face, our gestures and so on; and the concomitant elements, the accessory and temporary mental states are those that follow them.

The above-mentioned eight Bhavas do not appear in very pure or individual form. The different volumes of our mental states are too complex. Each of the fundamental permanent states appears in association with other concomitant mental states as Discouragement, Weakness, Apprehension and so on. These occasional transitory or impermanent mental states are, according to Bharata, thirty-six. These same causes etc., being acted on the stage, or described in poetry or in novel, not lived in real life, give the spectators the particular pleasure to which Bharata gives the name, Rasa.

The fundamental or permanent mental states are eight in number; accordingly there are also eight Rasas. i.e. the Erotic (śrngara), the Comic (Hasya) the Pathetic (Karuna), the Furious (Raudra), the Heroic (Vira), the Terrible (Bhayanaka), the Odious (Bibhatasa), and the Marvelous (Adbhuta).

It is the later interpreters of the theory who admit generally a ninth permanent or fundamental feeling, Serenity (Sama) the corresponding **Rasa** is the Quietistic (Santa). Although they are not part of real life, they are elements of poetic expression, even the causes, effects and the concomitant elements just as the permanent mental states take another name called Determinants (Vibhava), Consequents (Anubhva) and Transitory mental states (Vyabhicaribhava). But from the point of view of the spectator, the consequents do not follow the feeling, as it is so in the ordinary life. They too act as causes intensifying and prolonging the feeling, brought about by the determinants.

Bharata's text and the above mentioned aphorism in particular became the subject of study for a number of successive thinkers mainly Sivaite Mystical School. They were bent upon contributing a clearer understanding of the terms given by their master.

### **Interpretation of Rasa by Sivaite Mystical School**

Dandin (7<sup>th</sup>c.) and Bhatta Lollata (9<sup>th</sup>c.) probably followers of the Sivaite mystical school flourished in Kashmir. They interpreted Rasa as the permanent mental state (anger, fear etc.) raised to its highest pitch by the combined effect of the determinants, consequents and transitory mental states.

Bhatta Lollata states that Rasa lies in the represented personage and in the imitating actor. The actor feels the different Bhavas of Rasa, as if they had belonged to him truly, personally to himself. Will the actor not fail to maintain or follow the tempo and the other conventions? To this objecting question, Lollata answers that, on the contrary, the actor can manage well with them by virtue of recollection, and memory, consciousness, awareness, and reflection etc., for e.g. Rama feels himself as Rama. Ashoka after his Kalinga war feels Karuna Rasa, himself. He does not forget himself of his real nature as depicting actor of someone who was the real one before. Bhatta Lollata does not concern himself with the problem of how the spectators relish Rasa.

Sankuka who lived later than Bhatta Lollata disagrees with the latter's view. Sankuka states that Rasa is not an intensified state but imitated mental state. In the normal worldly life, the mental state of a man is revealed by the causes that excite it, i.e., the consequents and by these concomitant feelings, i.e., the transitory mental states. Sankuka states firmly that the successful imitation by the actors of the characters and their experiences are indeed truly unreal and artificial. But the spectators do not realize it so. Instead, they forget the difference between the actors and the characters. Ultimately they inferentially experience the mental state of the characters themselves. This peculiar form of inference, to Sankuka is different from any other kind of knowledge.

According to Abhinavagupta, the weak point of Sankuka's theory is his major premise; that the aesthetic state of consciousness or Rasa is nothing but perception of an imitated mental state. Abhinavagupta and his master Bhatta Tauta strongly refute this aspect, referring to painstaking as acute; the effect of imitation (as when a clown imitates the son of a king) has, in fact, laughter and mockery. This has no connection with aesthetic experience.

The author of the lost Sahradayadarpana, a Kasmiri lived about the first half of the 10<sup>th</sup> c., Bhatta Nayaka criticized first and the foremost the word "birth", used by Bharata. How shall we understand this word? Perception, production, manifestation etc. are facts of everyday life; they have nothing

to do with aesthetic fact, Rasa. Therefore the real meaning of “birth” as used by Bharata cannot connote perception, or production or manifestation. Theatrical performance, Bhatta Nayaka says (action or actors) or poetry (the words of a poet) does not make Rasa perceptible, produce it or manifest it. The relation between the practical or real meaning is conveyed by none of these; it is found entirely in a different concept called “revelation” (Bhāvāna) which is ‘special’ different from the power of denoting, that words assume in poetry, drama and novels.

Bhatta Nayaka says: the specific task of this power, “has the faculty of suppressing the thick layer of mental stupor occupying our consciousness is generalization or universalization of the things presented or decided” “That Rasa revealed by this power is then enjoyed (Bhuj) through a sort of enjoyment different from direct experience from memory etc.” One of the most significant contributions of Indian Aesthetics is this concept of generalization. Whether it is feeling, anger, Rati or Karuna etc; does not put itself into everyday life, but it is seen and experienced in a complete independence of any interest of any individual. The images depicted on the stage or poetry reading or fiction are seen by an aesthetician independently of any relationship with his normal mundane life or with the life of the actor or of the protagonist of the play or poem or novel and appear in a generalized way, universally but released of individuality.

Let us try then to understand that a drama performed on the stage, or a poem recited or novel read has the power/potential to raise the spectator for the time-being above and beyond his limited ego, his practical interests of everyday life, like “a thick layer of mental stupor”, and put a limitation and dim his consciousness. Situations and events in our daily life when related with ‘I’ with ‘mine’ repel, are felt as a source of pleasure, aesthetic pleasure or Rasa, when they are described aesthetically i.e., when they are generalized or contemplated universally. This change of pain into pleasure is established by the fact that, as depicted on the stage, sights and events painful in themselves do not repel us; instead, we enjoy them. Rasa, therefore the aesthetic experience revealed by the power or revelation (Bhāvāna) is an experience of fruition (Bhoga).

This fruition is characterized by the state of Laya and Tala, the rest into our own inner self, the perversion of the inner self by bliss and light. It belongs to same supreme order as the enjoyment of the supreme Brahman. Kalidasa says in a stanza quoted by Abhinavagupta “often a man in the act of admiring in happiness, beautiful shapes or listening to sweet sounds, feels in himself a keen disquiet. Does he perhaps recall, in his soul,

affections of past lives, deep within his spirit without his knowledge?” Such disquiet is an un-objectified desire that corresponds to what is metaphysically known as the desire which induces/motivates consciousness to deny its original fullness and to fall back to time and space.

The religious and the aesthetic experiences spring from the same source. Mahimabhatta a Rhetor of the 11<sup>th</sup>c. quotes Nayaka: “Dramatic performances and music accompanying them feed Rasa in all its fullness; hence the spectator absorbed in tasting of this turning inward, feels pleasure throughout performance. Sunk into his own being, he forgets everything (pertaining to practical life). There is manifested in him that flow of inborn pleasure, from which the yogins draw their satisfaction”.

Nayaka also holds that drama and poetry should have the intrinsic value of the work and all other including didactic value will be secondary. Abhinavagupta reconciles this view with the current opinion by stating if drama and poetry nourish our sensitivity. It has also a didactic value.

### **Anandhavardhana’s Dhavanyaloka**

During the time of Avantivarman (855-883) king of Kashmir there was Anandavardhana a court poet, a rhetor and philosopher. His book Dhvanyaloka (Right of Resonance) stands unique till today. At the outset, his speculation is based on difference between ordinary and poetic language. Buddhist and Sanskrit scholars agree that language is essentially pragmatic. The words we use exist in so far as they serve some purpose and later they ceased to be. Buddhist thinkers hold that it is powerless to grasp the living reality of things; they deal with general that is simply an image of things, an image out of focus and ultimately unreal.

What then is the new nature of dimension that speech assumes in poetry? What is drawn or inferred from? Udbhata another Kashmiri poet of the 8<sup>th</sup>.c. rehtor and philosopher states that the essence of poetic language was secondary or metaphysical function of the words. Does Udbhata think that the poetic speech at the very outset of its practical value enriches itself with various proceeding? Rhymes, figures of speech are but essential in the poetic language. The most important element of figures of speech is certainly the secondary function of words. This is quite different from the modes of practical language dominated by direct way of expression. But this comprised the very life of poetic language, antithetical with the practical one.

Anandavardhana does not agree to this argument. He argues that the secondary function does not connote poetry. All language actually is metaphysical. The source of poetry must be another sense or value that is made certain by different words from primary sense i.e. historical and secondary sense. “Poetical meaning is different from conventional meaning. In the words of great poets, it shines out and towers above the beauty of the well-known outer parts even as charm does in ladies”<sup>67</sup>. But this new concept again cannot form a poetical language without figures of speech, rhymes and inversion. Modern Sanskrit philosophers think staunchly that a truly poetical word or expression cannot be replaced by its equivalents. If it does so, it loses its value because it has been removed from its originality. Poetry knows no synonyms.

### **Abhinavagupta’s Abhinavabharati**

Mahesvaranda, a 13<sup>th</sup> c. philosopher says that the poetic meaning of words that co-exists paradoxically with historical or literal meaning stands in relation to the other powers of words just as freedom does in man’s other capacities and activities, known as resonance (Dhvani) or suggested manifested sense (Vyangya). Rasa is not anything but THIS. Poetic words manifest or suggest it unexpectedly but spontaneously without any visible bridges. “When we read a poem, we become as it is, simultaneously aware of Rasa, viz. sentiments not practically experienced but aesthetically contemplated that it suggests. Temporal sequence between cognitions of the expressed and suggested sense would be noticeable only in case the suggested sense were opposed to the expressed one or similar to it, that is, on the same footing.”

Abhinavagupta, son of Narasimhagupta, alias Chukla was born in Kashmir during second half of 10<sup>th</sup> c. of a famous Brahmin family. He has earned his reputation in the field of aesthetics through Abhinavabharati, a commentary on Natya Sastra and a commentary on Anandavardhana’s Dhvanyaloka in which Abhinavagupta played a major role in developing Dhvani School. Abhinavagupta accepts Nayaka’s concept of generalization but rejects his concepts of aesthetic experience, a fruition rather than knowledge. Further he rejects Nayaka’s assumption of poetic words or power of revelation. According to Abhinavagupta, Rasa is not revealed. But Rasa is a perception sui generis entirely different from all other concepts unique in itself.

## **Various Interpretations of Rasa, the Sanskrit Literary Theory**

Bhatta Nayaka states that images contemplated on stage or read in poetry are seen by a man of aesthetic senses independently of any relation with his ordinary life or with life of hero of the play or poem. They appear in a generalized way that is to say, universally released from individuality. This state of universality required by Bhatta Nayaka not only connotes elimination of any means of time or space but even the particular knowing subject. Bhatta Lollata questions: where lies Rasa, whether in actor or in the represented character. It sounds quite 'nonsensical' to Abhinavagupta and proceeds to state that Rasa does not lie in the actor. But where is it then?

Abhinavabharati says, "you have all forgotten and I remind you again of what I have already said. Indeed, I have said that Rasa is not limited by any difference of space, time and knowing subject. Your doubt is then devoid of sense. But what is the actor? The actor, I say, is the means of tasting and hence he is called by name of "vessel". The taste of wine, indeed, does not stay in the vessel, that is only a means necessary to tasting of it. The actor then is necessary and useful only in the beginning". This reduction of singular knowing subjects of "practical" personalities of spectators, different each from the other is succeeded by a state of consciousness, "a knowing subject" which is unique, "generalized" not circumscribed by any determination of space, time etc. Difference between various "egos" is illusory according to Abhinava. Actually "I" or consciousness is unique.

Sankuka criticized that Lollata's view is completely unsound. Why is it so? How? Without determinants etc; permanent mental state cannot be known, because determinants etc. are characteristic signs; that is to say, logical reasoning through which knowledge of it, is made possible. If Lollata's thesis is right, Bharata should have first expounded permanent states and then Rasas.

As the second definition of Determinants etc. in their full state of development put forward by Bharata in relation to Rasa, to Lollata, are nothing but permanent mental states. This will then become useless waste of words. Because every feeling then would come to be sub-divided into infinite number of different gradations, weak, weaker, weakest, indifferent etc.

Because there will no longer be six varieties of comic Rasas. In ten states of love, there will be an infinite number of mental states and Rasas. As we see, what happens is just the contrary that sorrow is at first intense and grows weaker with time. In the feeling of anger, heroism and delight a reduction/decrease is met with when indignation, firmness and sexual enjoyment are absent.

Therefore, Rasa is simply a permanent state of mind. More precisely Rasa is simply a permanent state of mind. More precisely Rasa is reproduction of permanent state of mind peculiar to the person reproduced, Rama etc. Just because it is a reproduction, it is called by a different word that is Rasa. This reproduced mental state is perceived by means of three kinds of elements, viz., causes are called by name determinants, effects are called by name consequents and accompanying elements are called by transitory states of mind. Though these causes etc. are brought into existence by conscious effort of the actor, they are artificial and unreal; yet they are not perceived to be so. This permanent state is perceived as lying in reproducing actor.

Determinants could be realized through power of poetry, consequence through skill of the actor and transitory mental states through actor's ability to present his own artificial consequents. But permanent state cannot be realized even through power of poetry. The words "delight", "sorrow" etc., as they are, to be expected from expressing words are indeed only to turn feeling of delight, etc. They refer to an expressed thing but they are not able to communicate it in its fullness as if they were forms of verbal representation. Verbal representation does not consist merely in words but rather in what effect, words produce; in the same way, gesticular representation does not consist merely in movement of limbs but in effect that this movement produces.

Representation (Abhinayana) is nothing but verbal expression, communication differing from that of verbal expression. For such reasons, Bharata did not mention at all the word "permanent mental state" in his Sutra. Thus the Erotic Rasa is simply the permanent mental state of delight imitated; Rasas therefore are made up of permanent feelings and are born of them. It is indeed quite appropriate.

Further, here there is none of the following perceptions: The actor is really happy: "Rama is really that man," "That man is not happy" "Is this Rama or not?" "This is similar to Rama". But rather it is the perception. "This is

that Rama who was happy”. Sankuka himself said: “Here there is neither doubt, nor truth, nor error, but a notion which appears, is;” “This is that”, not “This is really that” what sort of an argument could disprove an experience evident in and by itself an experience wherein, being devoid of any contradictory idea, one cannot distinguish any error.

Abhinavagupta, following his master Bhatta Tauta criticizes theory of reproduction. From what point of view was Sankuka saying that Rasa has nature of a reproduction? Is it from the point of view of spectator’s perception? or from that of the actor? or that of critics who analyze the real nature of dramatic presentation? For it has been said that it is in fact, critics who analyze in this way. or finally, following the opinion of Bharata himself? Abhinavagupta says that this thesis too my masters say, is without intrinsic value and is incapable of resisting a close criticism”.

1.The first alternative ‘Reproduction’ cannot be upheld. Reproduction can be something perceived by means of cognition, for instance, in the case of a person drinking some milk (this action being directly perceived by the spectators) and stating, “Thus did so and so drink the wine”. But here, what is it that is perceived in the actor, which might seem to be a reproduction of some feeling like delight? This is the problem. His body, the headwear that crowns it, his horripilations, his faltering words, the raising of his arms, the waving of them, his frown, his expressive glances etc., certainly cannot be regarded by any one as reproduction of delight, that is a feeling. Consciousness of reproduction presupposes perception both of the original and the copy, but none of the spectators has ever in his life perceived the delight of the hero, let’s say Rama. So the possibility that the actor is reproducing Rama is excluded. It is not appropriate to say that from the point of view of the spectators, Rasa is the reproduction of the permanent mental state.

2.Neither the actor has this notion: “I am reproducing Rama or his feeling”. For a reproduction, i.e. a production of actions similar to those of someone whose nature we have never perceived would extend to ordinary life too. We may be allowed to say that the actor does not produce a particular being and that he has only this notion. I am reproducing the sorrow of some noble person. This, then we reply, how is this reproduction performed. This again is the problem. It is certainly not by sorrow as this is absent in the actor. It is undoubtedly not done by tears etc. for these, as has already been said, are of a nature other than that of sorrow.

3. Nor can it be said that there is a reproduction from the point of view of the nature of things; for it is impossible that a thing of which one is not conscious, has a real nature.

4. Nor did Bharata say in any passage: "Rasa is the reproduction of a permanent mental state". But this expression is met with, in Bharata every now and then. "Drama is an imitation (of all the forms of existence) in the seven islands etc". Even if this was a reproduction, then what will be the difference between it and the reproduction of the attire, the walk etc. of the beloved one?

5. Some other theories propounded by some people state: "The pigments-ornament etc. undoubtedly compose a cow". The word "compose" is understood in the sense of "manifest", but these people too are in error. Because we can't say that minimum etc; manifest a real cow like the one that may be manifested by a lamb etc. All they do is to produce a particular aggregate similar to a cow. The sole object of the image, 'it is like a cow', is simply this minimum etc., applied so as to constitute a particular arrangement similar to the arrangement of the limbs of a cow.

In the case of aggregate of the determinants etc., the situation is different; this can't be perceived as similar to delight. Therefore, it is not true that Rasa is the reproduction of the mental states. Further some other people say; Rasa that is made up of pleasure and pain is nothing but an external combination of various elements. It is a combination possessing the power of generating pleasure and pain. This thesis agrees with the Sankhya's doctrine. In this combination, the determinants take the place of petals; and the consequents and the transitory mental states do duty for that which garnished it. Out of it again, are born of the permanent mental states. These made up of pleasure and pain is internal.

What is the view of Bhatta Nayaka? Rasa is neither perceived nor produced nor manifested. For, if the spectator as really present in him perceived it in the pathetic Rasa, he would necessarily experience pain. Then no one will go to see plays on pathetic etc. subjects any more. Again such a perception does not stand to reason because Sita etc. does not play the role of a determinant (as regards spectators, they are not Rama etc. so that it is impossible to suppose that the fortune of Sita can play the role of determinant in their case) because no memory of his own beloved one, does arise in the spectator's consciousness (while he looks at Sita). At the same time, there is no identification of the image of Sita with that of (his own beloved). The representation of deities etc. cannot logically arouse (in

the spectator) the state of generality (the deeds of good are too different from human affairs). They are required for aesthetic experience because ocean crossings etc. (are extra-ordinary undertakings and thus) fall short of generality.

Bhatta Nayaka was perhaps the first one to associate aesthetic experience, with mystical experience. “During the aesthetic experience, the subject is completely absorbed in the object contemplated and the whole of the reality which surrounds him disappears from his view.” This Rasa (aesthetic pleasure) is poured forth spontaneously by the word that is like a cow for love of her children; for this reason it is different from that “which is (laboriously) milked by yogins”. “Rasas are revealed by the poem”. What Bhatta Nayaka says by this is “The various Rasas, the erotic etc. are revealed by the power of revelation”. It is used in the sense that the poem becomes matter of perception that consists of tasting made up of gustation and generated by the determinants etc. This may be accepted without any question.

Again in the stanza, it is said, “Rasa is the aim of poetry; it is an experience comprising tasting and is a matter of cognition.” But this cognition (knowing) is not ordinary form of consciousness, manifested by the union of determinants etc. Bhatta Nayaka apparently considers Rasa as manifested so that the theory of manifestation is maintained rather than discarded. Let us understand by the word ‘experience’ as the object of it; i.e.; that Rasa is the object of the above mentioned experience.

Abhinavagupta at this juncture says, “why repeat truths disclosed already in the thought of our predecessors, thus behave as no one has behaved before? The audience will certainly impute this double serious and evident error to me. Tireless, the mind of man climbs ever higher to gaze on truth. Behold! This is just the fruit of the doctrines which have succeeded each other on the ladder of thought.”<sup>68</sup> What then is the nature of Rasa? What is the nature of Rasa purified from earlier mistakes? Therefore, Rasa is simply the aim of poetry. Similarly Rasa is simply the aim of Fiction.

### **Obstacles to Rasa Realization**

At this juncture, it is quite important to note the obstacles towards the realization of Rasa. What are the elements that eliminate the obstacles in the realization of Rasa? It is nothing but the determinants, in other words, the Vibhavas (or the causes).

The different words *Camatkara*, immersion, relish, tasting, enjoyment, accomplishment, lysis, rest, etc. mean the form of consciousness completely free from any obstacles whatever is there. But what are the obstacles we are thinking about? The obstacles we are thinking and conceiving about are unsuitability, immersion in temporal and spatial determinants understood exclusively as one's own or exclusively that of another. Moreover, the fact of being at the mercy of our own sensations of pleasure, defective state of the means of our perception, absence of proper evidence, absence of certain very important factor and pervading sense of doubt too contain obstacles towards realization of *Rasa*.

What exactly is the nature of *Rasa*? *Rasa* is just that reality by which the determinants, the consequents and the transitory feelings after having reached a perfect combination, relation and machination. They will be, in turn, leading position in the mind of the spectator that makes the whole thing a gustation that comprises a form of consciousness, free of obstacles. They are different from the ordinary ones. This *Rasa* differs from the permanent feelings, consisting wholly in this state of gustation, not on any objective thing. It tastes exactly as long as the gustation lasts and does not prevail on any time separate from it or independent of it.

The determinants etc. that consist of garden, expressive glances, feelings of contentment etc. transcend on their side, and their uses etc., as these are perceived in ordinary life. It is quite right to state that perception of a permanent mental state that *Rasa* is also of this nature. That is why Bharata has made no mention in the sutra, of the word "permanent sentiment". On the contrary, mention of it would have been a source of difficulties. Such expressions as "the permanent sentiment becomes *Rasa*" are due to the correspondence only. It is due to previously considered causes related to a given permanent sentiment, now serve to relish gustation. They are this way presented in the form of determinants, etc.

What kind of *Rasa* is there in the inference of an ordinary sentiment? Therefore, the tasting of *Rasa* differs from both memory, inference and any form of ordinary self-consciousness. Determinants are not the causes of production of *Rasa*; if it were so, *Rasa* should continue to exist even when they no longer fall under cognition. Neither are they the causes of its cognition because *Rasa* is not an objective thing that could function as a knowledge object. What is it then, that is designated by the expression, "determinants etc"? They do not designate any ordinary thing but what serves to realize gustation. Does any such thing appear elsewhere? But the fact that it does not appear elsewhere we reply, can do nothing but can

strengthen our thesis of their non-ordinary character. Does the case of Panaka perhaps appear in (molasses, pepper etc. of which, however it consists)? This is indeed a proper proportio analogy. “But someone might say in this way, Rasa is not an object of cognition”. That is what really happens and it happens aptly.

Rasa indeed consists solely of a tasting and has not the nature of an object of cognition, etc. But how then do we think that the expression that Bharata uses in the Sutra can be justified when he says: “The production of Rasa (Rasa Nispatti)”? Let us try and understand this expression in the sense of a production not of Rasa but of tasting which refers to Rasa”. Likewise if the expression “The production of Rasa” is understood in the sense of a production of Rasa whose subsistence is exclusively depending on tasting, this theory indeed is not faced with any difficulty.

Tasting itself is not made certain by any means of knowledge, as its real existence is not a refutable data of our own consciousness. This tasting is solely a form of cognition but a form of cognition different from any other ordinary perception. Such difference is due to the means of determinants etc., which are of non-ordinary nature. In short, what is produced by the combination of the Determinants etc. is the tasting (Rasana); and Rasa is non-ordinary reality that is the matter of this tasting.

What is drama? “Drama is a re-narration of things of all the three worlds”. Drama is only a ‘narration’ made up of the things of re-perception, a form of consciousness affected by discursive cognition. It is therefore perceived, but not a form of reproduction. However we may say, it is a reproduction, in the sense that it follows the ‘production’ of real ordinary life, and in doing so, there is no fault. Once we have clearly determined facts, words do not deserve to be a source of disagreement. In the case of a play, long poem, fiction etc., various moods of the soul occur in alternation with each other (delight, sorrow etc.); in the case of a short poem or story, there is generally one dominant motive.

In poetry, we see that Rasas are connected with the determinants the consequents etc. that are directly expressed, indeed the determinants and the consequents are respectively the causes and effects of Rasas, and the transitory states to co-operate with them. In the conveying of the determinants etc; there is no element that can provoke unsuitability of the primary meaning. ‘Does this mean that the apprehension of Rasa is merely the apprehension? Will it be but an inference of the feelings proper to such people’? What sort of Rasa can it possess?

But tasting of Rasa, made up of a non-ordinary Camatkara and is animated by gustation of the determinants etc. proper to poetry, cannot certainly be so disregarded as to be placed on the same level as the ordinary processes of memory, inferences etc. Rather the truth is that he whose heart possesses the latent traces of the ordinary inferential process from the effect to the cause etc. does not apprehend the determinants and so on, as if he were indifferent; being at the mercy of his own sensibility, a consent of heart, he rather apprehends them without mounting on the path of memory, inference etc; as if merged in a gustation, suitable to an identification (with the determinants etc.), that is the sprout of Rasa-tasting about to appear in its fullness.

The expressions ‘determinants’ etc. are of non-ordinary nature; because Bharata himself has said: “The word determinants is used for the sake of clear knowledge.” In our daily life, we call them causes, not determinants. The word ‘consequents’ is, too, non-ordinary because of the representation. Bharata says: “by means of words, gesture and the temperament, makes one experience (the mental states) called ‘consequents’. This experiencing provoked by the consequents, is nothing but an identification with feelings. In every day life, they are called effects, not consequents”.

Therefore, with this view in mind, we do not apprehend a feeling of others. Bharata had made no mention of the permanent mental states in the sutra: “Out of the union of the determinants, the consequents and the transitory mental states, the birth of Rasa takes place”. On the contrary, mention of it would have been a source of difficulty; such expressions as “The permanent mental state becomes Rasa” are due to correspondence only because gustation of beautiful as it is, latent within us of the feeling correspondent to the determinants and the consequents. We are able to apprehend the permanent feelings of delight etc; from things as gardens, bristling of the hairs etc. in worldly life. The transitory mental state is a feeling but enjoyed in so far as it is entirely dependant on the principal, the one that is reckoned by Bharata among the determinants and the consequents.

Therefore, we must take the ‘birth of Rasa’ mentioned in the Sutra as birth of relishing as relishing, a sort of immersion in gustation. The same appears as superior to all the other ordinary feelings of delight etc, that may be aroused by different causes such as meeting with a friend appears to develop gradually. This gustation therefore is only a manifestation, not a

revelation that is through the means of knowledge; not a production that is the working by means of action.

“But” at this point if someone argues: “If this gustation is neither a cognition nor a production, then what is it”? We reply: “Have we not said that Rasa is of non-ordinary nature? What are then these determinants? Are they revealing causes or producing causes? They are neither revealing causes nor producing causes but only something that serves to realize gustation.”

Let us raise the question: does any such thing appear elsewhere? For the very reason why it does not appear anywhere else, we say that Rasa is of non-ordinary nature. But (someone might say) in this way Rasa is not an object of cognition; admitting it, let us reply: and what of it? For, since from its gustation, pleasure and instruction derived, what else do you desire? We may very well reply that it is not ascertained by any means of knowledge. This is not true, because its real existence is irrefutable details of our own consciousness (that cannot be expounded but is there anything that cannot be proved/argued wrong)? Moreover, gustation is only a particular nature so that even alliterations of harsh or soft sounds can be suggestive of it, though they are of little use to the meaning. Some critics say that, in the first stage, we have only a permanent state of mind that gets nourished by transitory states of mind etc. is experienced as Rasa. This Rasa they add, is perceived as really present in the reproduced personage only; and being displayed in the theatre, it is called “Theatre Rasa”.

What indeed they say is the sense of this intensification of state of mind by another. It regards a mental state, which naturally develops in a succession. Surely, neither astonishment nor sorrow nor anger etc., is seen to grow more intense with time. Therefore the thesis that Rasa is (perceived as really) present in the reproduced personage does not stand to reason. If on the other hand, we say that it is in the reproducing actor, obviously he could not follow the tempo etc; if finally we say that it is in the spectators, what Camatkara would still subsist? On the contrary, in front of a pathetic scene, the spectators will necessarily feel pain. Therefore this thesis too is not sound.

What is then the right one? Due to the infinitude of gradations, no reproduction of a definite permanent feeling must be made; this will be with no purpose because at the sight of this excessive particularity, the spectators will remain indifferent. Then there can be no useful teaching.

The true nature of Rasa is then: when determinants, the consequents and the transitory states of mind are joined together with reference to a permanent state of mind, devoid of any defined stage, there arises perception, different from memory, viz; "This is Rama who was happy". The perception has, as its object, the permanent feeling, is made up of a tasting. That is ultimately found on the reproducing actor that is to be found only in theatre. Rasa is noting but that. The spectator tastes it in the actor who is considered as identical with the reproduced 'Rama'. This is briefly the nature of aesthetic experience. Therefore Rasa lies in the theatre only, not in the represented personage.

Our minds are characterized by the most latent impressions; for as it has been said, "as the desire is permanent, these are beginning-less", and "on the ground that the remembrances and impressions are homogenous, there is an uninterrupted succession of latent impression, even if separated by birth, space and time". Therefore, it is believed that it has been established that Rasa is perceived. This perception in its turn presents itself in the form of relishing.

This relishing is produced by a unique power different from the power of denotation, that the express sense and the expressing words come to possess. That is the power of suggestion. This so-called power of bringing about enjoyment proper to poetry consists actually of this power of suggestion only, and has, as its object, Rasa. The other power also viz; 'the power of effectuation is actually based on the usage of appropriate qualities and ornaments'. (A critic).

If we say that poetry is affecting Rasa, then we revive the reproduction theory. Besides this, power of effectuation can be proper neither to the poetic words only if the express-sense is not known. The above said power cannot logically exist; nor to the express sense only, because this is conveyed by other words, it does not prolong its beingness. We, on the other hand, maintain that this power of effectuation pertaining to the two of them as it is confirmed in the stanza: "That kind of poetry, wherein either, the sense of the word suggests the implied meaning". Further the effectuation process is endowed with three distinct parts namely, the means, the necessary measures and the end. Therefore, if we make the power of manifestation corresponding to the means, appropriate qualities and ornaments to the necessary measures and Rasas to the end, produced by the effecting poem, it is quite obvious that the power of suggestion will correspond to the means. Having once established that Rasa is suggested,

the above-mentioned power of bringing about enjoyment is too clearly established. Enjoyment indeed is identical with *Camatkara* arising from *Rasa* experience itself.

As to the theory, tasting of *Rasa* is similar to tasting of supreme Brahman, we cannot object anyway whatsoever. Moreover, the teaching to be derived from poetry is different from the injunctions and instructions imparted by religious treatises and historical narratives. However, to them who maintain that poetry at the end produces a teaching that differs from usual analogy; viz “as Rama, so I”, consists in an enrichment of our own power of intuition. This intuition becomes instrument, that allows tasting of *Rasa*. We have nothing to reproach. I, therefore, propose to state that it is definitely established: that is, *Rasas* are manifested and are tasted through perception.

### Chapter.3 Notes

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3. Rg.Veda. .1.37.5;viii.73.13
4. Rg.Veda. . v.44.13.vi.44.21
5. Atharva Veda.ii.26.5.
6. Atharva Veda. . iii.13.15.viii.4.10.
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8. Upanishads. t.iii.7.1
9. Upanishads. br.iii.2.4.katha. iv.3.
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16. Natya Sastra. (Kashi Sanskrit Series, Benares.) vi.p.71
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18. Ibid.vii.p.81
19. Ibid.vii.p120.
20. Natya Śāstra
21. Ibid ii.84-85
- 22.Ibid 1.21
- 23.Kavyadarsa.1.10
- 24.Ibid.ii.1
25. 2 kavyadarsa.11.275-292
- 26.Ibid.ii.281 and 283
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28. Kavyadarsa.11.275
- 29.Kavyadarsa.11.292
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- 31.Ibid.ii.281
- 32.Natya Sastra. (Gaekwad Oriental Series) vi. p.274 (commentary)
- 33.Ibid.iv.4
- 34.Ibid.iv.7
- 35.Kavyalankarasarangraha, Pub. By Dr.V.G.Paranjpye, iv.2 (Bhanarkar Oriental Research Institute, Poona.)
- 36.Ibid.iv.3
- 37.Ibid.iv.7 (com)
- 38.Ibid 1.1.1-2
- 39.Natyasastra, xvi.102
- 40.Kavyalankarasutra, 1.3.30. (Vamana) Benares Sanskrit Series134, Vidya Vilas Press, 1907.

41. Rudrata-Kavyalankara, 1.4. (Kavyamala, Bombay.)
- 42.Ibid.xii: 3
- 43.Ibid.xv.17.19
- 44.Ibid.xii.4
- 45.Ibid.iii.2.15
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- 48.Ibid.xii.1.
- 49.Agnipurana, p.333- 336. Ganesa press, Calcutta, 1879.p.336.33.
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- 58.Ibid.iv.37 (Avaloka com)
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- 60.Mahabhasya of Patanjali, the Grammar of Panini.
- 61.Natya Veda (creation of the fifth Veda by grandfather Brahma at the of all gods & goddesses at the leadership of Indra.
- 62.With various Bhavas, spectators performers get moved and actuated to enjoy gustation.
- 63 Natyasastra.i.ii7-ii8
- 64.Natyasastra. 1.119.
- 65 Natyasastra.1.120-121.
- 66.Natyasastra.
67. A unique kind of awareness.
- 68.RasaSutra:ch.vi.
- 69.Dhavanyaloka. 1:4
- 70.Natyasastra. - Abhinavagupta's commentary.

## Chapter 4

### **A Comparative Study of Western Aesthetics and Rasa, The Sanskrit Literary Theory**

Greek word 'aesthetica' is a study of things perceptible to senses, things material opposed to things thinkable or immaterial. Baumgarten<sup>1</sup> in his doctorate thesis in 1750 states 'Aesthetic' is 'a science of sensitive cognition only<sup>2</sup>', or a science that is concerned with 'obscure' knowledge. Because its 'obscure' knowledge, it is in the form of feeling or sensing. From Hegelian point of view it is a "philosophy of fine art". From popular use, it seems to mean a theory of beauty in general, in art or nature.

In the context of Indian aesthetics, it is a study of "science and philosophy of fine art". It is a science of fine art because art problem was originally a technique of art. Literary works where philosophy of art is discussed, are mainly concerned with technique; and philosophy is closely connected to it. Aesthetics is a "philosophy of fine art", because the experience, which a work of art arouses in Aestheticians, holds that art is absolute as conceived by them. We are now entering into the problem of 'beautiful'. We are going to learn of 'beautiful' not only from philosophical point of view but also from technical point of view as well.

Socrates referred to the theory of selective imitation during the course of his talks not only with Parrhasium, a painter, Cleito<sup>3</sup>, a statutory, but also to Pistias, a corslet-maker. Addison maintains that pleasure of imagination is possible both from art, and nature. Kant recognizes distinction between 'beautiful' and 'sublime'. He also refers to phenomena of nature as instances of sublime. I am proposing here to persuade my readers that an appropriate and comprehensive concept that fits in here may be that Aesthetics is a science and philosophy of 'beautiful' and 'sublime' in both art and nature. Discussing various general principles of aesthetics and philosophers who contributed much to the study is within the scope of my research work.

Different thinkers have studied beauty at different times. Some well-known theories of beauty are (a) Hedonistic (b) Rigorist or Moralistic or

Pedagogic depicting the problem from the point of view of art or aim of products of art.

Theories of (a) Imitation, (b) Illusion (c) Idealized reproduction has been propounded from the point of view of artist showing what the artist does in artistically dealing with object that inspires and enlightens him. From the point of view of spectator, theories of art put forth are (a) confused cognition (b) inference and (c) mysticism, showing nature of experience, which a particular work of art aroused in spectator, and means of knowledge employed by him in the enjoying of that experience.

In the West, these theories have been studied on basis of architecture, sculpture, painting, music, poetry and drama. But in India, similar theories progressed primarily and mainly in relation to products of dramatic art. Bharatamuni<sup>4</sup>, author of Natya Sastra<sup>2</sup> gives all other arts only a subordinate position to dramatic art. He emphasizes that there is no such love, experience, spiritual discipline, science, art, craft and object, as they are not used in some occasion or other in dramatic presentation. Influence of Bharata is traceable in the treatment of emotive aspect of art, in works of music and architecture.

Hegel supports the view that religion and art are closely related. Art logically precedes religion in triune manifestation of the absolute. Art, Hegel says, is thesis, religion is antithesis and philosophy is synthesis.

But Croce differs on the relation between art and religion as thesis and antithesis. But religious gods appear to be artistic conceptions of natural phenomena. We can certainly attribute this to religions grown on Indian soil. We find in Vedas, phenomena of nature artistically conceived as gods. They are considered as objects of worship. Earlier hymns of Rg Veda are addressed to shining sun, gleaming moon, burning fire, lightning sky, storms, water of rivers and fruits of earth.

All these things of nature were worshipped and prayed to. But gradually in Rg Veda songs, evolved mythological gods and goddesses such as sun, moon, fire, sky, storms, wind, waters, dawn and earth, which exist from the beginning of creation.

Imitative faculty is inherent in humanity, to which greater part of human progress is attributed. The wolf's children brought up by wolves had nothing to imitate but the wolves. Human characteristics of walking on two legs, talking could not develop in them due to lack of human association.

But with the progress of humanity from savage state to early form of culture, it began to believe in higher powers, in gods, gods of fear, love and worship. They were visible natural phenomena. In Hellenistic faith, they had definite forms and attributes believed to live on earth in temples or on hills to show themselves in all gracefulness to naked eyes, to show of whom they were in favor and whom they were furious against.

Homer and Hesiod<sup>5</sup> seemed to have drawn such gods and determined forms as attributes of gods for Hellenistic belief according to Herodotus. Such instances in India are of sculptural art. Buddha preached ideal of realizing through spiritual experience and moral acts, continuity of man's life, nature and fellowship of all beings. Sacred memories of Buddha found itself most effective way of traditional Buddhist art at the hands of his disciples. Earliest sculptures are palings of Bharahat and carved palings of Buddha Gaya and Sanchi. They depict assemblies of believers before the master. At the center, there is a symbolic<sup>6</sup> representation of Buddha's person; sacred wheel symbolizing eternal truth revealed by him or a vacant seat on which he used to sit, or Bodhi tree under which he attained Nirvana.

Let us have a look at the Indus valley civilization. In Archeological excavations of Harappa and Mohenjo-daro, we have icons<sup>7</sup> showing mother goddess, Phallus and a male god probably Sivalingam. This shows religion and art were linked to each other like two sides of an icon. Religion and art are two important factors in early history of man; such religious faith found expression in art that emerged from religion. But the earliest products of art are imitative.

Since time immemorial, artists followed principle of imitation in the world known then. It was only a copy of what could be directly perceived by media of clay or stone. Until today aesthetics and art critics use Greek word Mimesis meaning imitation, though with slight variation. Bharata too used 'Anukrti' in aesthetics meaning imitation though his followers put in their mile-varied interpretations.

To Sophist Gorgias, imitation implies illusion. Socrates took it to mean his selective imitation. It's then Aristotle who gives the final touch to this Aesthetic term. In the same manner, in India too, earlier Aestheticians conceived "Anukrti" (imitation) to mean a copy of an external fact. Bhatta Lollata interpreted it as illusion. Sankuka related imitation to logical inference. It's Abhinavagupta who gave it the true implication in the

course of this discussion on it. Sophist Gorgias (about 470B.C.) fully realized that various arts had developed on the stage creating illusions. He held that “tragic<sup>8</sup> representation is a deception, which turns out to the honor of both, of him who deceives and of him who is deceived. It is shameful not to know how to deceive oneself and not to let oneself be deceived”.

### **Aesthetics of Socrates**

Socrates (469-399B.C.) accepted the theory of imitation. He applied it to the arts of painting and sculpture. For him, imitation of art does not comprise pure and simple copying of the exterior of external objects of nature; its success does not lie in the creation of illusion. He improved it by calling the theory as solstice imitation. He emphasized that production of beautiful works of art depends on selective imitation.

Now, what is this selective imitation? It is the combination of beautiful aspects in different objects of various perceptions. This is precisely what he spells in the course of his talk with Parrhasius a painter, Cleito a statutory and Pistias a corslet-maker. Socrates discovered first the symbolic element in the works of art of his period. Imitation, he says, is not confined to copying of the sensible. It extends to supersensible, the states of mind such as sorrow, friendliness and joy. But their very nature, they do not direct representation, but can be indirect, in terms of physical expressions thereof. Bharata calls such representation of mental states in terms of expressions thereof in physical changes i.e., Anubhavas.

According to Socrates, beauty is not absolute but relative to purpose “An arrow<sup>9</sup> which is beautiful for shooting, is not beautiful for saving oneself from dart of the enemy. A man, who is beautifully formed for wrestling is unlike another who is beautifully formed for running.” The end of art, according to Socrates, is pleasure.

Therefore we may very well say that Socrates believed in aesthetic hedonism from questions he put to Parrhasius, a painter.

- i. ‘Do you think that people look with more pleasure at paintings in which beautiful, good and lovely characters are exhibited?’
- ii. Does not the representation of passions of men, engaged in any act, excite certain pleasure in the spectators? He questioned Cleito, a statutory “How do you put into your statues that which most wins?”

The minds of the beholders....”

Moreover, the early theory of imitation was a mere representation in a material medium of perceptible aspects of an external object of nature. Plato improved on it. Socrates applied the concept of imitation to super-sensuous state of mind. He put art on the way to symbolism. He had replaced the theory of imitation by selective imitation.

He also introduced concept of relative beauty. As far as end of every art is concerned, art remained hedonistic.

### **Plato’s view on Reflection**

Owing to his theory of Reflection in context of both metaphysics and aesthetics, Plato (427-347B.C.) is very important for an effective comparative study. The objective world is nothing but ‘reflection’ of the world of ideas on ‘matter’. A product of art is nothing but a reflection of natural object. Theories of reflection and imitation of art are closely related. Reflection is the guiding principle of any imitative artist. He presents in his work much of an object of nature as is perceptibly reflected on a smooth surface like that of water or mirror. We are clear not that Plato is only using ‘Imitation’ for ‘Reflection’. This view of Plato is very much like that which is attributed to Sankuka of his theory of art. Plato’s condemnation of imitative art is much on the same lines as Abhinavagupta’s criticism of imitative theory of Sankuka.

The theory of illusion in art that Plato inherited from Sophist Gorgias marked similarity with the one attributed to Bhatta Lollata. Plato depicts art to be a shadow of a shadow, a reflection of a reflection. He sticks to dualistic metaphysics in the context of his theory of art. The world of ideas and what Aristotle called Platonic matter, exists independently of each other according to Plato. The former (world of ideas) is real and latter is ‘unreal’. Ideas exist in and for themselves; they have substantiality. They are real universal forms, original, eternal, transcendent archetypes of things. They exist prior to things absolutely independent of them. They are not influenced by changes or mutations to which things are subjected.

Matter for Plato is substratum of the world of sense and nature. Upon this, world of idea impresses its forms. Unimpressed by the ideas, matter is devoid of all qualities. It is formless, indefinable and imperceptible. It is for purpose of our common experience, Plato maintains a world of nature

besides world of ideas, and both are essentially different. In contrast to the world of ideas, world of nature is 'fleeting, changing and irrational'.

Plato further goes on to explain 'the world of matter' as 'undifferentiated mass', 'a receptacle' of forms with unlimited potentiality for taking on all possible forms. Impressions of forms do not change essential character of matter, it remains basically the same under all forms much as clay under forms of various pot items. So impressions of forms on matter are momentary, come and go, correlating to our 'transient mental states' of Bharatamuni. Continuity of form on matter is due to continuous repletion of impression of the same form.

When an idea comes into contact with matter, it immediately breaks up into many particulars. Like ray of sun into many rays of different colors, it passes through prism. Thus world of nature is due to contact with world of ideas with "matter". When each idea splits up into many particulars, we have multiplicity of objects. These are subsumed under one universal. Thus entire world of nature is due to influence of ideas on external matter. All reality which things possess is due to influence of ideas. Objects owe their seeds to the presence of ideas. We may therefore call Plato's view on art as 'Rigorist Hedonism' because he insists upon strictest and severest enforcement of exhibition-law and enjoyment of art.

### **Aristotle's Metaphysics and Aesthetics**

Because of his metaphysics and aesthetics, Aristotle (384-322B.C.) is quite consistent from point of view of comparative study. According to Aristotle, ideas are not transcendent but inherent. They are present in a thing as their formative principles. They are universal. Idea of universal is innately present in particular. This is the view maintained by Vaisesika philosophy. Universal of Vaisesika is not a formative principle. It does not fix direction of growth and development of matter that it inheres. It is just responsible for recognition of a thing as belonging to a particular class and for use of word for which it stands for universal. 'Universal of Vaisesika is epistemic' and not a metaphysical concept as it is in Aristotelian philosophy.

### **Aristotle's View on Poetics**

Aristotle emphasizes that the end of art is to improve its lover morally. His theory is mainly called 'Pedagogism' in context of tragedy. He holds that tragedy brings moral improvement of spectator through Catharsis of

emotions. It is through bringing about a purgation or discharge of excessive element of ensuants. Moreover through freeing emotions from unwanted, this produces harmony among them. He discovers that art brings about elimination of certain elements of personality. He seems to pave way for the Plotinic conception of Catharsis as complete 'de-individualisation'.

In India too, there are two views on the moral end of art, one put forth by poeticians whose poetry improves her lover morally. The other dramaturgists assert that drama improves spectator morally bringing about identification. This indeed makes the spectator experience virtue and wickedness.

Aristotle is an exponent of precognitive nature of aesthetic experience in context of the ugly. He admits that in the experience of a work of art, there is a kind of inference on both these aspects; he has marked a similarity with Sri Sankuka.

The word tragedy comes from Greece. Greeks regarded this as a type of poetry. Aristotle defined tragedy as 'an imitation of an action that is serious, complete and of certain magnitude; in language embellished with each kind of artistic ornaments, several of them are found in separate parts of the play; in form of action and not of narrative; through pity and fear effecting the proper purgation of these emotions; Aristotle while analyzing above definition gives us six artistic ornaments viz., plot, character, diction, thought, spectacle and song.

These indeed make plot, the principal one. The plot is thus the first principle. As it is, the plot is the soul of a tragedy. The Plot is given the meaning as 'the imitation of the action'. Every other aspect is made subservient to the plot. Such importance of plot made it necessary to be serious, complete and of great gravity, mythology of great heroes supplied stories of great dimensions. Sting of fate was obvious everywhere though tragic error in character bringing about his doom is also to be traced back to experiences of sufferers on screen.

It is seen controlling actions and activities of scions, mostly innocent and harmless people. Conflict was present in them. Because everything was subservient to plot, it was lowered to a minor status. The scene presented on the boards excited only pity and fear. Pity was due to helplessness of its victims and fear due to relentlessness of ancestral fate. These two combined with strange stage conditions and chorus element an integral

part of Greek tragedy account for strait canvas of Greek tragedy. This restricted itself to only two emotions, pity and fear.

But rich source of Greeks was lost during medieval ages. Such isolation of medieval and classical periods, tragedy and comedy ceased to be connected with dramatic works. Instead they could be used for all forms of narrative, whether dialogue or not. Tragedy dealt with history, exile, murders, impotency and horrible deeds with high ranking and important persons, kings or great leaders. Such plays began with pomp and glory but indeed miserably and horribly. This was probably the context of a tragedy in the minds of people in the sixteenth century.

### **Morality, Miracle, and Mystery Plays**

In England, morality, miracle and mystery plays sprang from religious observations. These were direct and immediate ancestors of Elizabethan tragedy. Influences of other tendencies were also seen at work. For instance, Senecan plays' influences were there too. Themes borrowed from Greek mythology, with great preference to most sensational and bloody stories of adultery, incest, murder of parents by their children or of children by their parents. So various tendencies from which Elizabethan drama arose can be put together as Aristotelian idea of magnitude; medieval idea of fall from happiness into unhappiness; pagan idea of fortune (Shylock); and the Christian idea of punishment (Antonio).

University wits too tried their skills at various dramatic forms. Of these writers, Marlow tried to establish tragic type in England. His efforts were greatly in demand. 'That concepts of Renaissance virtue-battling onward to success and then falling unconquered before fate, gave English tragedy a theme of greatness and strength which before was wanting in it'. Plays of Marlow however were not greatly successful; they only paved the way for plays of Shakespeare who achieved a complete success.

### **Shakespeare's Concept of Tragedy**

His conception of tragedy therefore deserves attention. All his major tragedies, in nature of experiments, have characteristics that are common. For instance, there is an outer and an inner tragedy, outer sometimes working in direct contrast to inner. Outer tragedy lies on lines of utmost sensationalism, dealing with murder and torture and bloodshed; inner tragedy is quieter and more poignant that involves usually a struggle between emotion and intellect, or between emotion and traits of character

which arise out of habit and custom. Then we come across supernatural forces operating unseen. Moreover peculiar relationship the hero bears to his surrounding as all heroes are set in position where they cannot battle with fate. So much importance is attached to characters, which revolve around conflicts of various nature and form.

Many ways of imitating them followed but the standard ones attained could not be reached again. Transition brought about by Restoration tragedy, came to be known as Heroic tragedy. This had some traits of Elizabethan tragedy. In addition others borrowed from French dramas. What is absent from Elizabethan tragedy is fatal relationship of hero with his surroundings. What is imitated is outer and inner conflicts, the latter restricted to struggle between emotions of love and intellect narrowed down to duty, supernatural element etc. are to be seen.

French influence is to be noticed in many ways. Use of heroic couplet was its distinguishing mark, an imitation of French practice. Plots too were direct borrowings, close imitations of contemporary French romances or dramas. Moreover themes and their treatment, conception of honor, importance given to love etc., are all on the line of French ideas.

Unities were attended to; incidents, persons and scenes greatly reduced in number, in comparison with Elizabethan practice. They formulated rules of propriety in characterization and language to be observed all in French manner. Writers tried to excite admiration even with exaggeration and bombast. These two influences were working. Excesses of worst nature, conventions of most undesirable ones and excellences of Elizabethan bloom all amounted to sowing on desert soil. The outcome was origin of Sentimental tragedy.

Of Sentimental type, few revealed horrors and bloodshed, majority observed unities, nearly all had few persons, a restricted action, themes and situations that were confined to slight variations of stereotyped love story. Almost everyone had regard for poetic justice. This type is another form of Heroic tragedy. Gradually center of attraction shifted towards incidents that became the main point of interest and excitement. This transition led to horror tragedy. Inner struggle may end disastrously but figures only secondarily. So here again, the characters do not assume importance but incidents and situations they are placed in, drew first notice. This particular aspect makes it a separate and unique type.

### **Shaw Sees Life as it Exists in His Own Age**

With Bernard Shaw (1856-1950), transition is made to a different period, where new ideas reign. He concerns himself with life as is seen in his own age. His contention is that in every age, a new statement of problems of man and universe is needed because no age is exactly like any other age. Or men and women living in one age are exactly like those of other age.

Shaw's attitude in his drama is to see life, as it exists in his own time. He depicts various phases of life. He ridicules prevailing fashions of the day. He tries to exaggerate society of its affectations and false associations. Here melodrama is only type of tragedy that is 'increasingly more sensational neglecting characterization and true tragic spirit for sake of mere effect'. Song, show, and incident became prevailing characteristics in it. This was the conception of melodrama as evolved in the 18<sup>th</sup> century.

In considering comedy, what Greek scholar Aristotle has said on the point is that comedy has a slow growth. So much importance was not attached to comedy as given to tragedy. Comic muse of Greece had developed fully but after Aristotle.

As Nicoll puts it, 'the date at which he lived prevented him from realizing completely the worth and the possibilities of the comic spirit of his land. As a consequence poetics deals largely with tragedy and with epic, the two types of literature which Greece had in his time developed finely and hardly at all with comedy'. Nicoll defines comedy as follows 'comedy is, as we have said, an imitation of characters of a lower type not however, in the full sense of the word had the ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive'. Greek scholars 'conception of laughter was an outlet for scorn and derision of something inferior which however caused no point'. As in case of tragedy, tragedy in whatever form was available was lost during Middle Ages.

In England Medieval drama in its miracles and moralities benefited in merging sublime and ridiculous as this juxtaposition was found very effective. As Thorn Dike says "They were devoted to serious purpose and were often didactic in tone but very soon found a little comic business helpful in holding the attention of their audiences". These miracle, mystery and morality plays were religious and didactic.

We see a turning point from this aspect to secular one is to be seen in France in 15<sup>th</sup>c. Elements gradually got combined and formed one group

through farce in an integrated form was also to be seen in England. Miracle, mystery and morality plays together with farce provided edification and amusement. Renaissance comedy had its birth, models provided by plays of Terence. Plot is usually a conflict of tricks. A pair of young lovers is engaged in deceiving their elders. Slaves are the go-betweens and manipulators. Mistakes, misunderstandings and disguises make up intrigue. Twins are numerous. Mistaken identity is very common; recovery of long lost children or parents is a frequent conclusion. But the course of tricks runs no smoother than that of true love. A well-planned device normally meets unexpected obstacles. Intrigue is met by counter intrigue. Situation reaches a happy complication when trickster is tricked.

Persons engaged in these entanglements conform to rather fixed types. Old men, love sick youths, misers, jealous husbands, proud soldiers and parasites whose pompous civilities are open to easy ridicule. Such imitation combined with elements as farce, moralities, romantic chronicle and court-show gave birth to comedy of romance. Many writers produced a number of works of art, but it is Shakespeare who attained mastery. His comedies have many noticeable elements. In his earlier plays, scenes are set in natural surroundings. Characters could be fittingly placed and emotions could be suitably depicted. Characters represent manners and types of Elizabethan age. Humor appears in most of these plays; wit is not so predominant; where it desires to be uppermost, it is subdued and chastened. Laughter is also subdued by keeping it subordinate to plot. Evil is present in plot, which is later, set aside. Such type of comedy is a compromise between idealism and realism. In his later plays, tragic element comes that is stressed. Intrigue element also finds scope in them. Main point of importance is character placed in midst of situations, which have got realistic and romantic coloring made more pleasing because of humor in character.

Gems of tragic-comedy can be traced back to Greek days when satiric drama existed as species distinct from tragic and comic expressions. In England during Renaissance, the tendency to mix two species found full scope. It is fruitful in such dramatic forms as comedy of romance, tragic-comedy of Beaumont and Fletcher etc. Still later came Sentimental comedy wherein laughter was replaced with moral reflections and sympathetic pathos.

Comic used in tragic plays served three purposes viz. contrast, relief and intensification running on parallel lines with main element or being placed largely independent of it. Sentimental comedy came about in last years of

the 17<sup>th</sup> century and extended successfully to the Victorian Era. It then merged with other forms. Thus it assumed several forms, for instance, Sentimental comedy at first was comedy of manners unto the last. But one act, i.e., last act, depicting some sudden revulsion of character or some surface changes in conduct of plot. The changes subsequently occurred in character are dawning of repentance or becoming a penitent and turning to a new life. In the 18<sup>th</sup> century, a proper drama of sentiment emerged that might or might not include comic matter. Out of this Sentimental drama, originated later problems of drama. Sentimental drama was distinct from comedy as it depicted to emphasize virtue and duties of man. Unhappy ending is missing in this type of drama. There is no thrill or awe from the scene presented. Instead, moral aims are inculcated.

There is another kind of dramatic form i.e. historical play in which story is taken from history or biography or chronicles. Every detail here need not be true to historical facts; presentation of characters and incidents in main plot is adequate enough. Some historical plays come under tragedies whereas others under comedies. As Soares puts it, some of the historical plays have a tragic interest and are properly called tragedies; for instance, Julius Caesar and Macbeth. There are again others in which historical interest may be subordinated to comic: for example, first part of Henry IV. But a play like Henry V can neither be regarded as a tragedy nor as a comedy and more properly comes under head of historical plays. A play like Twelfth Night is a comedy in its entire dimension.

### **Christian Influence on Philosophical Principles**

Let us now review what Christian influence has on conception of philosophical principles of scriptures of the Holy Bible. Being a rationalist, Descartes asserted, “It is beyond belief that any man should follow right reason that constitutes a man in order that he may cling to faith through which he is a Christian! Thus nature of human mind was beyond all doubt because scriptural view has support of reason too”.

Aristotle held that a proportion subsists between sense and object. Descartes accepted this Aristotelian conception to explain how pleasure and beauty are related. He holds that aesthetic pleasure depends on certain proportion of object to the sense. Those objects are most pleasant which are neither so easy nor difficult to apprehend. Harmony means proportion of stimulus and response.

In his mechanical explanation of passion and action too, he followed the path pointed out by Aristotle. Why is Descartes so important to our present comparative study? In “The passions of the soul”, he deals with emotions in a manner very much like that was followed by Bharata in his Natya Sastra. He divides emotions into primitive and derived, primary and secondary and genus and species, very much as Bharata divides external signs of emotions of heart. He asserts that emotions are not simply states of human organizations. Instead he emphasizes that physical states involved in emotions are correlates of states of soul.

Aesthetic experience at one level is an emotive experience according to eminent Indian aestheticians. Emotion is admitted by Descartes, as a necessary accompaniment of intellectual joy that aesthetic experience consists of.

Descartes accounts for poetic production in terms of faculties of soul such as imagination, intellect and will. Aesthetic experience is an intellectual joy accompanied by ‘a passion’ or emotion that may be aroused by reading a strange adventure, a creation of free imagination or by presentation of it on stage.

### **Bacon, Founder of Empiricism**

Bacon (1561-1626) founder of Empiricism seemed to regard imagination as important as memory and understanding. He changed his opinion later on, giving imagination the position of a messenger between memory and understanding. Creative imagination of artist distorts nature. Beauty to him is not a relation. In opposition to Bacon’s concept of imagination, Pope said: “first follow nature and your judgment frame by such just standard which is still same”.

Beauty, according to Locke (1632-1704) is a complex idea that admits of being brought under a mixed mode. Because it is a combination of figures and colors, causes delight in the beholder. It is not real. Aesthetic experience is a pleasant deception. Locke too was, an empiricist. He held that starting point of any scientific investigation is not general truth of reason but particular psychological fact. According to Locke, we have no innate ideas or innate knowledge of principles. Mind is an unfurnished dark room with no marks or lines on it. He also showed way to evolution of Kantian theory in itself as he divided qualities into primary and secondary.

Secondary qualities are not in objects themselves; Objects themselves have certain powers to produce sensation of color, taste, touch etc. in us by their primary qualities. Thus secondary qualities are not mere subjective ideas. Primary qualities such as solidity and extension belong to things in themselves. We should keep in mind two aspects in order to understand Locke's philosophy (i) function of mind (ii) types of idea. Mind has power to repeat, compare and write in various ways; in simple ideas received through two windows, external senses and internal senses. Ideas are of two types namely simple and complex.

Simple ideas are those that the mind receives through external sources of inner senses. Color, taste, space, extension, motion etc. are obtained through external senses and perception, retention, comparing etc. We receive them through inner sense but pleasure, pain etc. are simple ideas, which get through both. Complex ideas, which mind constructs by putting together ideas it has, are never received so united. These new complex ideas are due to unifying power in mind. All such ideas are made up of simple ones. There can be no extent in a complex formation, which is not originally got through senses. There are three complex ideas namely (a) Modes, (b) Substances, (c) Relations. Modes are also of two types viz. simple and mixed. Simple modes are combination of simple ideas of various forms. Beauty is such a mixed mode. It is made up of a certain combination of colors and figures that causes delight or pleasure in beholder. This will become clear through a reference to Locke's Real Ideas.

### **Locke and Real Ideas**

Is beauty a real idea? According to Locke real ideas are those that conform to real being and existence of things. Simple ideas are thus real, not because they are copies of things existing outside but because they are effects of powers of things without. But complex ideas neither conform to external things nor do they to any reality independently of mind.

They are creations of mind. Some such mental constructs themselves are archetypes and as such are real. Such archetypal constructs, however, are creations of mathematicians only but not of poets according to Locke. He also holds that beauty has no foundation in our mind. It is a product merely of custom and manner.

Thus according to Locke, beauty is a complex idea that can be brought under mode in so far as it is a construct of ideas of difficult kinds. Beauty

in art does not conform to an external of mathematical mind. Hence beauty is not real.

Locke holds fancy or imagination of the artist who gives false colors, appearances and resemblances of what it presents. It diverts unwary spectators from truth. It is like a court-dresser who gives false appearance and deceives unwary. And the figurative and other artificial applications of words are to poets and dramatists what color is etc. are to court-dresser. Such words indirectly arouse wrong ideas, move passions, divert mind from truth, mislead judgement and therefore are perfect cheats. But human nature is such that it likes to be deceived by such presentation of creative imagination: for, such a deception is pleasant.

The effort of art is pleasure rather than information and moral improvement. Aesthetic experience therefore, according to Locke is a pleasant deception caused by artistic presentation of false creations of imaginations. Croce's aesthetic experience becomes spiritually identified with the artist that makes comparative aesthetics quite relevant at this point.

### **Croce and Comparative Aesthetics**

Croce (1866-1952) is important from point of view of comparative aesthetics. He holds that in aesthetic experience, connoisseur (appreciative reader/viewer) becomes spiritually identical with artist; that connoisseur has to rise to the level of artist. He then continues to be one with the artist spiritually if he is to reproduce artistic vision in himself; that reproductive activity presupposes identity of psychological conditions of connoisseur with those who have admitted identity in the experience of the connoisseur with that of artist. He found complete agreement between Hegel and Abhinavagupta when he says that aesthetic experience does not involve comparison of one thing with another or any spatial or temporal relations. Is it 'intuition' without intellectual element?

It is therefore fitting that we dwell upon Croce's Aesthetic theory in some details. To Croce, aesthetics is first theoretic form, not sensible certainly as presented by Hegel. It is genuine as we have in aesthetic contemplation. It is marked by total absence of distinction between subject and object. It does not involve comparison of one thing with another or any spatial or temporal relation. It is subjective experience, free from even predicative relation. It is 'intuition' without intellectual element that a poem communicates.

Croce holds that art is intuition. Art experience is intuitive experience. What does he mean by intuition? He gives a detailed account of his meaning of intuition at beginning of his 'aesthetics'. If we put his idea of 'intuition' in proper perspective, we become clear. Let us then briefly survey his system and see what place intuition occupies in it. Croce attempts the problem of aesthetics like Hegel from three points of view (i) of art (ii) of artist and (iii) of connoisseur. Croce's special contribution to aesthetics is his definition of intuition, in terms of which he presents his views on all topics allied to aesthetics.

According to Croce, art is intuition. But art is more exalted, more extensive and richer than ordinary intuition. This is the basis of practical life. It is an expression that is complicated and made difficult. Therefore it is hardly achieved because it is expression of a complex state of soul. Difference between ordinary intuition and poetic intuition is only quantitative and so non-essential. May we ask Croce what demarcation line is between them? Croce with no hesitation would reply that it is impossible to draw such a line.

Art is pure intuition. It is distinct from intellectual knowledge as well as perception of the real. Intellectual knowledge alone is not knowledge. Intuition is also knowledge though it is free from concepts. It is simpler than perception of the real. Therefore art does not belong to sphere of feeling or psychic matter, or to that of concepts. It has its own independent territory.

What then is the relation between content and form in Art? The characteristic feature of intuition is expression of impression. "How are two related in an artistic fact?" Croce would answer this thus: "matter and form, impression and expression are not two distinct aspects. Impression or content, we understand is pure spiritual affection due to internal or external causes. This is not yet aesthetically elaborate, if by form we understand a formative spiritual activity".

In aesthetic fact, expressive activity is not added to the fact of impression but impressions are elaborated by expressive activity. Impressions reappear the same and yet different on other side". In aesthetic fact, intuition or impression is the starting point for spiritual activity of expression. There is no distinct consciousness of impression apart from that of expression; there is no passage from qualities of content to those of form. Content of aesthetic fact has no determinate quality until it has been

formed or expressed. Thus content and form, matter and expression are not two distinct things, each with a distinct quality. The question of relation between them in an artistic fact has no meaning. Therefore, he holds that aesthetic fact is form, nothing but form that takes us to Art as Intuition.

### **Art as Intuition**

Expression is an indivisible organic whole. It is a fusion of expressions into a unity but not a pure or abstract unity but unity in multiplicity. It is a synthesis of multiples into one. It is not expression of expressions. Art as expression does not embody other expressions. It is not a compound of past and present expressions. It is a synthesis of impressions only. The past expressions must descend to the level of impression. They may be synthesized into a new expression. Just as an old statue in order that it may become an element in a new statue, has to be melted out of its present form. It has to be converted into pure formless matter. Similarly old expressions, in order to embody them into new, have to be brought to the level of impressions

Artistic intuition is an aesthetic fact. It is artistic vision. But a work of art is a physical fact that serves as an instrument, as an aid, in reproduction of artistic vision. The relation between them is purely external. Associationistic theory of art identifies aesthetic fact with association of two images namely (i) One which represents a work of art and (ii) the other, form within the mind by law of association, is not sound. For, it is against the fact of experience; because aesthetic experience is experience of perfect unity and not of any duality.

The error of Associationists is due to the fact that they take physical and aesthetic facts separately. They treat them as two images. They draw a distinction between image of physical; stimulus and that of its meaning. Croce, however, holds (i) that, in the course of its meaning, however that distinct images do not rise (ii) that physical fact does not enter the spirit as an image, but simply causes reproduction of artistic intuition, the aesthetic fact, of which it is a stimulant; and (iii) that a work of art is merely physical, stimulant of reproduction. The spiritual energy of memory, with help of a work of art makes possible the reproduction of original intuition of an artist in a connoisseur.

The process of aesthetic production is completed in four stages (i) impressions (ii) expressions or spiritual aesthetic synthesis of impressions (iii) hedonistic accompaniment or pleasure of beautiful or aesthetic pleasure and (iv) translation of aesthetic fact into physical phenomenon of sound or tone etc.

The process through which aesthetic experience arises in a work of art, may be stated as follows:

- (i) Stimulation of aesthetic senses by a work of art
- (ii) Reproduction of artistic intuition
- (iii) Hedonistic accompaniment

Ordinary intuition, a basis of practical life of humanity and intuition, differs only quantitatively. Such is the difference between ordinary man and artist. Some people have a greater aptitude, a more frequent inclination to express fully certain complex states of soul. These men are called artists.

The artist has maximum of both sensibility and insensibility. He has great sensibility in so far as he absorbs rich material into his psychic frame. He has also equally great insensibility or serenity. For, it is serenity that enables him to subdue this material into a form.

The power of expression and power to give definite form to intuition is the chief characteristic of an artist. A poet or painter who lacks this power is called an artist.

A true artist does not select an end, that he had to present in his work; nor does he choose a content, to which he gives a form. For, choice of either end or content implies that impressions have already found expression; because selection is possible only from distinct content. Distinction is conferred upon impression by expression only. Art is certain of free inspiration. It is not a product of will. A true artist finds himself with a theme; and a work of art is born spontaneously when the moment comes. He cannot will it or otherwise.

What is Croce's externalization of artistic vision? Production of a work of art that serves as stimulus to reproduction of aesthetic intuition in connoisseur presupposes an equipment in the artist that can be stated as: (i) vigilant will is the volitional power of artist that does not allow certain

artistic visions, intuitions, to slip out of mind. It acts as if it were instinctive (ii) knowledge.

Externalization of artistic vision is possible only if artist possesses knowledge of various aspects. For instance, before practical activity of producing a work of art, it is essential that artist should know different means of products and manner of utilizing them. (iii) Contemplation: Artist feels impression. He attempts to express it. He tries various words and phrases to express impressions, but finds them as unsuitable. After a few vain attempts, suddenly the sought expression comes to him. This gives him aesthetic pleasure. That activity of artist that leads to successful expression is contemplation. (iv) Genius: Artist should have imagination that is capable of creating artistic vision. The creativity of productive imagination, that creates artistic vision, is called genius.

**Connoisseur** seeking aesthetic experience from a work of art must place himself at the artist's point of view and reproduce artistic vision in him with help of stimulus. To do so, he must be free from haste, laziness, passion, theoretic prejudices and personal sympathies and animosities. He should concentrate free from distractions and devote himself to contemplation. Aesthetic aspect is nothing but reproduction. Activity that reproduces aesthetic vision is called taste, just like the activity that produces such a vision is called genius. Taste and genius are essentially identical.

Connoisseur has to rise to level of the artist. He has to become one with the artist spiritually if he wishes to reproduce artistic vision in himself. In aesthetic experience connoisseur and artist are spiritually identified. The reproductive activity presupposes also identity of psychological conditions of the connoisseur with those of the artist.

According to Croce, pleasure is not identical with aesthetic experience. Feeling means a special spiritual activity of non-cognitive nature. It is of two opposite kinds (i) pleasure and (ii) pain. It is one of the four forms of activity of spirit, recognized by him. It is economic or useful activity, consisting of apparition and volition. It is an elementary practical activity. It cannot be identified with intuition; because feeling belongs to practical activity, while intuition is original form of theoretic activity.

But feeling though it is not identical with aesthetic activity or intuition, is a necessary accompaniment of it. For, Croce holds that all forms of spiritual activity are closely related to one another. Every one of them subsequently

is accompanied by elementary volitional form. Therefore it has, for its concomitant pleasure the pain. Pleasure is due to attainment of the aim of a spiritual activity, whether it is theoretical or practical. In spite of the accompanying elementary volitional form, it is the same in the case of every spiritual activity.

Pleasure that accompanies one is different from those that accompany the other. The differences of one pleasure from another are not of substance, but due to what it accompanies, different forms of spirit, with which elementary volitional form is concomitant. Aesthetic, conceptual, economic and ethical pleasures are different from one another, because concomitant elementary and volitional activity are differently colored by different spiritual forms. We cannot talk of temporal or casual order in respect of spiritual activity and pleasure. Because spirit is unity and its different forms are not related either casually or temporally.

Aesthetic feeling, a feeling that is aroused by a work of art is different from real feeling, the one that is aroused by a real object of external world. But they are not different essentially or qualitatively but only quantitatively. We laugh, weep, fear and rejoice with heroes of dramas. But our feeling of joy, sorrow etc. is not so deep as an object of nature causes it. Such artistic feeling is, feeling objectified, intuited and expressed. It is a mere form. Hence it is less intense than real feeling, which is in relation to matter. It may therefore be called 'apparent feeling' as distinct from real feeling.

### **Baumgarten (1714-1762)**

Recognizes art as an independent value. He declared that problems in art form are subject matter of a separate science. He calls 'aesthetic', asserting that the content of poetic art does not admit adequate presentation in language much as does Anandavardhana, the first exponent of the theory of Dhvani. The latter suggested meaning, that basic or persistent emotion, Sthayin, the central and the most important content of poetic art, cannot be presented by conventional, secondary and contextual powers of language. It's here we have a unique stand that has been established by Emmanuel Kant regarding aesthetic experience.

### **Emmanuel Kant (1724-1804):**

Kant admits (a) that aesthetic experience is disinterested and free from individuality in its subjective aspects and from the relation to matter in its

objective aspects. (b) That there is freedom of imagination and understanding from restraint of a priori and empirical concepts. (c) That it is subjective, purposive, that is, purpose that we assume as cause of the artistic activity has reference to feeling that is subjective but to nothing that is objective and (d) that it is universally valid.

In the context of dynamically sublime, he definitely admits that an object of nature that is looked upon as a source of fear is simply a medium of sublime. For it is admitted by Indian aestheticians from Bhatta Nayaka that aesthetic experience involves that de-individualization of both subject and object. The purpose of artist from Bharata has been recognized to be nothing but to give rise to aesthetic experience that is essentially subjective. Abhinavagupta has shown that a work of art is only a medium to it. Kant attempts the problem of aesthetics from two points of view and ignores the third, i.e. that of the actor, because he is not concerned with dramatic art in particular. Bharata and his commentators attempt it from all three points of view viz. of dramatist, actor and spectator.

He admits identity of experience of the artist, who produces a work of art, and aesthete that judges it. He looks upon genius as sufficient in itself for producing works of fine art but recognizes importance of knowledge or rules that give appropriate form to ideas. On both these points he seems to agree with Bharata. He speaks of works of art as aesthetic idea that genius alone can supply. It is that representation of free imagination that gives rise to more thought, though not definite than can be grasped in any definite concept.

Two approaches to the problems of aesthetics, Kant attempts: (i) a judge, a product, a work of art and (ii) a producer of a work of art (artist). Taste is the most important factor in forming judgment about beautiful.

**Taste** is a special faculty of human mind that judges beautiful. It feels the harmony between imagination and understanding. It is distinct from faculties that operate in practical and theoretical spheres. It is called taste because coming to judgment about product either of nature or of art; it can in no way be influenced by reason or argument. However great may be the authority on which it is based, can affect our faculty of aesthetic judgment (taste). It has its own a priori principle. Thus principle however, is not constitutive but only reflective; it is subjective purposive-ness as opposed to objective purposive-ness.

Judgments therefore are universally valid and necessary. Kant's view is that although culture is necessary for making a judgment of taste, yet this does not mean that it is an original product of culture. Taste or sensitiveness to beauty is not conventional but it is inborn and natural. When we find a person not sensitive to taste, we say that he lacks taste. When we find him indifferent to what we judge to be sublime, we say that he has no feeling. We demand taste and feeling in the case of aesthetic judgment about the beautiful. We demand agreement of every judge as a matter of course. But we demand everybody's agreement on the judgment about sublime on assumption of existence of moral feeling in everybody.

The judgments that are formed by this faculty of mind (taste) are not concerned with material aspect of the presented. They are related only to form. They are not conceptual. They do not involve any category of understanding.

In a work of art, though we find no defect on the score of observance of rules concerning its formal aspect, we may still miss something in it. In consequence, we do not judge it beautiful. This element, the absence of which prevents us from judging an otherwise perfect work of art to be beautiful is the spirit, a soul or beauty of art. This element is nothing but material. Aesthetic idea is that 'representation of free imagination that gives rise to more thought though not definite'; that can be grasped as concept.

Such a creation of free imagination that constitutes the soul of art cannot therefore be adequately presented in language. For, linguistic expressions have definite concepts. It is this suggestive element in art that puts mental powers of the connoisseur purposively into swing, into a harmonious way as it maintains itself and strengthens them (mental powers) in their exercises. It strives to present however inadequately, what lies beyond the limits of ordinary experience. It strives 'to approximate to a presentation of concepts or reasons' this is what Indian Aestheticians call Dhvani. It puts cognition of connoisseur in a condition identical with that of artist at the time of inspiration.

How can aesthetic judgment be disinterested and emotive? How can it be universal and subjective? The object is not important. Representation of object is the one that is important. The receiving mind should be passively receiving and not actively be organizing. This demands us to center on the Aesthetic development in early Christian era, Middle Ages and Renaissance as they are closely linked with Kantian Theory of Aesthetics.

## **Aesthetic Development in Early Christian era, Middle Ages and Renaissance**

During these periods, some new problems of art and old problems in new settings were attempted. (i) 'Is artistic presentation true or false?' St. Augustine attempted to distinguish artistic falsehood from the practical. In India too, it was pointed out by Śri Śankuka that artistic presentation cannot be called true or false, dream or reflection in the conventional sense. (ii) 'What is the principle of unity? Emotion was recognized to be unifying principle in a work of art.' Bharata admitted the basic and persisting emotion to be such a principle in India. (iii) The third problem was essential nature of genius. It was admitted that artistic genius is a gift: learning and experiencing but not replacing. Admission of Pratibha by Anandvardhana in India is very much like that of genius during Renaissance. (iv) Later Renaissance thinkers emphasized importance of intellectual background of the artist. It's recognized in India as one of the causes of poetic production by poeticsians such as Mammata.

This was a period that generally echoed Plato's two main objections to art. Actor was disapproved, because he was supposed to counterfeit voice, sex and age, to make a show false, love and hate, and false sighs and tears. Dramatic presentation was admitted to demoralize the spectators.

In early Christian era and Middle ages we find only two writers of interest to us, St. Augustine and St. Thomas Aquinas. St. Augustine is important from the comparative point of view because of his peculiar conception of artistic falsehood and giving a place to the ugly in art. St Thomas Aquinas is important because of his views on aesthetic senses and quintessence that deserves an aesthetic experience.

### **St. Augustine (353-430A.D.)**

Defended 'Lying' in poetry and illusion of theatre on conventional ground. Convention recognized that an actor must be true or must be fictitious person. He found in poetic fiction a kind of truth, false. According to him, it is that which pretends and tends to be what it is not. He divides falsehood into (a) practical and deliberate deceptions. (b) Deceptions only to amuse. The poetic or artistic deception, he puts under last head. Thus poets, according to him, are not liars because they do not intend to deceive, their free handling of historical matter does not detract merit from it.

This alludes to ancient Tamil Literature **Thirukurral** on telling<sup>10</sup> lies. If lying does not cause any harm but causes economies, it will be considered Truth.

St. Augustine gives a place to ugly in art. He recognized ugly as subordinate element in beautiful and contributes to effectiveness of beauty, if it is put in right and proper relation to it. The aim of poetry, like that of eloquence is to melt and arouse. Poetic presentation is intended to awake the idle and to stimulate the dull.

**St. Thomas Aquinas** (1227-1274) was greatly influenced by Plotinus in his conception on ground of attraction in art. He holds like Plotinus that affinity revealed in 'symmetry' between 'percipient and perceived', is the ground of attractions in art. He makes the senses direct bearers of this affinity. Symmetrical and well-proportioned objects charm the senses. St. Thomas holds that desire is quieted in aesthetic experience but he seems to mean that quintessence is due to satisfaction of senses and cognitive power. Beauty is addressed to senses of sight and hearing in particular and cognitive power in general.

Sight and hearing are aesthetic senses because they are greater instruments of reason and are more perceptive than taste and smell. Hearing and sight recognize artistic presentation as distinct from reality that arouses desire more clearly than smell and taste. The former are better capable of apprehending the structural whole than the latter.

According to St. Thomas and according to aesthetics of middle Ages, beauty is revelation of reason in sensuous form. This revelation of beauty seems to have been due to influence of Plotinus. He holds that intellectual imagination in union with intellectual love creates images. They are reflection of reason in her most exalted mood. Artistic and other symbols are merely representation of such creations of intellectual imagination.

### **Hegel** (1770-1831)

Hegel is of great importance to our comparative study. He indeed dwells on many aspects of the problem of aesthetics. His views seem to have worked similarity with those of Indian Aestheticians like Abhinavagupta. (i) Both Hegel and Abhinavagupta agree to aesthetic experience. (ii) They talk of work of art and hold that external of a work of art is only a medium of revelation of purely subjective, that is the soul. (iii) Emotion, its

situation or environment are important aspects of a work of dramatic art according to Hegel.

The world of nature enters into content of drama in so far as it is regarded as environment of man. Drama requires complete man to be present (a) progress of action to its end in corporal existence. (b) Physiognomical expressions of emotion and passion and (c) these too are specific situations. This seems to be simply an echo of what Indian aestheticians say about various aspects of Rasa in the words of Bharata 'Vibhavanubhava Vyabhicari Samyogad Rasa Nispatti. (d) Poetry to Hegel presents universal or rational principle, the spirits in its freedom and independence, not in its abstract universality. It is concretized by its self-expression or self-manifestation in its actions and emotions in the midst of external natural environment.

This indeed is in consonance with Upanishadic idea, expressed in often-quoted sentence, 'Rasa Vai Sah'. (e) Actor is admitted to identify himself with the hero of poet's imagination by both Hegel and Abhinavagupta. (f) Hegel admits that aesthetic experience is re-cognitive experience. The mind that knows itself in its universality subjectively recognizes itself again in works of art, under garb of external form.

In India, Sri Sankuka admitted re-cognitive aspect of aesthetic experience. But re-cognition according to Sri-Sankuka does not refer to the Absolute according to Hegel but to the original. Both Hegel and Abhinavagupta agree that the highest function of art is to present divine through its modes or forms. (j) Both admit artistic relation to be different from both theoretical and practical relations. (k) Both do admit that in aesthetic experience, subjects and objects are universalized. Bhatta Nayaka first propounded the views that subjective and objective aspects involved in aesthetic experience universalized. But he explained it by assuming two powers of poetic language. Genius of Abhinavagupta explained it (universalisation) psychologically.

Hegel seems to maintain that subjective aspect involved in contemplation of art, of which the artistic presentation is an imitation. Thus aesthetic experience from a dramatic presentation is said to be re-cognitive. The spectator thus recognizes the original historical character in imitating actor. (g) Hegel holds that a work of art points to something beyond itself. Exponents of theory of Dhvani seem to maintain same view. (h) Self-forgetfulness and merging in subject, specific content, absolute, concretized in one of those forces in humanity that carry in themselves

their own justification such as love. These expressions are essentials of artistic inspiration according to Hegel and Abhinavagupta.

It may be called pure intelligence, as contrasted with that, involved in scientific contemplation. This scientific contemplation is rational intelligence. Sensuous material in a work of art is entitled to be delivered from a framework of purely material substance.

Hegel holds that a work of art occupies midway between directly perceived objective world on one hand; ideality of pure thought on the other. This concept of a work of art seems to be asserted by Indian aestheticians when they mention it as non-worldly (Alaukika).

According to Hegel, only universal emotion of our common humanity can be permanent subject of art. Why is it so? Because they are universal and therefore they are manifestations of the Absolute. This seems to be in complete accord with the view of Indian aestheticians that emphasize importance of eight emotions at a great length in Abhinava Bharati.

Hegel seems to recognize Śanta Rasa. For, he holds that most important task of poetry is to bring before the vision of the reader the energies of life of spirit, all that surges in heart, in passion or emotion or appears before mind in tranquility.

We find a good similarity between metaphysical theories of Hegel and Abhinavagupta. Their solutions to various problems are based on these theories of aesthetics. Both give definite places to different important schools of thought in conceptions of categories in their comprehensive systems. Hegel in his logic openly says: "In the history of philosophy, different stages in the logical idea assume the shape of successive systems, each based on a particular definition of the absolute...."

Logic begins where the proper history of philosophy begins. Philosophy began with the Eleatic school especially with Parmenides who conceived the absolute as "Being." Similarly with regard to second category "not being" or "nothing" he says: The nothing which the Buddhists make is the universal principle."

Abhinavagupta also holds that the highest spiritual principle, reached by the Vedantis, called Brahman, is nothing but Sadasiva, the third category

of his system. Similarly the Sunya of the Nihilistic Buddhas, according to Hegel, is nothing by the Sunya Pramata of his system.

In their metaphysics both are concerned with explanation of entire range of experience from the highest to the lowest, as the contemporaries and predecessors knew it. They explain everything in terms of a single principle. They hold entire field of experience, including subject, object, and means of knowledge and knowledge itself or in Hegelian terms, ideas and objective. Natural things and individual minds are explicable in terms of a single ultimate principle. Hegel calls this principle Absolute. Abhinavagupta gives it the name "Anuttara".

According to Abhinavagupta, all that is, all that is thought to have being in any way and even the not being, all that is within reach of limited individual mind and even beyond it. All that, in regard to which any languages in any form can be used. The universe flows from first reason as much as conclusion flows from reason in logic.

Above all, Hegel is first Western Aesthetic thinker whose works contain references to Indian Art. He expresses definite opinion on it. He assigns a definite position to it in the world of art that is constituted by products of art, of different nations on the globe. Having taken a detailed survey of the most important exponents of aesthetics, it's fitting to note certain aspects of modern poetics and visualize how Rasa, the Sanskrit Literary Theory is all-pervasive embracing all humanistic values.

### **Certain Aspects of Modern Poetics**

Without going into distant past of Modern Poetics, we can still explore some significant contributions to Modern Poetics to see how Rasa is all-pervasive. It is like a stream running through modern poetics. Is it something like substratum in every essence? Or does it necessarily follow every form and matter? Can we then view Rasa as important property of poetics? With no reference to Marx, Freud, and Lukacs for typology, we may still relish Rasa, as nature of Rasa is all-pervasive. A brief discussion of Kantian theory of Aesthetic Judgment and taste brings us closer to Rasa Theory. Further striking an alliance between the groups of 'Structuralists' and 'Post-Structuralist' stand with Rasa Theory will certainly widen and broaden the scope of the latter. Modern Structuralism with its binary oppositions, demonstrating inadequacy of sentence-based grammar, embraces total modes of existence of human knowledge and intellect. It is

therefore justified to state that the scope of Structuralism and Post-Structuralism falls within the purview of Rasa Theory.

In his 'Critique of Aesthetic Judgment' Kant dwells in experience of natural beauty, an experience of noumenal world as it filters through phenomenal world. In order to secure experience of natural beauty, human mind must act passively in receiving its contacts and not actively organize them. In Aesthetic Judgment, Kant makes it clear that we are concerned with an object as perceived entity that produces the feeling of beauty. When one perceives sunrise, aesthetic interest is awakened by visual impression made upon the mind. The acting physical object is not directly important but it is the peculiar visual sensation and patterns that strike the mind that results in Aesthetic feeling. It is the object as experienced that exhibits beauty.

Kant asserts that judgment of taste is purely aesthetical by which we understand that those determining grounds can be none other than subjective. The Aesthetic Judgment therefore concerns subjective effect of object on consciousness, i.e. whether or not; it results in an un-designed harmony of imagination and understanding. This puts the artistic creator in a trance of writing poetry, drama, prose, etc., in a spontaneous manner that in return, enables the reader or audience enjoy and experience Rasa. In such a reproduction, its reproduction gives birth to taste, which is Rasa. Kant asserts that representation of an object exhibits order and design by itself, an object in so far as, only in so far as, has been 'objectified'.

Noam Chomsky began the movement in Linguistics called Transformational Generative Grammar, system or rules of that language that shows how an indefinitely large number of sentences may be constructed from a finite number of basic element of language, words or morphemes recognizing two kinds of rules assembling primitive elements into deep structures which are mapped onto surface structures by transformational rules. Mapping of event emerges from the unconscious to the conscious level or in the language of Modern Generative Grammar of Chomsky, discovery of the laws governing relationship between competence and performance. But competence is meaningless or non-existent unless it can be translated into action i.e., performed and vice versa.

Jacques Lacan, rejecting experimental and behaviorist psychology favored by the American School, advocates a return to Freud. This 'return' is a return to language: return to the function of speech and of the signifier in

the subject. Seen in terms of this linguistic analogy, the 'letter' in the unconscious is nothing else, but the 'word'.

The principle of linguistic organization would transform the unconscious into a system of cultural symbols, as semiotic universe governed by a network of signifiers and signified, metaphors, and metonymies. As Lacan puts it, 'condensation' becomes the metaphor while 'displacement' may be decoded as metonymy. Lacan proceeds further on his dual interpretations, first of the metonymic structure as the connection between signifier and signified; and second, of the metaphoric structure as the substitution of signifier for signified.

Ferdinand de Saussure's Linguistics is the way into 'structuralism', which is language, constituted by its internal relations, sociology and semiotics both have their roots in the Greek word for a sign and refer to the 'science of signs'. 'Structuralism' the term was invented by F.de Saussure the Swiss linguist and is preferred in Europe. The American philosopher C.S. Peirce has introduced 'Semiology' and 'Semiotics'. For most purposes, the three terms can be treated as equivalents: the science of signs has been Structuralist or deeply influenced by home of the Structuralist Approach; everything done under the banner of semiotics or semiology has been structuralist or deeply influenced by structuralism. A different but related movement known also as Structuralism arose independently in America, started with Edward Sapir and was made prominent by Leonard Bloomfield's Language (1933), a landmark in American linguistics. The Structuralists influence remains transformational grammar. Structuralist ideas are also to be found in the movement known as 'Russian Formalism', which began in Moscow and St. Petersburg during World War I.

Saussure saw linguistics as only part of his concerns, for he thought that there were many signs other than linguistic ones. The Structuralist Approach, he found appropriate in linguistics was to be projected in human culture in general. Structuralism has been taken to span anthropology, social theory (particularly Marxian), psychology (particularly Freudian), literary criticism, philosophy, the history of ideas and much else besides structuralizing everything. Key figures in this movement have been Claude L'evi Straus, Louis Althusser, and Jacques Derrida, who introduced the idea of deconstruction.

The central idea of Structuralism has been to extend this approach to defining phonemes to all categories of linguistic theory; to extend it form

the phonetic and phonological to the morphological, syntactic and semantic levels. This linguistic contribution of each item is given by its differences from other items in the languages; 'each linguistic term derives its value from its apposition to all other terms.' (Saussure 1966-88). This exemplifies the structuralist Approach. An item is defined and noted by what it is in itself not by its essential properties but by its relationship in a structure.

Mukarovsky in the meeting of Prague Circle has stressed the relationship between Formalism and Structuralism on the basis that they are both concerned with the study of 'structure'. It clarified that structure is interpreted as a dynamic totality rather than static; also that aesthetic function is subject to the laws of diachrony with a systematic evolution in history rather than those of synchrony. Herein then may lie the type of 'naïve' positivism which formalism has also been characterized as Mukarovsky's text suggests that the laws of beauty are not a temporal. Outside linear time, a belief which even the 19<sup>th</sup> century poets in the height of Romanticism recognized as absolute (cf. 'Beauty is truth, truth beauty',<sup>15</sup>)

Although the study of the Indo-European family of languages goes back to the end of the eighteenth century, serious linguistic classification of Asia and Africa did not begin until after World War II. Even then it continued to be dominated by Western scholars and representatives of various colonial scholars of thought. Their methods although inspired by Bloomfieldian standards of descriptive linguistics, hardly showed any concern for synchronic relationships emphasized by Ferdinand de Saussure, Jakobson and others. Structure in its general form exists when elements are united within a totality presenting certain properties as such. These properties depend entirely or partially, upon the very characteristics of the totality.

Tzvetan Todorov, Gerard Genette and A.J.Greimas are the key Structuralist Narratology Theorists. Greimas developed theories of the Russian Formalist Vladimir Propp, fitting them more closely to the linguistic model. The basis of syntactical functions of subject and predicate has their equivalent functions in Narrative: Actor and Action in the morphology of Folk tales (1968). In Greimas 'Universal Grammar' for narrative proposes there are three binary oppositions, which include six rules. He requires:

I. Subject/Object

III. Sender/Receiver

### III. Helper/Opponent

The pairs allow a description of all the fundamental patterns governing narrative, (i) aiming at something, (ii) communicating, (iii) and helping or hindering.

Todorov outlined a comprehensive application of the linguistic model, discovering the rules of Agency, adjectival and verbal functions, moods aspects and so on. Genette divided narrative into three levels: story discourse and narration, related to one another through three aspects derived from three verbal qualities, Tense, Mood and Voice. Roman Jakobson develops a theory of binary structure of language, which is typified in the opposition between metaphor and metonymy. David Lodge has applied the theory to develop a complete study of Modern Literature, Jonathan Culler, using the mentalistic linguistic of Noam Chomsky, argued for a reader-oriented structuralist poetics which sought the rules governing the reader's construction of a text's meaning.

Boudon observes that the 'Structuralistic' perspective has no virtue in itself. Its success depends to a great extent on the object to which it is applied. Underlying every Structuralistic enterprise is a certain phenomenological attitude to the world of object-systems, sometimes best expressed in the form of the theories, now associated with the structural analysis. The movement of human intellect in a descriptive contemplation of an object seems to fluctuate from the complex to the simple, from the whole to its parts, from the nation to the tribe/clan and so on. Every classificatory reductionism has one objective: the attainment of an exhaustive description of the object. What if objects could not be considered in any possible way as effectively forming system but as scattered in a huge, amorphous and chaotic mass? What would happen if there were no structures at all, defined either intentionally or effectively?

In the domain of literary creativity, in form if not in nature as we see that of a poet who beholds a rainbow in the sky, then sits down to write a poem about it, the three relations involved in this creative event are:

<b>poet? Rainbow</b>	<b>Poet? Poem and</b>	<b>Poem? Rainbow.</b>
<b>Visual Code</b>	<b>Linguistic code</b>	<b>Metaphorical code</b>

The relations form a kind of triad, or a triangle whose apex can be anywhere.

## **Rasa, The Sanskrit Literary Theory and Modern Poetics**

What is the place of Rasa, the Sanskrit Literary Theory in Modern Poetics? Can we apply Rasa Theory to World Literature in general and to Modern Poetics in particular? What are the types of sentimental implications in some parts of the body? The symptoms which indicate the feeling outwardly are called Anubhava, palpitation of the heart or drying of the mouth due to the feeling of fear is Anubhava. The pleasure expressed on the face of the lovers when they meet and the sadness when they long to meet but cannot, is Anubhavas of the feeling of love. Rasa, which means taste or sentiment, is a comprehensive term for an aggregate resultant emotion that is experienced in all time literature, both poetics and linguistics.

The tasks of an artist are to depict the particular Rasa i.e. giving expression in his work to the sentiments to be expressed. The Linguistic Structure, the logic of the imageries, the dramatic shorthand of myths, the vibrant symbols and river like continuing themes are among many others; eye not so much in the mechanics of the language but around it. And if we are not able to recreate that aroma, flower, Rasa, ideals, visions and dreams even in translations, trans-creation, critical appreciation, we will be denying ourselves a splendid opportunity to live beautifully.

An ideal model is professor Sunday O. Anozie who exemplifies the need for a synthesis of poetics from different areas of Literature. The dynamics of Structuralism is a modern intellectual movement. The Theory of Construction or modeling is an integrated part of the Structuralist enterprise with the types of models found within various schools of structuralism.

Professor Anozie has with great dexterity related some of those models to the African contemporary situation and environment and the African literary texts. He had surveyed some tendencies of Post-Structuralism which include the theoretical orientations found in the latest writings of Structuralists like Derrida and Barthes and also some exciting new methodological discoveries and insight taking shape in modern linguistics such as Speech Act Analysis, Text Grammar and General Pragmatics.

The choice of my topic of research is justified in unfolding the aroma or Rasa that can be experienced by the generations to come in the synthesis of poetics from different areas.

## **Roland Barthes (1915-1980)**

French Literary Critic and Theorist asserted that Language is a system of signs that reflects the society and time in which it is used. For Barthes, the critic's function is to study and decipher the signs used for expression, rather than to analyze the meaning of the work or to assess its value. Best Known and most controversial theoretical work was (*Le Degree Zero de l'écriture* 1953-tr writing *Degree Zero* 1967). In it he discusses writers from the 17<sup>th</sup> to 20<sup>th</sup> century and their search for a language of "Zero degree" that is language free from the associations of the past.

His inspirations derived from Bachelard q.v. structuralism, modern linguistics and Marxism proceeds to state: The point of his complex criticism in so far as it concerns literature; he seeks to determine not the meaning of a text; but the nature of the underlying aspect in it.

For Barthes, Imagination is the chief instrument of perception. Barthes illuminates texts but he is a bad critic of authors because he traps them in abstract 'structures' of his own making. But in his own cold manner, he understands one of the reasons why writers are guilty; they seek some new Adonic world where language would no longer be alienated.

### **Post Structuralism**

Modern critical theory begins by asserting the unstable relationship between signifier and signified. The signifier refuses to be single signified, as is evident in jokes, dreams and poetry. This theory of signification is expressed in a number of Post Structuralists' positions:

- 1.The Author should not be regarded as the origin of his text or the authority for its meaning. (Roland Barthes' 'The Death of the Author')
- 2.There is no objective 'scientific discoveries'. Our Meta languages are always capable of being subjected to other Meta linguistic operations ad infinitum.
- 3.Literature cannot be isolated as a separate discourse but is always contaminated with the entire universe of discourses.

Barthes s/z (1970) examined a Balzac short story by cutting it into fragments (lexis) and dispersing them in the infinite sea of the 'already

written'. He attacks the structuralists' attempt to find the structure of narrative arguing that narrative draws upon 'codes' that form a grid of possible meanings that permit no ultimate 'closure'.

Even though 'readerly' texts try to limit the possibilities of meaning, they can always be read against the grain for a certain plurality. The 'writerly' text actually celebrates its openness and encourages the reader's productive activity, which resembles the writer's; in its deployment of the codes. Barthes names five codes: 'hermeneutic', 'semic', 'symbolic' 'proairetic' and 'cultural'.

Under the influence of Nietzsche who believed that all knowledge is the 'will to power', Michael Foucault (1976), examined the historical construction of knowledge. What is considered rational and scholarly is determined not by absolute standards of reason but by unspoken rules, institutional constraints and the power of particular discursive practices. Edward takes Foucault's historical kind of post structuralism and emphasizes the pressures of reality that constrain the possibilities of knowledge. Literary critics, he argues, can grasp a past-text only within the discursive archive of the present.

## **Structuralism**

Movement of thought affecting a number of intellectual aspects including anthropology, philosophy, history and literary criticism, the common element derives from linguistics and especially the writings of Ferdinand de Saussure (semiotics). He argued that linguistics should study the 'synchronic' dimension of language (the system of relations within language operating at a given moment) rather than its 'diachrony' (temporal). Speakers are able to use the system by registering the differences between possible elements within it. For e.g., at the level of the phoneme, we distinguish between 'bus' and 'buzz' on the basis of difference a voiced. (s) And an unvoiced (z) sibilant. Structuralists have applied the patterns of 'binary oppositions' derived from phonemic syntax or grammar to human sign-systems of various kinds.

Claude Levi-Straus developed phonemic analyses of kinship relations, myths, rites and so on. Roland Barthes (1915-1980) examined haute cuisine, narrative, discourse, garments and all kinds of social artifacts.

The underlying idea is that all human performances presuppose a system of differential relations.

Structuralist narratology is especially well advanced. Tzvetan Todorov, Gerard Genette and A J Greimas are the key theorists. Greimas developed theories of the Russian formalist Vladimir Propp, fitting them more closely to the linguistic model. The basic syntactical functions of subject and predicate have their equivalent functions in Narrative: actor and action in the morphology of Foucault (1968). Propp found 35 functions (basic narrative actions and seven 'spheres of action',) in the Russian Folk Tale. Greimas' 'Universal Grammar' of narrative proposes, there are three binary oppositions which include the six rules (ACTANTS) he requires: (1) Subject/object (2) sender/receiver (3) helper/opponent

The pairs allow a description of all the fundamental patterns governing narrative. (a) Aiming at something (b) communicating (c) helping or hindering.

Levi-Straus developed a phonemic analysis of the Oedipus story; he aimed at establishing the structural pattern, which gives the myth its meaning. Todorov outlined a comprehensive application of the linguistic model, discovering the rules of agency, adjectival and verbal functions, moods, aspect and so on. Genette divided narrative into three levels: story, discourse and narration. These levels are related to one another through three aspects derived from three verbal qualities, Tense, Mood, and Voice.

The most influential theorist on modern criticism is probably Roman Jakobson whose essays, 'Linguistics and Poetics' and 'Two Aspects of language' are especially important. The latter develops a theory of binary structure of language, which is typified in the opposition between metaphor and metonymy. David Lodge has applied the theory to develop a complete structural study of modern literature.

Jonathan Culler using the Mentalistic linguistic of Noam Chomsky argued for a reader-oriented structuralist poetics that sought the rules governing the reader's construction of a text's meaning. Culler has subsequently adopted and developed the deconstructive theories of Jacques Derrida.

Let us recall what Croce has to comment with reference to the fundamental doctrine of which criticism has been based. 'It is easy for us to realize why it would be unreasonable to recognize any sort of divorce between criticism and creation.'<sup>11</sup> "We should dethrone the concept that

all art is expression; we should come to the conclusion that all expression is art”<sup>12</sup>. This is the corner stone of neo-criticism, the main doctrine; the main text of the sermons of the neo-critics, this is the fundamental doctrine on which neo-criticism is based. Exponents of neo-criticism in the west are described as impressionistic critics.

But a critic of the impressionistic school thrusts himself, his own personality, his own ego, more than necessary upon the view of the readers, and upon the view of those who would like to appreciate the work of art. He seeks to substitute himself in place of the poet and the work of art. At least the neo-critic, impressionistic school endeavors to re-dream the poet’s dreams, re-live his life and strive to replace one work of art by another. The central idea in neo-criticism: is that “art can find its alter-ego (other self) only in art”<sup>13</sup>.

If creation is art, criticism is art too. If creation is one aspect of art, criticism is another aspect of art. They are different phases of same, the one being the inner phase, other the outer.

Prof.Skuppaswami Sastri asserts that genius and taste are inseparable phases of the same art; it may be more correct to say that poetic genius and taste are related to each other as woman and man.

The oldest phase of literary appreciation may be traced back to Rg Veda. Rg Vedic bard was not conscious of his position as a critic; yet it’s quite possible that they were critics too without being conscious of it. In a god-filled state of mind, from pure fountain of their hearts, Rg Veda bards flowed. Some of them suggest certain ideas about critics almost in the same vein.

Poesy reveals herself only to him who understands her. It is not the critic that praised the poet here, but the poet that praised the critic. Poets often have such an attitude towards their productions, as is very similar to that of parents towards their children. Ripe poets are ripe critics.

Taking a long leap to the Epics, we are told that Valmiki is the Adikavi. Valmiki is regarded as the first genuine poet; it was he who first indicated to the world the line on which Indian poesy should proceed. He indicated to the world how to appreciate Indian poetry and to understand the fundamentals of Indian poetry.

Valmiki is the creative artist and the art-critic rolled up and harmoniously blended into one. When we read<sup>14</sup> Ramayana 1,2-18 in a spontaneous way, a beautiful poem emanates from the fountain of his pathos-filled heart. He proceeds to bestow some thought upon the verse. He pauses and appreciates the verse. The closing part of the chapter sounds prosaic. Yet it has a clear lesson to convey to the world. The creative side of his genius did its work side by side with the critical side. He played the role of a critic. The spontaneous emanation of, his pathos-filled heart blooms into sweet poetry.

Let us note here that Soka is itself Sloka. The Soka-Sloka equation has played a very great part in the history of Alankara literature and in the theory of literary criticism in Sanskrit; it has formed a source of inspiration to the poets and authors of the Dhvani School of criticism. A fruitful doctrine of literary criticism came to be enunciated as the result of the inspiration derived from this Soka-Sloka equation. The very same equation attracted the attention of Kalidasa too.

It is clear that the great poet was responsible for advocating a wholesome and harmonious unification of the two phases of art namely creation and criticism. A synthesis of such nature has been achieved between the two phases of poetic art, creation and criticism. It is the crowning glory of Indian poets and critics who have realized, achieved and established a synthesis between these two phases.

What may be regarded as the ego and the alter ego of the same art was synthesized in a beautiful way. This synthesis was clearly envisaged both in theory and practice by several Indian poets and critics like Valmiki, Kalidasa, Bhamaha, Dandin, Anandavardhana and Abhinavagupta. Ahbinava indicates in the opening verse of his Dhvanyaloklocana.

The secret of genius, its full truth, consists in at once being a poet and a critic, Kavi and Sahridaya, in the synthesis of the creative art and critical art. Sahridayas are critics whose hearts have attained the work of art. This attainment is the result of a certain kind of discipline. Such discipline involves constant study and constant appreciation or criticism and constantly moving in an atmosphere favorable for the growth of genuine literature.

From all that has been said so far, it will be found that Indian poets and critics too have achieved great synthesis between poesy and criticism.

Such a synthesis forms key to the proper understanding of the course of the Indian poetry and criticism. Prof. Kuppaswami Sastri asserts that Sanskrit Literature and Literary Criticism contain very valuable information about what he would like to characterize as the Highways of Highways of literary criticism.

This indeed makes it necessary to enter into the tracing of Western Literary Criticism that will certainly make this study quite appropriate to the context.

#### Chapter.4 Notes

1. Gilbert & Kuhn: a History of Aesthetics. ii.229. (New York: Macmillan Company, 1939)
2. Croce. 212.
3. Memorabilia of Socrates: iii.ch.x. Xenophone. (London: George Bell Sons, 1887.)
4. Author of Natya Sastra 2.Earliest available source of dramaturgy.
5. Bosanquet: History of Aesthetic.
6. Buddhist.Art.ii.
7. Cultural Heritage. 1.6. Cultural Heritage of India. (Shri Rama Krishna Centenary Memorial.)
8. Croce, 158.
9. Memorabilia of Socrates: iii. ch.x Xenophone. (London: George Bell and Sons, 1887.)
- 10.Kural: On Truthfulness
- 11.Mahamahopadhyaya Prof, S.Kuppaswami Sastri's 'Highways and Byways' of Literary Criticism in Sanskrit. p.7
- 12.Springarn.'the New Criticism', p.19
- 13.Springarn, the New Criticism', p.6.

14. Valmiki's Ramayana.1: 2-18
15. Leavis on Keats p321 line: 366

## **Chapter 5**

### **Western Literary Criticism**

The standard literary works of literature commonly read and studied has been, until very recently mainly a white, upper class and European phenomena with some American influence. Often, readers have a pre-conceived notion about the quality and understanding of good literature now known as “classics”<sup>1</sup> represent a series of choices about literary work made over a long period of time. During the past few years, due to many challenges to the traditional belief, it is important to understand history of Western Literary Criticism in the right perspective.

#### **Beginning: The Greeks and Romans (c.450 B.C – A.D. 400)**

The Western literary tradition begins with the Greeks. In the ‘Republic,’<sup>3</sup> Plato (427-347 B.C.) describes the ideal state and the role of the poets and

philosophers. His pupil, Aristotle (384-322 B.C.) has been the most important classical influence during the middle Ages and the Renaissance. Even today students of drama give a lot of importance to the theories presented in Aristotle's poetics. They probe into how literature imitates life, how an audience responds with pity and fear to a tragedy, and how a play is constructed.

On the contrary, the Romans contributed works on what would now be called "loftiness of style"<sup>2</sup> and a treatise on the art of poetry (*Ars Poetica*<sup>4</sup> Horace, 65-8 B.C.). These writers were more interested in craft of poetry; how one might construct a poem that would have a pleasing effect on the reader than in the power of the poet. In contrast to Greek philosophical approach, Roman literary criticism was more like a practical guide indeed.

### **The Middle Ages (.A.D.400-1500)**

After the fall of the Roman Empire in the fifth century A.D., Christianity became a unifying force of Western culture. The literature of the middle Ages was for the most part didactic. The purpose was for teaching the readers certain morals. Literature of this period took the form of morality and mystery plays. Both of them had religious departure from moralistic literature appeared in the French romance that had shown adventures in love. In *Canterbury Tales*, Chaucer drew on English, French, and Italian sources. However, literary criticism was not a priority of the intellectual life of the period.

### **The Renaissance (c.1500-1600)**

During the fourteenth and fifteenth centuries, Europe emerged from grips of the church centered on Middle Ages with a rebirth (Renaissance is a French word for "rebirth") of new learning. The Renaissance humanists, with their reading of Greek and Roman writers, developed a broad interest in intellectual activities. Sir Philip Sidney's (1554-1586) *The Defense of Poesy* is considered to be the most important work of literary criticism of that period. Here, Sidney argues that poetry must serve not simply to give pleasure, but also should make a positive contribution to the society. In spite of Sidney's important contributions, Aristotle still remained the literary dictator of the age, though his role was complicated by the emergence of William Shakespeare (1564-1616) as a world-renowned playwright. The latter often disregarded Aristotle's principles regarding the construction of a good play.

## **The Enlightenment (1600-1798)**

In England the term, 'Enlightenment' is sometimes referred to as 'the Age of Reason'. The period was marked by a profound faith in the powers of human reason and a devotion to clarity of thought, harmony, proportion and balance. Samuel Johnson (1709-1784), who wrote in the preface of his edition of Shakespeare's plays about the playwright's departure from Aristotle's dictum, was a major literary figure of the Enlightenment. It was considered to be a period of neo-classicism with a renewed interest in the values and ideals of the classical world, particularly of the Romans. Poets like John Dryden, Alexander Pope, and philosophers like Edmund Burke lived during this age. They compared contemporary literary practice with the ideals of their Roman counterparts. Burke, for example, took on the subject of Longinus' *On the Sublime* in his own essay on 'The Origin of Our Ideas of the Sublime and the Beautiful' (1757). They stressed the value of reason, which they called "common sense". Their architectural style, familiar to us in buildings, provides a visual example of what they sought in literature: 'clarity, symmetry, discipline'. They emphasized on the rigid construction of a poem or drama. They favored heroic couplet (two lines of rhymed iambic pentameter) in poetry, like Alexander Pope's famous 'Essay on Criticism'<sup>5</sup>, that is a severe critical statement on neoclassical literary principles.

## **The Romantic Period (1798-1837)**

This period was marked by a rejection of the ideals and rules of classicism and neo-classicism. It was indeed an affirmation of the need for a freer, more subjective expression of passion, pathos and personal feelings. The influence of the period was to be felt throughout the nineteenth century, not only in England, but in France and Germany as well. Many of its ideas and attitudes are still part of the assumptions on which contemporary Western culture is based. Romantic poet William Blake (1757-1827) illustrated conflict between romanticism and neo-classicism through his dislike of the criticism of Enlightenment by artist Joshua Reynolds. In his notes on Reynolds's views, Blake observed that the emphasis on empiricism<sup>6</sup> impoverishes art. Blake believed that the neoclassical writers denied both imagination and subjective experience in the creative process. He believed that a writer must begin from the most concrete and minute sensory experience in order to reach the truth. Unlike the 18<sup>th</sup> century

writers, Blake and his contemporaries believed in the importance of the individual rather than the general principle.

Like Blake, Samuel Taylor Coleridge (1772-1834) and William Wordsworth (1770-1850) stressed the mysteries and the importance of personal experience. Wordsworth in particular emphasized the importance of concrete, simple rustic language, and offered, in his preface to the second edition of *Lyrical Ballads*<sup>7</sup> (1800), a definition of poetry that has become famous. A poem, according to Wordsworth, should originate in “the spontaneous overflow of powerful feelings” whose energy comes from “emotions recollected in tranquility”.

George Gordon, Lord Byron (1788-1824) who himself lived a flamboyant life, publicly expressed powerful emotions, created in his poetry, the melancholy, Romantic hero, defiant and haunted by secret guilt. P.B. Shelly (1792-1822) perhaps makes the greatest claims for the poet’s power and obligation to society in “A Defense of Poetry”<sup>8</sup> (1821) when he argues that the “great instrument of moral good is the imagination”.

The difference in attitude between Neoclassicists and Romantics can also be seen through a comparison of the Shakespearean criticism of Samuel Johnson and Samuel Taylor Coleridge. In his ‘Preface to Shakespeare’<sup>9</sup> (1765) Johnson argues that Shakespeare’s faults include being much more concerned with pleasing an audience than teaching morals; he observes that often virtue is not rewarded, nor wickedness suitably punished. He also notes that Shakespeare’s diction is too elevated. He lets the characters in the tragedies talk too much without advancing the action. On the contrary, Coleridge sees in the tragic character of Hamlet, he argues in his lecture “Shakespeare’s Judgment equals his Genius (1836) that Shakespeare knew exactly what he was doing in describing how people actually behave rather than how they ought to behave”.

John Keats (1795-1821) another Romantic Poet, supported Coleridge’s defense of Shakespeare. Keats added that evidence in the tragedies, moved his work to another level altogether. Such opinion become irrelevant and the work itself takes on life through its relationship with “beauty and truth” rather than teaching proper patterns of behavior.

The Romantics<sup>10</sup> in general, both in Britain and America made claims for the poet as particularly close to God and nature. The American philosopher Ralph Waldo Emerson (1803-1882) thought nature offered to the poet a mystical symbolism, while Henry David Thoreau (1817-1862)

extolled the view that man should live close to nature and follow his personal conscience, rather than the dictates of the society. Mary Shelly (1797-1851) and Edgar Allen Poe (1809-1849) were influential in another sense: the macabre, melancholy and mysteries.

### **The Victorian Period (1837-1901)**

This era of Queen Victoria's reign was a period of intense and prolific activity in literature. Much of the writing was concerned with contemporary social problems; for instance, the effects of the industrial revolution, and movements of political and social reform. The period gave a general feeling that the world was changing rapidly in various spheres. In England writers like Mathew Arnold (1822-1888) argued that literature could help another people to their world and that literary criticism, as an occupation, should be a "disinterested endeavor"<sup>11</sup>. His responsibility was to minister to a modern society that had lost its faith in other things especially religious belief. Though Arnold differed in many ways from the Romantics, he too believed in the ability of poetry to help us live productive and satisfying lives.

It is during this period that Charles Darwin (1809-1882) popularized a biological selection in his famous 'Origin of Species'<sup>12</sup> (1859) and his theories influenced novels and poetry of the latter part of the century. With Darwin's new ideology that human kind was the center of the universe was undermined, as was the conviction that the universe had been intelligently planned for a good and noble purpose.

American writers of the late nineteenth century, including William Dean Howells and Henry James were important realists. Others like Frank Norris and Theodore Dreiser explored the idea of individuals were at the mercy of their instinctual drives and of external sociological forces.

### **Growth of American Culture**

The United States of America declared independence from their colonial master, Great Britain in 1776. Between then and the outbreak of the civil war in 1861, American Literature established its own identity and achieved something of a golden period in the years immediately prior to the war. American Literature can quite logically be set on English Literature course as it is written in English but the cultural background is wholly different from that of Europe.

There were various major influences on American culture in the early days. Religious refugees founded America in its modern form. The Pilgrim Fathers who settled in New England in the Seventeenth century were Calvinistic Puritans. They believed that man was inherently evil. Only a chosen few would achieve salvation. Puritanism was repressive, greatly distrustful of sexuality, excess and frivolity, and capable of engendering brooding guilt and an obsession with orthodoxy within a culture. Puritanism in its bleak and basic form, lost adherents as time went on in America. But it left its mark on the society it had helped to create. The declining interest in the Puritan Church also helped the series of evangelical religious revivals that took place in the years after the break with Britain. This input was fervent, excitable and highly emotional, in sharp contrast to the original Puritan ethics. To this rather uneasy combination was added a strong influence from what was known in Europe as the Enlightenment or the Age of Reason.

The Enlightenment taught that all things, men and women included, were answerable to reason, held by science and rational thought as the path to a new Utopia. This generated a new optimism that whatever a man wanted to achieve could be achieved by hard work. All three of these influences: Puritanism, Evangelism and Rationality were at war with each other. The second was the reaction against the first, and the last tended to denounce religion as superstition. It was said to be an unnecessary ritual in a world.

A Disjunction popularized by Roland Barthes (1970) 'America was lisible (can only be read), Europe scriptable (susceptible to being written)'<sup>13</sup>. Later developments indeed stand witness to what Barthes had stated. These could be explained perfectly well by means of reason and humanism. An additional influence was Romanticism, flourishing in Europe and attractive to the embryonic American culture through its insistence on primary individual. These were the early of days of American Literature.

The Frontier and the American Dream: Out of these primary ingredients two further appendages grew namely the concept of the Frontier and the so-called 'American Dream'. For long, in American history the frontier was a potent symbol. Men had come to the New World to find freedom from oppression. The frontier was the new land, the land where basics of human values ruled. Man was close to nature where success or failure, depended on one's skill, one's courage and ones determination. Basic human values ruled, not on office politics, wealth or social standing of one's family.

It was probably never true but it was a marveling century when east and west met, the railway lines joined the whole continent. The Indians were banished to reservations, the frontier was always there. The realization of the office boy or the bank clerk in New York realized that he could go west if he so wished. Because the land of the clan started and new horizons beckoned, was a strong factor in American Culture. That culture breathed a rather sad collective sigh when the frontier finally became civilized. Wild west-shows were really no substitute. From this and from a host of other features came the twentieth-century concept of the American dream, basically a vision of a world where the individual could reign and reap his just reward. The dream is a complex one, and is seen influencing, many different literary works.

### **Lost Generation**

American economic expansion was restless and powerful. It helped to give rise to a triumph of individuality and an overwhelming belief in progress. At the same time, it encouraged questioning of the consequences and direction of that progress.

If there was a belief in progress in American culture there was also the story of the 'Lost Generation'. These were the artists and intellectuals who were embittered by American involvement in the First World War. They were disgusted of materialism, extravagance and narrow-mindedness. They perceived in American society a frantic race towards materialism, pomp and show and fickle-mindedness that they believed, dominated it. In particular they hated what they saw as the smugness and unquestioning obedience to outdated codes of behavior that seemed to typify much of American society. Large number of American writers and artists went to Paris and formed an expatriate colony there. The lost generation writers were hostile to American society, satirical and rebellious. Ernest Hemingway was deemed a member of this group, and William Faulkner and John Stein Beck may have been influenced by it.

The American Novel commences from Edger Allan Poe (1809-49). He is a writer of macabre stories that he has achieved his greatest fame. His main works are: "The Fall of the House of Usher" (1839), "The Masque of the Red Death" and 'The Pit and Pendulum' (1843). He wrote horror stories and detective stories. The former in particular are powerful expressions of a morbid imagination capable of powerful symbolism, while the latter inject an intellectual sharpness into the genre.

Herman Melville (1819-1891): Melville was son of a bankrupt who died young. Melville took himself off to the sea, serving in whalers, merchant vessels and the American navy. He used this experience as the basis for his early novels, which earned him great success. His most famous novel by far, 'Moby Dick' (1851), marked the end of his period of popularity. The search for the great white whale, 'Moby Dick', is the search for the universal truth and self-discovery. Ahab and Ishmael are emblems of tragedy and survival. 'Moby Dick' is quite clearly a novel about good and evil, though with many highly symbolic works.

Mark Twain's (1835-1910) real name was Samuel Clemens. Though his novel 'Tom Sawyer' (1876) is immensely popular as a boys' story, it is the novel of 'Huckleberry Finn'<sup>14</sup> (1884) for which Twain is best remembered. After various adventures in life, he became a writer. His novel 'Tom Sawyer' is a boy's adventure-novel but in it he fails to hide his admiration for the free spirit of the boy and all it represents. 'Huckleberry Finn' was planned simply as 'a kind of companion' to Tom Sawyer. It is far more than that. In his later life, he came to see mankind as hypocrites and victims, the middle ground between them becoming thinner and thinner. His capacity was to write as a child but somehow at the same time to create an adult perspective in that vision is a major force in his work. Of his other works, 'Life on the Mississippi (1883), A Connecticut Yankee in King Arthur's Court (1889), and Pudd'n head Wilson (1894)' are some of his best works.

'Huckleberry Finn' is the story of a white boy and his journey down the Mississippi, with his friend Jim, an escaped Negro slave. Huck is about twelve years old, son of a jailbird and wastrel father. Partly cheated out of his inheritance of significant wealth, partly bludgeoned out of it by the fact that it brings his father's rapacious attention onto him. Huck Finn consciously rejects money and all the virtues of civilized life. His meeting suddenly circumscribes freedom obtained in this way with Jim, a friend but also a runaway slave. He was in dire need of Huck's help. This confusing and difficult problem in itself acts as a symbol for part at least of the human condition. Freedom can only be obtained if moral and personal obligations are ditched. We respect Huck Finn for the fact that he chooses Jim. His act is an emblem for humanity, an entity that longs for freedom.

But it may at the same time lock itself in a dungeon and throw away the key for the sake of another human. In that fact, lays both tragedy and reward of human existence: few have stated more succinctly. Journey

down the river is an education in hypocrisy, manipulation and human greed, but somehow from it, Huck and Jim emerge unscathed but much wiser. The last chapters of the novel usually seemed a failure. In them, Tom Sawyer reappears and the style and content of the novel revert to rather silly game play of Tom Sawyer. It is only fitting that the novel should end back with rather superficial tone of that novel; others see it as a wasted opportunity.

The novel is about slavery, friendship and clever plan. It is also part of wider tradition whereby life described through a child's eyes is shown in start, reality for what it is. One of Huckleberry Finn's great triumph is neither the reader nor Huck Finn ever becomes soured by what is revealed. There is an optimism in the book that does not conflict with its ability to show the real world. The world is partly world of magic river, the great Mississippi. Partly it is the world of small-town in America and partly a love story. The love is not for women, who hardly appears in the real except as irritates or objects of pity. That love is summed up by the image of Huck. Jim moored raft tucked away out of sight, the cooking on the campfire and the two people snugly secure in the warmth of companionship. It is love of the river, love of the outdoors and love of boyhood, boyhood as a symbol of a simple, free self-sufficiency. Twain has the strength of wine of the great Romantic writers: dwarfed by nature, in his case the river, he knows he will never find all the answers. He finds enough to make. Huckleberry Finn is a great book indeed.

Henry James (1843-1916): There cannot be greater contrast than that between Mark Twain and Henry James, the great outdoors, a wealthy background and went to law school. But soon he concentrated on writing, coming increasingly to live in Europe. His best-known books are *Washington Square* (1881) *Portrait of a Lady* (1881); *The Aspern Papers* (1888); *The Ambassadors* (1903); and *The Golden Bowl* (1904).

Henry James saw himself as a detached observer of life, increasingly interested in the differences between American and European culture. His novels are set against a background of affluence; they study manners, conversation and the refinements of civilized life.

It is conventional to divide James' career into three sections. The first, culminating with publication of 'The Portrait of a Lady', is typified by psychological reality, examination of the growth of an individual's moral consciousness and the interplay between two civilizations and cultures. James does not express a preference for European or American culture. If

there is anything, the hope is that something stronger than either will emerge from the strain and stress of cross-fertilization.

In his second period, from the mid-1880s to the mid 1890s, his subjects became more especially English. He experimented with drama. The third period is the one that has aroused the most critical disagreement. It is argued that in this period James' work became over-refined and too highly stylized. Supporters argue that, this is merely the ultimate refinement in James' subtle portrayal of every aspect of personality. Novels such as 'the Ambassador' and 'The Golden Bowl' can be of intense reading. It is sometimes overlooked that James in his later period wrote his novels by dictation. A different slant on his work could be given when it is heard or read aloud, in one sense that was the way it was written. James' criticism was very influential. His insistence on the importance of form, his emphasis on intricate psychological portrayal and his objective distanced observation of the clash of two cultures. It has also exerted significant influence on the development of modern novel. His weakness of over-elaboration and refinement, inability to write a dialogue (all James' characters seem to speak with the same voice) has not seriously challenged his position as a great novelist.

William Faulkner (1897-1962) was a prolific poet, short writer and novelist. His first novel to achieve lasting fame was 'The Sound and the Fury' (1929). Later novels included 'As I Lay Dying' (1930); 'Intruder is the Dust' (1948) and 'Requiem for a Nun' (1951). Much of Faulkner's best work recreates life in north Mississippi, renamed for prose fiction proposes Yoknapatawpha: Country Faulkner has been criticized as merely a regional novelist, but few doubt the wide-ranging nature of his symbolism, or that his books have a relevance far beyond physical confines of the country, he recreates with such vividness. Faulkner has been seen as one of the 'Lost Generation'. But the world-weariness that typified this group is only a small element in his work a very great idealism about the external accepting the Nobel Prize and a tragic sense of unfulfilled perfectibility of men (something he expressed succinctly) when potential. This latter theme is associated in much of his work with the south in the United States. Its failure averts its love and this inability dooms in their potential for love (and hence salvation) is stopped not by their own weakness but by prejudice and malformed thought of the (Southern) society around them.

Faulkner is equally opposed to the quest for self-indulgence, non-idealistic human who cannot conceive of finer emotions. Love and racial prejudice

are the two main themes in Faulkner's greatest work. Faulkner's technique, sometimes aggressively modernist, has also attracted attention. Deliberately confused narrative lines, and stream of consciousness, numerous narrators, and intricate and elaborate style are common in his work. In some areas, critics have sought to justify this experimentation. Time and chronology are rarely straightforward in a Faulkner novel. But it has been said that this merely reflects flow into each other, and do not exist in neat and separate compartment.

The twenties were strange and wonderful years in America. "The uncertainties of 1919 were over. There seemed little doubt about what was going to happen. 'America was going on the greatest, gaudiest spree in history'. These were the words of F. Scott Fitzgerald (1896-1940). His best books form a kind of spiritual history of the "Lost Generation" (a phrase first used by Gertrude Stein). Many young people in the Post – World War I period have "Lost" their American ideals. At the same time America "Lost" many fine young writers like E. E. Cummings and Hemingway because they had moved to Paris. Fitzgerald's first novel, 'This side of Paradise' (1920), describes this new generation. They had 'grown up to find all gods dead, all wars fought, all faiths in man shaken'. Two concerns now filled their lives: "the fear of poverty and the worship of success". From the beginning, Fitzgerald had a feeling that the twenties would end badly, both for himself and for America. Therefore, "All the stories that came into my head had a touch of disaster in them".

Fitzgerald's life was like the plot of his novels. He was born of rich parents in the mid west and educated at Princeton University. This made him a part of the best society. In 1917, he became a fashionable army lieutenant, but he was never sent to fight in Europe. Instead, he wrote 'This side of Paradise'. At the age of twenty-four, he was a famous novelist. Throughout the twenties, he wrote an enormous amount of fiction. This provided the money for many of Fitzgerald's own "sprees": all right parties and wild trips to Europe. His fiction was extremely popular in the twenties because it was modern and easy to read. In 1929, America's economy collapsed<sup>15</sup> with widely spread depression. This happened at a time when Fitzgerald himself began to have serious mental and physical health problems. In the Crack-up (published in 1945, after his death), he describes this period of troubles.

Flappers and philosophers (1920) and tales of the Jazz Age (1922) are collections of the best of Fitzgerald's short stories about the early twenties. (The term "Flapper" refers to the modern young ladies of that period who

smoked, drank whisky and lived dangerously free lives). 'The Diamond as Big as the Ritz' is the best known of these stories. Great wealth caused an evil family to become crazy. At the end of the story, there is a big earthquake and the family diamond mine begins to collapse. He stands on a mountaintop and shouts up at the sky: "OK, you up there!" Behind him two slaves are holding a huge diamond. He is offering a bribe to God. Washington is convinced that even "God has his price, of course".

Jay Gatsby, the hero of 'The Great Gatsby' (1925), has a similar belief in the absolute power and "natural goodness" of money. The novel is considered by many critics to be one of the great twentieth century novels. Through the eyes of Nick Caraway, the narrator, we see both the glamour and the moral ugliness of the twenties. Nick's neighbor is Gatsby, a rich and successful man (possibly a criminal). But Gatsby is also a true romantic. He has spent his whole life dreaming of his childhood sweetheart. He gives large, expensive parties at his home. He hopes that she will go and fall in love with him again.

The novel combines symbolism with psychological realism. The descriptions of the house, the parties, the music and the guests give them a "symbolic glow". They seem to be part of an unreal world. "Men and girls came and went like moths among the whisperings and the champagne and the stars".

The novel is famous for its unusual and interesting use of colors: "The lights grow brighter and now the orchestra is playing yellow cocktail music". Gatsby symbolizes the American belief that money can buy love and happiness. His failure makes him a rather tragic figure. The following scene symbolically describes the emptiness of his hopes and dreams. His guests have just gone home: A wafer of a moon was shining over Gatsby's house... surviving the laughter and the sound of his still glowing garden. A sudden emptiness seemed to flow now from the windows and the great doors, endowed with complete isolation the figure of the host, who stood on the porch, his hand up in a formal gesture of farewell.

According to one critic, 'The Great Gatsby' is "a symbolist tragedy". The hero tries and fails to change the world of hard material objects (and of hard, materialistic people) into the ideal world of his fantasy. His world, like the world of many of his fellow Americans is "material without being real, where poor ghosts, breathing dreams like air drifted about..." Still, there is something heroic about Gatsby. To the end of his life he continued to believe and hope. He believed in: 'orgia'<sup>16</sup> future that year by year

recedes before us. It educed us then, but that's no matter-tomorrow we will run faster, stretch our arms out farther... and one fine morning.'

The rich symbolic nature of Fitzgerald's best novels and short stories often makes us stop to re-read passages. Only this way we can see the real meaning of colors and other details (Babylon Revisited<sup>1</sup> 1931, one of his best late short stories describes the Lost Generation after its moral and economic collapse. The hero and his wife had lived memorably his experiences with his wife's mental illness. The characters are tragic because like Gatsby, they fail the "test of reality".

### **Hemingway's Novels:**

Ernest Hemingway (1898-1961) also spoke for the Lost Generation. He drove an ambulance in World War I. Then he decided to stay in Paris and became a writer. His first novel, 'The Sun also Rises' (1926) is a portrait of young adults in the Post War year. The characters are young Americans living in Paris. Some had fought bravely for their country. But then they became completely useless in peacetime. Others in the novel are simply 'expatriates', people without a homeland: 'you're expatriate. You've lost touch with the soil. Fake<sup>17</sup>European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all; you're talking, not working. You are an expatriate, see? You hang around cafes'.

Without hope or ambition, they try to enjoy each day as it comes; their despair is similar to the despair of T.S. Eliot's 'Waste Land'<sup>18</sup>. Jake Burner, the narrator of the novel was wounded in the war. Then he became sexually impotent. The word impotent has a wider meaning in the novel. It symbolizes how all the characters have been damaged by the war. Spiritually, they are all 'impotent'. Describing his own real impotence, Jake reports, "I did not care what it was all about dealing with their symbolic impotence in the same way. All they wanted to know was how to live with. "It is how to live it." The other characters live with their symbolic impotence in the same way. All they wanted to know was how to live in the emptiness of the world.

Jake Burners, a newspapers man was hurt by a shell and was incapacitated in the center of the story. He moves from bar to bar, from shabby hotel to another shabby hotel, from France to Spain in search of love. The woman, who loves, sleeps with a boxer and with a matador. Brett and Jake suffer but without talking about it. In the long run this sequence of nights in hotels, dismal drinking bowls, bartenders, prostitute and bedroom scenes,

achieve a peculiar stage effect. Everything seems pointless. The characters are ‘Waste Landers’ in a huge wasteland. But they are not without hope. Some people called it ‘a book about going to hell<sup>19</sup>.’ But the main characters are not lost. At the end of the novel, Brett and Jake hope to live together.

In later writings, Hemingway develops this emptiness into the important concept of “Nada”<sup>20</sup>. Sometimes we see this Nada as the loss of hope or the inability to become active in the real world. At other times, it is the desire for sleep, or even an easy death like that of the boy in his short essay “A Day’s Wait”<sup>21</sup>. The typical Hemingway hero must always fight against the Nada of the world. He must never give up trying to live life as fully as possible.

The simple style and careful structuring of Hemingway’s fiction is popular. In his early Paris days, Gertrude Stein often advised him to “Begin over again; concentrate (condense)”. The aim of his style was to “get the most out of the least.” As we can see in the passage quoted above, Hemingway’s sentences are usually short and simple. Only rarely does he use adjectives. He at times repeats a key phrase (e.g. “you’re an expatriate”<sup>22</sup>) to emphasize his theme. The language is rarely emotional. Rather, it controls emotions. It holds them in. The aim of this language is to suggest a kind of stoicism. This same stoicism is often the main theme in Hemingway’s stories.

Hemingway perfected his writing method by experimenting with the short story. His early short story collections ‘In Our Time’ (1924) and ‘Men without Women’ (1927) carefully mix psychological realism with symbolism. Like most of his novels, they are very easy to read. Therefore, the careless reader often misses the deeper meanings. “Many of his stories deserve to be read with, as much awareness, and as closely, as one would read a good modern poem”. (Carlos Baker). On the surface, ‘Big Two-Hearted River’ (1925) is just a simple description of a fishing trip. When it was first published, some critics complained that it was boring, because nothing happens. Nick Adams, the hero-narrator of many other stories is back home from the terrible war. He needs to find the “balance” of his life again, and fights off the feeling of Nada. As in all of Hemingway’s works, the outer world, nature is a metaphor for the spiritual world of the character. Nick travels through a countryside destroyed by a fire. This is a metaphor for his life after the war. The following description has both a “real Life” level and a symbolic level. The “fire-scarred” land that the hero

walks away from, probably symbolizes war, his troubles and memories of it.

He walked along the road that paralleled the railway track, leaving the burned town behind in the heat. Then he turned off around a hill with a high, fire-scarred hill on either side onto a road that went back into the country.... His muscles ached and the day was hot. But Nick felt happy. He felt that he had left everything behind, need for thinking, the need to write and other needs. It was all back of him.

The story carefully describes each of the hero's actions as he fishes. Clearly, each action has special symbolic meaning. The hero makes fishing into a kind of ceremony. This ceremony slowly brings him back to spiritual health.

In 'A Farewell to Arms' (1929), his famous anti-war love story, Hemingway again uses nature symbolically. The mountain symbolizes life and hope; the plain is the image of war and death. We soon learn to see rain as another symbol of death. Frederic and Catherine are lovers during the war. Their love is a special world in the middle of war: "We could feel alone when we were together, alone against the others". Finally they make their own separate peace by escaping to Switzerland. In Switzerland, there is no war. But their happiness is destroyed when Catherine dies at childbirth. Bitterly Frederic compares human beings to ants caught in a fire. They are completely ignored by God.

"A Farewell to Arms" is about the Italian campaign in which Hemingway had taken part as an ambulance driver for the Red Cross Society. Lieutenant Frederic Henry, the hero of the novel is a young American soldier attached to an ambulance unit on the Italian Front. As the novel advances into action, we find him in love with Catherine Berkley, a British nurse, after he had been admitted in the hospital. The story revolves round these two characters and the war. After a heavy gunfire in which the Austrians suffered many casualties, the Germans reinforced them. Their attack was more violent and compelled Italian armies to retreat.

During this terrible retreat, Frederic was spotted by the enemy officers and tried by a summary court martial, a military court. It condemned him to death. Fredric however escaped through the river on a log of wood. He crossed the great plain on foot, and then jumped aboard a goods train and reached Milan hospital. His beloved Catherine was a nurse there. There he learnt that the British nurses had left for Stressa.

During all these events of love and separation, Catherine had become pregnant. Henry who bade farewell to arms was on the list of deserters. Any time he could be arrested. One of his old friends, a bartender suggested that they both could escape to a neutral country Switzerland. On landing they were arrested, but later on released. Henry told the police that he was a sportsman and loved to row. Both of them had valid passports. They were soon released.

Near the delivery time Catherine was admitted to a hospital. She had difficult time and the doctors used anesthesia. After lot of pain, she delivered a dead child. After sometime Catherine also died of brain hemorrhage. She in fact died in his arms. Henry had no one to talk to and quietly walked into the dark. The events in novel are described with sincerity and integrity. There is austere realism and brutal details of its tragic end have a peculiar poignancy rarely seen in other novels.

By the thirties, Hemingway's special concentrate-style began to lose its freshness. Part of the problem was that many other writers were copying this style in their stories. In his 'Death in the Afternoon' (first published in 1932) Hemingway's heroes also began to lose their freshness. Like many other characters in the literature of the thirties, they were "tough-guy" heroes. In 'To Have and Have not' (1937), Harry Morgan is this kind of hero. He shows courage and stoicism in a collapsing world. At the same time, however, there is a change in Hemingway's moral themes. He stops writing about the individual alone.

He was then interested in the relationship between people. "No matter how, a man alone ain't got no bloody chance," Harry Morgan says. 'For Whom the Bell Tolls' (1940) relies on this idea into a moral system. The hero Robert Jordan is fighting against fascism in the Spanish Civil war. His experiences teach him to believe in the value of sacrifice. Each individual is a part of a whole: mankind. Love becomes a wonderful mysterious union: "one and one is one". At first, he learns this through love for a woman. But at the end, as he lies dying, he discovers a similar "union" with nature and the earth. Jordan has learned about the power of love, a new theme for Hemingway.

In 'Across the River' and 'Into the Trees' (1950) we see later development of the Hemingway hero. Like the author himself, he is ageing and has been deeply wounded by life. Like the hero of "Big Two-Hearted River" he is a man of many personal ceremonies. Everything he does,

loading his hunting rifle or even pouring a glass of champagne is done in a special way. It is way of protecting his self-respect. Some critics felt that his great themes were not as well developed in this story.

The Old Man and the Sea (1952) however, is a strong work. Again the themes are heroism, stoicism and ceremony. This short, simple novel is a beautiful allegory of human life. An old Cuban fisherman catches a huge Marlin after a long, patient fight. But sharks come and eat it down to the bones. The old man then returns with just a skeleton when tourists laugh at him. But he does not complain. The reader sees this as a sign of true heroism. The old man showed courage in the fight and stoicism in defeat. This was the last great message from Ernest Hemingway. 'The Old Man and the Sea' received the Pulitzer Prize in 1952. In 1954 Hemingway was awarded the Nobel Prize for Literature. As he entered his old age, he felt his powers as an artistic failing. In 1961, he shot himself with his favorite hunting gun.

Like Hemingway, John Dos Passos (1896-1970) drove and an ambulance during World War I. His 'One Man's Imitation' (1920) was the first American novel about the war. As it was written immediately after the war, it is rather emotional and is filled with hatred for all war. His three soldiers (1921) are less personal and have a broader, more historical view. It tells several different stories at the same time. It shows war as a huge machine, which destroys individuals. Like other members of the Lost Generation, Dos Passos saw the modern, post-war world as ugly and dirty. To Dos Passos, only art and invention of new artistic styles (modernism) could save the world.

Dos Passos's first successful "Modernist" novel was 'Manhattan Transfer' (1925). Covering the period from 1900 to World War I, it describes the daily life of a large number of New Yorkers. Pieces of popular songs are mixed with newspaper headlines and phrased from advertisements. The people often talk in a special poetic style, as in the writings of James Joyce. Although the book has many characters, the real character is New York City itself, city filled with energy, excitement and the modern "strangeness" of the twenties. Dos Passos shows the relationship between individuals and large historical events in exactly the same way.

In the twenties indeed, Dos Passos' literature changed its direction. 'Manhattan Transfer' tried to show the purposelessness of history. In 1930, Dos Passos published the first volume of his great "U.S.A., Trilogy", the 42<sup>nd</sup> parallel. The trilogy tries to show how individuals are

part of the history of the age they live in. When 'The 42nd Parallel' first came out, there was a great excitement in Europe as well as in America. The great French philosopher Jean Paul Sartre said, "I regard Dos Passos's as the greatest writer of our time". Although it is an interesting story, the techniques (such as montage techniques of film directors like Griffith and Dissentient) are even more interesting. He is more symbolic than real. He appears wherever the "action"<sup>23</sup> is. More than anything else, Dos Passos wanted to 'catch the echo of what people were actually saying, in the style anyone might have said it.' Dos Passos used large number of characters to represent an entire nation.

William Faulkner (1897-1962), on the other hand, used a rather small number of characters. These represent the various levels of a single region: the south. They often reappear in later novels. Faulkner shared two things with the Lost Generation: its strong dislike for the post-war world and its belief in the value of art. His first novel, 'Soldiers' Day' (1926) is about a wounded soldier who returns home to the 'Wasteland' of post-war society. The sound and the Fury (1926) is one of Faulkner's "Modernist" masterpieces. It tells the tragic story of the Compson family from four different points of view: Benjy, the idiot; Quentin, his brother, who kills himself at Harvard; Jason, the evil money-hungry brother; and Dilsey, the black servant who keeps the family together with love.

One feature is the use of limited point of view each in his/her way. Each lives in his/her own reality completely separate. Objects, places and people have a strange dreamlike quality when he talks. Faulkner's special technique of narration is another feature. The reader is put into the center of the story without any preparation.

In almost all of Faulkner's stories, time is treated in a special way. He uses the "continuous present" style of writing, which was invented by Gertrude Stein (perhaps Faulkner learned this from Sherwood Anderson) who was greatly influenced by Stein). Past, present and future events are mixed: "yesterday and tomorrow are indivisible one". Everything including event from a century before are seen to happen at the same time. Everything is part of the "now"<sup>24</sup> of the novel. Because of these techniques it is usually hard to read a Faulkner novel. But the rewards work the effort. As Radcliff, a character in *The Hamlet*, Says: "...if it ain't complicated up enough, it ain't right"

Faulkner's descriptions of human goodness are as powerful as his descriptions of human evil. Often his "good" people are black. Black or

white, these people show their goodness in their relationship with nature and their ability to love. When he was given the Nobel Prize for Literature in 1950, Faulkner gave a short speech in which he described man as a spiritual being. The world of this spiritual being is based upon moral truths. *The Bear* (1942) speaks for the author: Truth is one. It doesn't change. It covers all things, which touch the heart and pride and pity and justice and courage and love.

Courage and love are central themes in the poetry of E.E.Cummings (1894-1962; he always wrote his name as 'e.e'cumings'). He was the most joyful of the Lost Generation, like the others, his first work was a novel about the war, 'The Enormous Room' (1922). The book attacks both war and government. The French army had made a big mistake: they had put Cummings in Prison as a spy. After the war, he joined the Lost Generation in Paris.

There, he studied both writing and painting. In his poetry we can see the clear influence of both Gertrude Stein and the Cubist painters. The Cubists broke their paintings up into many different angles or "facets". Similarly, Cummings loved to break the traditional poem into unusual bits and pieces. "So far as I am concerned," he says in his six lectures (1952), "poetry" and every other art was and is and forever will be strictly and distinctly a question of individuality".

Cummings made every part of a poem express his own individuality. Some of his book titles are not even real words, such as the title of his book of poetry, (1925). He rarely capitalized the words we usually capitalize (like his name). He sometimes uses capital letters in the middle ("slowly") or at the end of words ("stops"). He wanted us to look carefully at the individual word (and even the letters in the word). Therefore, his poems look very strange on the printed page:

Why  
Don't  
Be sill  
. Lee  
, O no in  
Deed;  
Money  
Can't do (never  
Did &  
Never will) any

Damn  
Thing  
: Far  
From it. You  
're wrong, my friend. 1962

Underneath this experimented surface, however, the themes of Cummings' poetry are surprisingly traditional.

Emerson and Whitman have clearly influenced his message in this beautiful hymn to God and nature:

i thank you God for most this amazing  
day: for the leaping greenly spirits of trees  
And a blue true dream of sky; and for everything  
Which is natural which is infinite which is yes (1950)

Cummings hated the large, powerful forces in modern life: politics, the church, and big Business. He also disliked the coldness of science. Here, he uses warm, human images to attack science:

While you and I have lips and voices which  
Are for kissing and to sing with  
Who cares if some one eyed son of a bitch (nasty fellow)  
Invents an instrument to measure spring with?

Occasionally, his love poetry becomes rather obscene. But to him, real love can only happen in complete freedom: "I value freedom; and have never expected freedom to be anything less than indecent," just as Whitman liberated American poetry of the twentieth century.

"By the very act of becoming its improbably gigantic self", Cummings once wrote, "New York has reduced mankind to a tribe of pygmies". The city had quite a different meaning to Hart Crane (1899-1932) the other important Lost Generation poet. Crane is talking about feeling, which cannot be understood intellectually. His poetry uses words for their musical qualities more than for their meaning. His real subject is modern city life, and the feelings that life creates in all of us.

Hart Crane uses New York as a "symbolic landscape" in his long famous poem 'The Bridge' (1930). The poem is an epic of American life. The glories of the past are contrasted with the "Wasteland" of the post-world war-I era. Crane got the idea for the poem when he was very poor and living in a cheap little apartment in New York. 'The Brooklyn Bridge'

becomes a symbol of the relationship between man and God. At the same time, it is the bridge, which unites the American nation. "Vaulting, the sea, the prairies' dreaming sod..." clearly Crane wanted his long poem to "sing of America," like

Whitman's leaves of Grass. He openly calls to the spirit of Whitman:

Not soon, nor suddenly, - No never to let go

My hand

In yours,

Walt Whitman-

So-

Although he tries to share Whitman's joyous spirit, Crane's view of life is far darker and more tragic. He is much closer to Poe. In a later part of the Bridge, Crane meets Poe in a crowded subway:

And why do I often meet your visage here,  
Your eyes like agate lanterns-on and on  
Below the toothpaste and the dandruff ads?

...

And Death, afloat, - gigantically down  
Probing through you-toward me, O evermore!  
Death quickly found the tragic Crane. At the  
Age of thirty-two, he killed himself.

T.S. Eliot (1888-1965) plays a unique role in the field of modern literary criticism. In his essay on 'Tradition and Individual Talent'<sup>25</sup> he gives us a very clear picture of the poet, his work of art and emotions. Poetry is an escape from emotion; an escape from personality. Emotion has its life in the poem and not in the history of the poet. The emotion of art is impersonal. The poet can reach this impersonality only if he surrenders himself wholly to the work to be done. He is likely to know what is to be done only when he lives in what is not merely the present but the present moment of the past. He ought to be conscious of what is already living. T.S. Eliot here echoes nothing but Indian aesthetics<sup>26</sup> with Bhavas that lead to experiencing Rasa.

It will be quite appropriate here to dwell on the development of Literary Criticism of the twentieth Century in a special way as a number of schools of criticism have come onto prominence. Here we learn of how Novel Re-Opened in the late twentieth century.

#### Chapter.5 Notes

1. Mark Twain: Classic is as a book, which people praise and never read.
2. Longinus, 65-8 B.C, on the sublime.
3. World Classic
4. Ars Poetica (Poetic Art by Horace)

5. World Classic severely criticizing statements of neoclassical literary Principles
6. Physical Evidence
7. World Classic of William Wordsworth emphasizing concrete and Simple Language
8. Claim of poet's power and obligation to society – moral good is the Imagination
9. Critics of Shakespeare on pleasing an audience than teaching morals
10. Poets closer to god and nature
11. Poetry helps us live productive and contented life
12. World Classic
13. Opposition between the two continents
14. Very popular novel of Mark Twain
15. Beginning of the great depression
16. Widely exciting
17. Falsely copied
18. T.S. Eliot's famous poem on spiritual dryness
19. A state of eternal life of punishment
20. Nothingness in Spanish
21. Famous essay on nothingness
22. Homeless person during the particular period
23. Strikes, Revolutions, Uprising etc
24. Present moment
25. Unique essay on Individual's particular artistic disposition
26. Refers to the unique all pervasive Rasa, the Sanskrit Literary Theory

## **Chapter 6**

### **Development of Literary Criticism of The Twentieth Century**

The twentieth century has a number of schools of the intellectual tendency in the field of Literary Criticism. The first and foremost one is Formalism. It emphasizes on form, with internal structure of repetitions and parallels. On this powerful Formalist Tradition and de-familiarization of Russian Formalists, we have the major tradition of Anglo-American critical argument from Eliot in the 1920s to W.K Wimsatt in the 1950s, referred to 'New Criticism'. Critics during this period were divided into three kinds namely poet-critic, man of letters and academic critic. But all three are not in watertight compartments but one overlapping between the other, all three of them can be put under Academic Criticism (1945-1965).

A.C. Bradley is a highly convincing exponent of taste by knowledge. He adopts an ideal of sympathetic understanding of the works from within, avoiding application of external standards. The knowledge he speaks of is the knowledge of the chosen text in its entirety. Poetry for Bradley is 'an end in itself' with its own intrinsic value. Poetry is an autonomous world of its own whose special laws, the critics must respect in order to appreciate it. The period between the two world wars experienced a triumph of New Criticism; there has been the Modernist Revolution (1918-1945). This enables us rediscover unexpected echoes and challenges when criticism was quickened by its belief in itself as a central and decisive cultural force.

Beyond the New Criticism, post wars period, looking back on developments of Criticism in 1970, Malcolm Bradbury puts the situation in a close phrase: 'minor articles in minor journals about minor symbols and their minor function in a minor work by a minor writer'. We have then a period since 1968, characterized by a Literary 'Theory' and Textual Politics. Three of its leading features are: the primacy of Language, the dethronement of the 'subject', and the dissolution of 'unity'. 'Criticism is so essential to enjoy any work of art just as breathing is important to live'.

## **Formalism**

Greatly influential intellectual tendency in Anglophone Criticism since the 1890 is 'Formalism'. This arises from attempts of dissatisfied artists and their champions to elude the demands placed upon them to express moral truths or to reflect accepted versions of reality through their art. It refuses to abide by the belief that a work of art should have a particular kind of 'content'. A work of literature says the formalist, may have any subject matter, or even none at all, for it cannot be valued according to what it is deemed to 'contain'. Distinctive and valuable about a work of literature is

that it has a form, a beginning, middle, an end, and internal structure of repetitions and parallels. This separates it from relative formlessness of the rest of reality, thus taking us out of our habitual world into the freshly created and autonomous 'world' of the artwork. It is precisely this distance from the normal world that should be cherished in a work of art, not any approximation of the work to reality or to a prescribed ideal. Formalism is a recurrent negation of what it assumes to be the dominant public expectations regarding literature and its meaning. It repeatedly rebukes an uninterested public for seeking a 'content', a 'message', even a 'meaning' in literary works, and mocks the naiveté and passivity underlying such demands.

Formalism feeds upon dissatisfaction with the 'realist' principle in the arts, which had become deeply established in the second half of the nineteenth century. The rise of formalism in English-speaking criticism accompanies and justifies the emergence of the kinds of artistic experiment that we place under the general label of 'modernism', in joint rebellion against the inherited Victorian norms. Critical theorist and poetic practitioners agreed that the new 'mass', reading public had to be jolted out of its imaginative dull and slowness by new kinds of literary shock-tactics to awaken its powers of perception and sensitivity.

Formalism endorses new techniques and strategies of modernist writers by identifying clichés, custom and habitual 'stock response' of the narrow mind as greater dangers than any alleged indecency or ugliness in subject-matter of plays or novels. In a modernist work such as T.S. Eliot's poem 'The Waste Land' or Virginia Woolf's novel 'The Waves', the formal disjunctions are the meaning. One will miss if one goes looking for a moral message. For the formalist, the test of a genuine work of Literature is the degree to which it resists giving up a meaning of the kind that could be summarized in terms other than those presented by the work itself.

Formalism might be defined as the Theory of which the modernist movements provide the practice. It would be more preferable to say that formalism universalizes as Theory, the implications of modernist practice.

### **Anglophone Criticism**

The formalist idea has asserted itself in Anglophone Criticism in various different shapes: Oscar Wilde's repudiation of 'morality' as a criterion for the judgment of books is one early instance. A somewhat different case is the adaptation since the 1960s of the principles ('de-familiarization' and others) of the Russian Formalists. In between these examples, stands the

major tradition of Anglo-American critical argument from T.S. Eliot in the 1920s to W.K. Wimsatt in the 1950s, usually referred to as the 'New Criticism'.

The aim of this powerful formalist tradition was to emphasize the specific literary nature of the texts it examined, differently than from ordinary non-literary communications; its usual method was to detach the poem or other literary work from its biographical or historical occasions. That is to see it not as the 'expression' of an author's personality or of the spirit of the age but as an object of analysis in itself, with observable properties of its own: structural devices of opposition, or side-post for instance, or rhythmic patterns, or uses of symbolism or rhetorical features ranging from onomatopoeia to irony. The practitioner of the New Criticism would attempt to show how their various combined effects is a unique complex of sounds and meanings, richer than any abstracted summary or paraphrase it as its 'message'.

### **The New Criticism**

The New Criticism dominant in the second quarter of the twentieth century then gave way to a second wave of formalist criticism in the 1970s. This sometimes claimed that literary works were not 'about' anything other than their own fiction's status and sometimes in its attempted political versions. Certain formal features such as the use of omniscient third-person narrative voice were inherently conservative, regardless of the work's 'content', while other literary devices were just 'subversive'.

Formalism has occupied the high ground of criticism and theory throughout this period. Opposing schools accused it of abstracting literary works too drastically from their social, cultural or historical contexts. The New Criticism eventually fell into disfavor as it repeatedly discovered the same 'universal' literary properties (irony, ambiguity, paradox) in works widely different kinds from diverse historical periods. A similar charge was leveled at its successor, the school of 'deconstruction'. The detractors of formalism, a mixed array, again including both Marxists and romantic conservatives were determined to retain the notion of a literary work's 'content' and to show that it referred not just to itself but to a known world.

Its protagonists represented the rise of formalism as a battle on behalf of literary criticism, with its focus on the 'internal' properties of literary works themselves. Literary history could be dismissed as the equivalent of

Victorian butterfly collecting a meaningless accumulation of samples, arbitrary labels, dry facts, and speculative 'influences'. But Criticism puts us into direct contact with poems, plays and prose fiction.

It led to knowledge of literature rather than merely knowledge about it. The heroic phase of modern Anglo-American Criticism, from the 1920s to the 1960s was marked by the subordination of literary-historical and literary-biographical study to the ascendant discourses of critical analysis and evaluation. In terms of method, this entailed a new practice of 'close reading' attending to the specific formal features of texts rather than to the general world-views of their authors. Nothing distinguished twentieth century literary criticism more sharply from that of previous ages than this close attention to textual detail.

### **Academic Criticism (1945-1965)**

The institutional context and basis of literary criticism and theory in the period after 1890 is characterized above all by the spectacular development of professional academic criticism. It is commonly accepted that critics can be divided into three kinds, although one individual may occupy two or even three of these roles successively or simultaneously. There is first the poet-critic, who is usually concerned to justify his or her own artistic practice against rivals or against hostile reception. Notable critics in the English Language are dominated by this type: Sir Philip Sidney, John Dryden, Alexander Pope, William Wordsworth, S.T. Coleridge, Percy Bysshe Shelley, Edgar A. Poe, Matthew Arnold, Walt Whitman, Henry James, T.S. Eliot, Ezra Pound, D.H. Lawrence and Allen Tate.

The second kind is the 'man of letters'; a reviewer, editor, or periodical essayist who may also be a practitioner of the same art. But his first responsibility is to the reading public or to that section of it. No introductory history of modern criticism could account satisfactorily for the remarkable changes in criticism's nature and status. It should first examine its changing function or 'mission' in the world. And the key to an understanding of his question lies in the work of Matthew Arnold, the English poet and critic.

Arnold does not directly belong to this period (died in 1888), but he certainly dominates much of its literary criticism from beyond the grave. Most part of 20<sup>th</sup>c. and more obviously (the latter part of nineteenth) could safely be said to belong to the 'Arnoldian age' in English literary

criticism. As the relevant problems are the larger ones of Literature as a whole and of its value let's not go exploring in detail Arnold's particular literary judgments or arguments.

Writing in the context of increasing social complexity and diminishing religious belief, Arnold made the astonishing claim that Literature (or 'poetry', as he usually put it) would soon take the place of religion as our principal means of understanding our lives and of consoling us for its sorrows. As he asserted in his essay 'The Study of Poetry' (1980), The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay. There is not a creed, which is not shaken, not an accredited dogma that is not shown to be questionable, not a received tradition that does not threaten to dissolve. Our religion has materialized itself in the fact, in the supposed fact; it has attached its emotion to the fact, and now the fact is failing it. But for poetry the idea is everything; the rest is a world of illusion, of divine illusion.... The strongest part of our religion today is its unconscious poetry.

Since poetry does not rely upon the veracity of its statements, it cannot be refuted as the dogma of a church may be, as Arnold sees. He continues:

More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry<sup>1</sup>.

Arnold draws inspiration from his Romantic predecessors, Wordsworth and Shelly; in claiming that poetry is the organizing 'soul' to which fact, science and reasoning are the corruptible body.

Samuel Johnson is the first great type here, followed by William Thomas De Quincey, Thomas Carlyle, Ralph Waldo Emerson, John Hazlitt, Stuart Mill, G.H. Lewes, George Eliot, R.H. Hutton, Matthew Arnold (again), Leslie Stephen, William Dean Howells, Paul Elmer More, T.S. Eliot (again), John Middleton Murray, Virginia Woolf, Edmund Wilson.

The third kind is the 'academic critic' tied professionally to a university or similar institution. This type originates in Scottish Universities of the late 18<sup>th</sup> c., when courses in 'Rhetoric and Belles-lettres' were established. Indian universities too followed the same path but produced a tremendous amount of works of art in the field of literary criticism, novels, poetry etc.

But it makes no serious impression upon criticism until the latter part of the Victorian period. The first prestigious literary academics were Edward Dowden, David Masson, and their successors, George Saintsbury, A.C. Bradley, Erving Babbitt, I.A. Richards, F.R. Leavis, G. Wilson Knight, Cleanth Brooks, Northrop Frye, Frank Kermode, and Herald Bloom. After Eliot, Woolf and Lawrence hardly any leading critic in the 20<sup>th</sup> century has also been leader in poetry or fiction.

### **Descents from Decadence (1890-1918)**

We find an intellectual digestion and critical assessment of important and disturbingly 'modern' cultural forces movement and figures chiefly from European continent. Secondly the problems of defending liberty and integrity of literary art against an increasingly inhospitable philistine world and its puritanical moralism; this resistance is bound up with the vexed question of relationship of art to morality.

Thirdly, we can identify a search for some settlement whether by conquest or by compromise, between competing claims to critical authority of scholarly and scientific objectivism on the one side, and aesthetic or 'impressionistic' subjectivism on the other.

The most convincing exponent thought of responsible correction of taste by knowledge was A.C. Bradley, Professor of English at Glasgow and subsequently Professor of Poetry at Oxford. His celebrated Shakespearean Tragedy (1904) adopts a recognizably Paterian<sup>2</sup> ideal of sympathetic understanding of the novels from within, eschewing the application of external standards. Its starting point is less the text in itself than our overall impression of its effect upon us. But this impression accounts for all of its facts. He tempers the impression of aesthetic appreciation, then, with a scientific respect for evidence. The knowledge that he calls upon is knowledge of the chosen text in its entirety; not as with Saintsbury, a general accumulated knowledge of literature as a whole, nor specialist knowledge of language, history, or theatre.

Bradley has another claim to importance as a mediator between aestheticism and academic criticism. Poetry is for Bradley 'an end in itself' with its own intrinsic value. Poetry is neither a part of the outer world, nor a copy of it, but an autonomous world of its own. Its special laws the critic must respect in order to appreciate it. Bradley distinguishes himself from the aesthetes only in disclaiming the notion that art is the supreme goal of human life and in disputing the concept of pure form isolated from expression. Adopting the Paterian principle of the indivisibility of form and

content in poetry, he dismisses on the one hand the formalist heresy of form detached from substance and the more common error of conceiving a substance prior to form. Poetic value resides in the poem as a whole that contains neither of these abstractions. Bradley uses an argument that was forty years later to become central to the doctrine of the New Critics that, one cannot change the words of a poem without changing the meaning. So a prose paraphrase will always fail to embody the poem's 'content'; the poem simply 'means itself'<sup>3</sup>.

### **The Modernist Revolution (1918-1945)**

The interval between the two world wars in literary criticism was a period of revolution during the historical phoney war. The legacy of this period in criticism is normally defined in terms of the triumph of New Criticism, the emergence of the scrutiny group and sometimes that of the New York intellectuals. There is a remarkable range of new thinking and of exciting **redirection in this** period's work: the invention of American Literature, the theorizing of the novel, the revolution in Shakespearean interpretation, the discovery of Marxism and psychoanalysis and the battle between classical and aromatic principles. All animate and add a unique dimension to this heroic phase of modern criticism.

In our own recent times, some scholars have gone back to particular figures in the inter-war period with a new sympathy: the critical writings of Virginia Woolf, in particular, have attracted a great deal more attention as founding documents of modern literary feminism; William Empson is being re-read as something like the first post-structuralist critic. This Modernist Revolution of the period enables us to rediscover unexpected echoes and challenges in the work of these decades. Indeed, criticism was quickened by its belief in itself as a 'central' and decisive cultural force.

### **Beyond the New Criticism (1945-1965)**

During the decades following the Second World War, Literary Criticism found itself enjoying mixed fortunes. Worldly success in the form of established positions in an expanding university system and the flourishing of the academic literary journals came along with a gnawing self-doubt and loss of conviction about the purpose of the critical enterprise. The incorporation of criticism into a large educational bureaucracy threatened to replace the formerly independent critical vitality of the pre-war little magazine tradition with the routine functions of a corporate machine. Looking back on post-war development of criticism in 1970, Malcolm

Bradbury<sup>4</sup> of the proliferation of ‘minor articles in minor journals about minor symbols and their minor function in a minor work by a minor writer’. Whether in Northrop Frye’s myth criticism or in the quasi-Marxist literary history of Raymond Williams, the writer appears in this humbler role, as a scribe to social ideology or to the collective mythic dream.

The cultural configuration of the post-war years was in many ways favorable to such a recuperation of the writer into the collective structures of language and culture. The notion of the ‘committed’ writer, emerging from French existentialism; the impact of neo-realist cinema from Italy; and the sudden celebrity of George Orwell, all seemed to encourage a shift from novelist. In any case, a pronounced lurch towards prose fiction is evident in post-war criticism.

The career of F.R. Leavis who published books on poetry before the war, and books on the novel after the war is not exactly typical. But it is still symptomatic. Other leading criticism in the post-war years shows the same kind of bias: Lionel Trilling, who had written on Arnold before the war, published in 1950 his most influential collection of essays, ‘*Liberal Imagination*’. This contained several important studies in the novel, but only one essay on poetry. This period produced a remarkable body of writings on the novel, including Leavis’ ‘*The Great Tradition*’, Wayne C. Booth’s ‘*The Rhetoric of Fiction*’ (1961), Ian Watt’s ‘*The Rise of the Novel*’ (1957), Dorothy Van Ghent’s ‘*The English Novel: Form and Function*’ (1953) and David Lodge’s ‘*Language of Fiction*’ (1966).

But there was a further wealth of critical work on individual novelists, notably J. Hillis Miller’s *Charles Dickens* (1958), and W.J. Harvey’s ‘*The Art of George Eliot*’ (1961). The Victorian novelists, in fact, benefited particularly from this flourishing novel-criticism and made up in the 1960s. Their reputations had lost in the 1920s. Within a few years a new critical industry had revived and aroused fiction. George Eliot’s ‘*Middlemarch*’ was being spoken of as the summit of achievement in English fiction.

The new attention to the novel, important enough in itself was also a symptom of a general shift from the intensive to the extensive or from the smaller to larger scale in literary studies: typically from the scrutiny of local ambiguities in short lyrics to the comparison of thematic structures among groups of novels or plays. As central critical terms, irony, ambiguity, and paradox gave way to plot, structure, myth and fiction as the new terminologies of Frye, Crane, Kermode and Williams, took hold. Kermode and Frye agreed on two significant points namely those

historical and scientific narratives were myths or 'fiction', and that the Bible was the model and source book for all later Western narratives.

### **Literary Theory and Textual Politics Since 1968**

After the turmoil of the year 1968, (defeat of General strike and student revolt in France) criticism in its then usual sense of appreciation and evaluation of poems, plays or novels, was quickly overwhelmed by the growth of what is known simply as 'Theory'.

It is indeed as old as Aristotle. This Theory enjoyed an important resurgence in North America in the 1940s and 50s, in the work of the New Critics, Frye, and the Chicago School. The arrival of 'Theory', presented itself as a loss of innocence. The empiricist habits of thought prevalent in Anglo-Saxon culture were torn aside in order to expose the complicity of traditional humanistic study with oppressive ideologies and dominant systems of power.

'Theory' had shared various tributaries of what in the 1970s appeared to be a common cause shared an agenda and a set of central preoccupations. Three of its leading items may be introduced here namely the primacy of language, the dethronement of the 'subject', and the dissolution of 'unity'. For the psychoanalyst Jacques Lacan, it was our entry as infants into the 'Symbolic Order' of language that formed our entire psyche. For the historian Michael Foucault, power was language and language was power, locked together in those authoritative 'discourses' that permitted us to speak and think only in certain recognized ways.

In the context of literary criticism, the meaning of a text was not something found through and beyond language. But it is something produced entirely by language. In the structuralist tradition inaugurated by the Swiss linguist Ferdinand de Saussure in his *Cours de linguistique generale* (1916), language is disconnected from the things outside itself that it talks about (its 'referents'). It's considered purely as a system of distinctions between and among its own elements ('signs'). A generalization of Saussure's claim is that language is a system of differences. This is why literary critical consequences took the form of continuing assaults upon the principle of mimesis or the imitation of life in literature.

The main issue was whether literature 'reflected' a pre-existing reality outside it, or whether it 'constructed' new linguistic construction of reality. It implied that the aesthetic theory and practice of realism in literature was inherently reactionary. In this new discourse, 'reality' appeared to have

been swallowed up entirely by language, and literature by 'textuality'. If literary works were to be seen as referring to anything at all, it must be to language and the work's own linguistic status. Texts fed upon themselves or upon other texts, and thus all writing was a kind of re-writing, whether as parody, as pastiche, as revision, as antiphony, or as allusion.

In Roland Barthes' essay in 1968, 'The Death of the Author', Barthes declared that, if the author is dethroned from his godlike position as guarantor of stable meanings then the consequence should be the liberation of the reader.

Both Henry James and F.R. Leavis believed, the author's quality of mind is reflected in the quality of the literary work; to speak of the maturity or integrity in the quality of the literary work; to speak of maturity or integrity of one is to commend the other. But once we deny the sovereignty of consciousness, surrendering its powers to language, then just as surely as the individual gives way to the 'subject', so literature gives way to 'writing' (Ecriture). The mind must give way to the text, that is, to a web of signs with no organizing center. At the end of this chain lies the destruction of one of the most sacred principles of modern criticism and aesthetics: the organic unity of artwork.

By the early 1980s, deconstruction had established itself as the critical school to which all others had to define a response, and against which all others had to measure themselves, coloring the attitudes and language even of those critics who disputed its principles.

### **Novel Re-Opened**

The Theory of 'the Novel' in this period since 1968 tends to give way to a more extensive theory of 'narrative' in general. Critical engagement and novels change their directions sharply from defining their thematic unity to exposing their heterogeneity or plurality. An important benefit of the critical encounter with European structuralism in the 1960s and 1970s was the learning of important lessons from the new science of 'narratology'. In particular they benefited from crucial distinction made by the Russian Formalists between *fabula* (story-events) and *sjuzet* (arranged plot). And Gerard Genette and other structuralist narratologists developed the numerous analytic distinctions from such foundations. In addition to their technical adjustments, they reflect a deeper cultural shift within criticism, away from evaluative commentary and towards a 'scientific' account of the basic codes of intelligibility used by novels and the readers in particular. Culler<sup>5</sup> defines the difference that structuralist principle could

make our view of the novel and its workings: 'In place of the novel as mimesis we have the novel as a structure which plays with different modes of ordering and enables the reader to understand how he makes sense of the world'.

By replacing our common notion of a novel as direct imitation of the world, a slice of life, we might be able to see, that is, how it actually uses language and linguistic conventions. It is important to remember that the same pluralism that harbors Queer Theory, deconstruction and cultural materialism tolerates the unfashionable survival of older humanist and formalist versions of criticism. Some of them like M.H.Abrams have engaged in direct debate with the practitioners of Theory, while most others have let Theory pass them by as an irrelevant one to their essential literary interests. The American critic Helen Vendler<sup>6</sup>, a professor at Harvard who has also written regularly as poetry critic for the New Yorker Magazine, still pursues sensitive 'close reading' of modern poetry according to New Critical traditions. She sees little in the glamour of recent decades to distract her from this task. Her collection of essays, 'The Music of What Happens' (1988) opens with a reaffirmation of Vendler's commitment to a distinctively 'aesthetic criticism':

**The aim of proper aesthetic criticism... is not primarily to reveal the meaning of an artwork or disclose (or argue for or against) the ideological values of an artwork. The aim of an aesthetic criticism is to describe the artwork in such a way that it cannot be confused with any other artwork (not an easy task). To infer from the artwork, the aesthete is to generate this unique configuration.**

But within Literary Studies, the tradition of literary history, repudiated by a triumphant critical formalism in mid-century, has asserted, itself not just in the form of the 'new historicism', but also in various unaffiliated versions. The model of Literary Criticism that reigned as New Criticism or in the form of the Leavism has indeed an end either to Criticism or to its specifically literary applications. Wherever any culture produces texts, performances, or events that allow for diverse responses and disagreements, Criticism will again break out spontaneously, as it regularly does outside every theatre, art gallery, concert hall or cinema. T.S. Eliot reminds us at the start of his most important essay: 'Criticism is as inevitable as breathing'.

#### Chapter.6 Notes

1.Matthew Arnold, English and Irish Poetics Ed. R.H. super (Ann arbor, mi,

- 1973), pp.161-2.
2. Walter Peter, *The Renaissance: Studies in Art and Poetry*, Ed. Adam Philips (Oxford, 1986), p. xxix.
  3. A.C. Bradley, *Oxford Lectures on Poetry* (1909), p.24. on Bradley's Specification of Literary studies' 'object'. see Josephine M. Guy and Ian Small, *Politics and Value in English Studies* (Cambridge, 1993), pp.162-4.
  4. Bradbury (*op.cit.* pp.30-5) also comments on the process.
  5. Culler – *Structuralist Poetics*, p.238.
  6. Helen Vendler, *The Music of What Happens: Poems, Poets, Critics* (Cambridge, M.A.1988) P.2
  7. Eliot, *Sacred Wood*, p.48. ('Tradition and the Individual Talent').

## **Chapter 7**

## **Ernest Hemingway's Life and Works**

Ernest (Miller) Hemingway was born on July 21, 1898. He was second son of the six children of Dr. Clarence Edmonds Hemingway, M.D. at Oak Park, Illinois, an upper class suburb of Chicago. Dr. Clarence was a practicing doctor and had earned good reputation for his "skill at hunting and fishing". Ernest's mother was a fervent catholic. She was habituated to read the Bible and was a member of the church choir. It is learnt that she was suspicious of the "spiritual" life of her husband. She kept a strict watch over his activities. Their husband-wife relation seemed to have been far from cordial and homely. Differences, misunderstandings and doubts between them adversely had affected the children. If the mother wished some career for the child, the father chose entirely a different one. Ernest's mother wanted him to learn music, especially church hymns; but the father wanted him to become a real fisherman and a hunter. Dr. Clarence, it is said 'put a fishing rod in his hand at the age of three, and a raffle at ten'. As it is normal, finally the male asserts and the boy took to the games that his father enjoyed.

Ernest Hemingway's boyhood and youth were actively spent in hunting and fishing in the Michigan north woods. He completed his school education in Oak Park. He excelled in literature and became student editor of the school paper. It is on record that his classmates admired his talents though they did not like him as a person. Ernest had already become aware of a hard and difficult life daily seeing his parents. But school life convinced him that only a "tough skinned" person sustains and survives the struggle. As a result, he started to learn boxing. Whenever he fought, he did it ferociously. He had his nose flattened and one eye severely injured. He had not seen or experienced love; even love of his parents. He ran away from home twice. It was an act of 'revolt'. He roamed on the roads experiencing violence and suffering. He earned to meet both his ends doing odd and menial jobs. He thus exposed himself completely to the 'adventurous heats' of life.

## **The First World War and Hemingway's Experiences**

New developments in International situations had altered the course of his wandering life. Although World War I had started in 1914, it remained a European war. But in 1917, the United States entered the war. Hemingway offered himself for service as a soldier, but he was rejected due to his bad sight. He felt greatly disappointed. He could then become a reporter on Kansas City Star, a very big newspaper then in the States. He served them

for more than six months. He covered crimes and accidents, due to his interest and aptitude that he had cultivated at childhood.

It is after this, he succeeded getting job of an ambulance driver for Red Cross Society. He was sent to the battlefield filled with blood and violence on the roads. His dedication to task assigned was admired much. He was severely wounded during the Italian war, honored him with Italian at Valor Military, a prize for his courage shown during war.

This became permanent on his face, more so in his writings too. This very term violence and suffering figured as major theme in his writings. We learn that during one of the major operations during his posting at the war-front, he attempted to save the life of an Italian soldier. During his effort, he came under enemy machine-gunfire and was wounded in leg. This incident is vividly pictured in his fiction "A Farewell to Arms". His Italian soldier was killed and he himself was near death. During operation, a number of metal pieces were taken out of his leg. 'Baker' estimates them to be more than a hundred.

The effect of battlefield, thrill and fright could not be erased from his mind. But he went back to Chicago where he got associated with good writers like Sherwood Anderson. There he fell in love with Hadley Richardson a correspondent. Soon he married her in 1921. Immediately after marriage both of them left for Middle East to cover Greco-Turkish war. His main interest was war and violence. He indeed experienced killings, bombings and ruthless cold-blooded murders. This period of his life was filled with nerve-shaking experience.

After, he had gone to Paris; he came into close contact with Gertrude Stein<sup>1</sup>. She was then attracting the attention of the readers and critics. Ernest Hemingway learnt the use of colloquial in fiction. Andre Maurios, a great French writer describes Gertrude Stein, as "a massive monolith of a person who had voluntarily expatriated herself from the United States, a writer with good sense who understood the virtue of everyday words, the power of repetition, and the rhythm of spoken language". Hemingway's friendship with Gertrude Stein was of immense artistic value; for it was this style that Ernest Hemingway later mastered. She liked the style that Ernest Hemingway was cultivating fast.

## **Short Stories: Fifty Grand**

Developments meanwhile at home were not quite conducive. Husband and wife relations became strained. In the meantime Ernest Hemingway started writing short stories. The famous and widely circulated 'Atlantic Monthly' immediately accepted his famous story 'Fifty Grand'<sup>2</sup> for publication. It was a story of violence. There were gems of a great master in it. Every appreciative reader relished the impact. This story indeed established Ernest's fame in the literary world. Many magazines requested him for short stories; some offered him contracts for regular writing. Hemingway did not care for making money. Bestseller was not his aim; but he always aspired to be a serious writer.

## **His First Novels and Family Shocks**

Relations with his wife reached a breaking point in 1927. Hedley Richardson deserted him. As he had already thought of its inevitability, it didn't shock him much. He discussed the whole affair calmly and objectively in his story, "Homage to Switzerland". Before divorce Hemingway had written his first big novel. His first important novel 'Fiesta' later came to be called 'The Sun also Rises' marked him as an outstanding young writer among the critical circles. He joined the best-seller list. In the meantime, he married the lady, Pauline Pfeiffer who was a beautiful correspondent of a certain magazine. Although the marriage was quite happy, yet life at home was not pleasant. Hemingway's father Dr. Clarence committed suicide. Nobody could clear the mystery that had caused the death of his father.

Narrated in the first person, 'The Sun also Rises' centers on the predicament of the hero made impotent by the unlucky war wound, in his frustrated love for English woman. Time and misfortune have driven him into alcoholism, nymphomania, and self-destructive irresponsibility. The hero has learnt to accept his plight with honesty and courage; and even the heroine though morally ruined, is honest with her and in her own fashion is honorable. The hero's moral strength allows him to treat her with compassion.

In 1927 he published another work, a collection of short stories entitled 'Men without Women'. His masterpiece was also included in this volume. Paul Valerie commented about this story: "You can recognize a masterpiece by the fact that nothing in it can be hanged"<sup>3</sup>. Indeed it is a grand story.

In 1928, Hemingway left Europe. He went to live on the Oceanfront at Key West, Florida, in the United States. While staying there, he grew beard and earned the nickname: “Papa”<sup>4</sup>. The place and its climate suited him most. It is there he wrote many of his masterpieces, ‘A Farewell to Arms’ in 1929, ‘Death in the Afternoon’ in 1932, and ‘The Green Hills of Africa’ in 1935. All his fiction had one predominant theme: violence and death, brutal killings and bloodshed. Against this background, he dramatized all his novels.

In “A Farewell to Arms” (1927), Hemingway turned to his war experiences in Italy. It is indeed, a romantic tragedy of love and war. It shows considerable technical development. Formally constructed in five acts, it is closely knit by complex sub structures beneath the surface of the story. Symbols of weather, topography unobtrusively counterpoint the action, contrasts of profane and sacred love are made both covertly in the evolving relationship between the hero and the innocent tragic heroine. In this novel too Hemingway tried to communicate directly his own experience of being wounded by trench-mortar-fire, in a passage that supports his view that writing is a kind of self-therapy. During this period too, he wrote a number of short stories, a genre in which he excelled.

He went on to write two important works of non-fiction that reflect his life-long interest in violent sports: Green Hills of Africa (1935), about big game hunting, and Death in the Afternoon (1939), on bull fighting. “The end product of the first ten years”, writes Carlos Baker.

‘Death in the Afternoon (first published in 1932) has been called the best work on bull fighting in English’. It dramatizes Hemingway’s seven years experience as a bull-fighting spectator. The hero of the novel Mauro is a professional bullfighter that does not care for money much. He is ‘tall, dark, thin-hipped, gaunt-eyed; his face is blue black even after a close clean shave; he is arrogant; slouching and sober. Slowly he gains the stature of best bullfighter of Spain. His fight in the eighth chapter of the book has been beautifully described. Later he came to know that he was suffering from tuberculosis but takes no care of himself. In the end, he prefers to burn out not because he wanted to show his bravery but more specifically because death has no meaning to him. Like other novels, this novel essentially centers on the problem of human existence in a complex world. It has a hard, racy style that promises many things but does not necessarily fulfill any one of those things.

In Hemingway’s ‘Green Hill of Africa’ (first published in 1935) he makes the record of true experiences that can compete with works of imagination,

the task that Hemingway undertook in writing. 'The Green Hills of Africa' was therefore a difficult one. To meet this difficulty, Hemingway divided the novel into four parts: "Pursuit and Conservations", "Pursuit Remembered"; "Pursuit and Failure", and "Pursuit and Happiness". The book is designed in a manner to point out everything towards the climate "kudu-hunt" in the 12<sup>th</sup> chapter. Largely drawn human portraits include the ebullient Sandusky; the brave and laconic white hinder pop: the tensely generous Karl. Among the nature portraits of the books, Macula<sup>5</sup>, the fine old gun bearer of Hemingway, plays technical success in the realm of fiction, the novel does not however reach the standards set by the earlier novels.

### **One-Man Suicide Squadron**

Most of the scholars of Hemingway have considered 'To Have and Have Not' (first published 1937) as the least satisfactory. The chief part of narrative centers on two main figures namely Morgan and Gordon. Both of them are extremely different from each other. Morgan is tough, bitter and honest with him; Gordon is a self-deceiver, a self-apologist, and a self-pitier. One is an expert strategist in all that concerns; this means of livelihood and his life, as a man while the other is false even to himself. However the climate phase of the novel is the doom of both come to the level of creative fiction. Long contrast of these two characters is rather dull and makes the novel a heavy reading for an ordinary reader. He volunteered himself as a "one-man suicide squadron".

His plan was to disguise himself to attract the enemy and blow up the enemy submarine and him. But the US Navy refused to agree to his plan. Hemingway felt disgusted. But he did not give up. He somehow managed to go to England as a war correspondent. There, he did not confine himself to news-coverage only. Violence, blood and death summoned him. After D-Day he managed to use an army of irregulars of which he was the captain.

He was a soldier, from top to bottom, carrying guns and field axes. The Resistance forces respected him, and the army tolerated him. His strategies against the enemy were appropriate. Andre Maurios describes him: "He was a curious war-correspondent, always way up in front, calling for tanks to protect his flanks, firing in violation of the Geneva and other conventions, at times threatened with court-martial, at times praised for his bravery". All the soldiers praised his courage and toughness.

After the war, he went to Italy where he stayed in a hotel. He had decided to write a long novel on the basis of his experience of world war. But owing to illness, he had to give up his plan. Instead of a long novel, he wrote shorter ones: 'Across the River' and 'Into the Trees', the book is filled with bitterness. In this novel Hemingway criticized the war strategies and schemes of the British Field Marshall Montgomery. The public resented and criticized and condemned the book. Thus the novel had a colder reception in the continent. But the novel is not that faulty as the critics described it. In fact it is comparable to many novels by the contemporaries of Hemingway.

Ernest Hemingway married for the fourth time, again a correspondent. The bride's name was Mary Welsh. She was working with Time Magazine. With her, he settled in Cuba. He loved Cuba for many reasons. As child and as a young boy, he had gone to the sea. There he felt more at peace.

### **Papa was up Again**

After 'Across the River' and 'Into the Tree', the critics had remarked: 'Papa is finished'<sup>6</sup>. This phrase openly stated that his talents were no more. But they were mistaken. Instead, the best of Hemingway was yet to come. And in 1952, 'The Old Man and the Sea' came with a bang and thud. It was a sensation all over the world. It ran into a number of editions and reprints the same year. 'Papa was up again,' proved to be true. When in 1954, the Nobel Prize Jury honored him with the highest literary award; there was a unanimous approval.

During the following years, the relations between United States and Cuba started deteriorating. Hemingway had fears that his estate might be lost. He remained in constant worries in spite of the fact that large number of visitors, and Hollywood stars came to meet him till the last tie between the two countries was broken.

In 1953 Hemingway and his wife went to Africa to revive earlier experiences. During their trip, their plane crash-landed while its tail was caught in an old and abandoned telegraph line. Mary Hemingway sustained two broken ribs and multiple bruises. For sometime, she lay unconscious and almost dead with no pulse beat. Ernest Hemingway's injuries included rupture of liver and kidneys and many more: sprains in arms, shoulders and leg. They spent the whole night in the jungle infested by tigers and other wild animals whose roars they could easily hear. From there, they were carried on board a chartered ship to Betide. Here the treatment being inadequate, it was decided that they should be taken to Nairobi. Their twin-engine craft took off just after sunset. Soon they crashed for the second time. The plane caught fire. They were trapped

inside. Hemingway used his head to break open the door. His condition was serious; both the scalp and the skull were laid open. His wife was in a pool of cerebral fluid that oozed from the wound. A car drove them to Masendi, afterwards to Entebbe, then to Nairobi.

The newspapers all over the world had published obituaries. But the news of his recovery brought the world a sign of relief. After full recovery Hemingway and his wife returned to Cuba. Here he hurried himself with writing a story based on his fresh experiences in Kenya and Tanganyika, but his physical condition with loss of memory, did not allow him to accomplish the task. Over and above he was invaded by vague shadows. Twice he entered the hospital but there was not much progress. At the same time Castro's socialist policies brought added fears that he would be expelled from Cuba and his estate would go to the State. During the month of June 1961, Hemingway entered Tern's Nod. His wife and friend, who came from a leisurely trip, suddenly heard a shotgun fire. The news of the suicide was splashed soon on the front pages of the world newspapers. Papa was dead on Sunday July 2<sup>nd</sup> 1961.

### **Hemingway Casts a Wonderful Spell on his Generation**

Hemingway is one of the best American novelists of the twentieth century. It is Papa who cast a wonderful spell on his generation. It is broadly accepted that it was his creative genius that paved a way unknown to other writers. When we read his novels, we find a superb quality of craftsmanship, poetic expression and above all his powerful style-forming mastery of the art of modern narration. He was a great storyteller, a thinker and a perfect artist who had a sufficient skill to paint a word-picture (Alankara) with minimum words.

Through his writing, he gave his verdict on life and human destiny. His clean prose taught him the harsh art of powerful narration and to explore some of the harsh facts of modern life. He successfully pictured modern man's dilemma. In doing so, he revealed the 'great business of life'. People knew him as the bearded war correspondent, a big game hunter, fabulous drinker and an African explorer. The way he dealt with the problems of life, attracted the attention of war-weary world. He excited the youngsters who saw in him the ideal 'tough guy', the he-man, and the image of masculinity. His personality was of manifold and all the aspects did fetch him greatness. The legend of Hemingway perishes with the passage of time, but Hemingway as a writer will continue to shine like a star. He was indeed rightly called a leading figure of "The Lost Generation".

Hemingway's characters can be represented in two ways. The first can be the "Hemingway hero". Such characters appear in most of his novels. The writer introduces them in their boyhood; they grow up in abnormal environments and come across series of struggles. Finally, they enter a world of violence and suffering. At times they are vigilant and even extremely nervous. The second type is the "Hemingway code"<sup>7</sup>. Such characters in Hemingway's novels possess certain principles of life, which involve noble living and honorable failure. It is testimony to all that is noble and great in man. Such a man of honor and courage is capable of giving a good account of him in the battle of life. It is best exemplified in the character of Santiago of 'The Old Man and the Sea'. This man struggles nobly and courageously although he loses the great fish. But at the end we find the loss of great fish does not worry him any more. He instead enters into a trance dreaming of young lions playing on the beaches of South Africa. What an irony of life!

Society, in which Hemingway lived, lacked religious and moral principles. People tried to forget emptiness of their life in eating and drinking, witty conversation and women. Hemingway lost his faith in the established order of traditional things and depicted it well in the novel, 'A Farewell to Arms'. To Fredric Henry this world is a wasteland and therefore, he bids farewell to the society. He leads a miserable life. Here in this novel, Hemingway focuses our attention on the tragic issues of life. His nihilistic attitude becomes weaker in 'For Whom the Bell Tolls', because his approach to life is affirmative and not that which is presented in "A Farewell to Arms". The hero, Robert Jordan, (Roberto) gives a sense of nobility and human striving for a noble cause. The theme of 'The Old Man and the Sea' goes a step further and is a fine specimen of courage and endurance.

The novel is an inspiration to mankind. It imparts the knowledge that a simple man, like Santiago, is capable of decency, dignity, and even heroism. Hemingway's novels bear an impression of the author's mind and his strange pre-occupation with death. His world is world of war where the figure of death rules supreme and a ruthless battle for existence continues. The theme is essentially the same in all the novels of Hemingway; the reaction of 'Hemingway hero'<sup>8</sup> to violence and pain. His characters are bound to endure pain and suffering physically and mentally. They are gravely wounded during the war, in sports arena, during boyhood or in the battle for existence. And this is the reason that Hemingway has created in him a passionate desire for being alive. His heroes, too, like the creator, possesses a desire to live each moment skillfully and well.

## **His Philosophy of Life**

Hemingway's only philosophy is the philosophy of life. "Man can be destroyed but not defeated". His hero suggests against all that is evil in life and shows 'grace under pressure'. In 'Death in the Afternoon' the raging bull overcomes a bullfighter, but he does not submit and thus proves true to his life. Again in 'The Old Man and the Sea' the old man first begins his ordeal while fighting with the fish. He accepts his defeat at the hands of ravenous sharks, but gains final victory. He knows that a man is not made for defeat. Although sharks take away his prize, he still sleeps well in his shack on the newspapers, face downward and arms outstretched. He dreams once again about young lions playing like cats on the African beaches. This indeed spells his moral triumph.

Hemingway has always tried to collect some of the basic human facts and give them artistic touch of his poetic tone. This has won for him a place among the Primitivists. He also received hints and suggestions for the colloquial style from Sherwood Anderson and Gertrude Stein. Besides he was greatly indebted to Mark Twain whose favorite book "Huckleberry Finn" had much influence on Hemingway. He admitted that 'all Modern American Literature comes from Huckleberry Finn'. Like Twain, he too followed his colloquial style and played a similar role in the history of American prose fiction.

All his novels and stories carry the same theme; the reaction of a sensitive man to cruelty and they have been written in simple style, a combination of colloquial speech with poetic overtone. They may be handled well as the prose fiction will remain a challenge and inspiration for his successors.

Hemingway first stepped into literature when he took up a job on the 'Kansas City Star'. His early apprenticeship period taught him minimum use of words with a maximum effect. This indeed is the most capturing and a unique style that attracts many of us. Journalism developed his mental horizon. This helped him in making his own style. He himself wrote, to use of sentences, be positive, and never be negative; cut out adjectives without mercy, avoid bombast, clichés, and flowery phrases. The result was indeed a prose, marvelous in its simplicity.

He made the best use of his simple and powerful prose in portraying the mind of his people. He was the leading figure of his age and became the voice of the 'Lost Generation'. In fact, among his contemporaries he was the only man who had put into his writing the precise feelings, emotions

and frustrations. They were typical of the era in which he lived. People who had survived the First World War, found in him, their exact mouthpiece. 'The Sun also rises', 'Men without Women' and 'A Farewell to Arms' are the very expressions of the grief-stricken people of the post-war period. The artist vividly paints their bitter despair and screams of horror and terror in word-pictures. His supreme art of presentation lies in the fact that he gives us the detailed account of the incidents with a minimum of strokes. It is said: 'others yelled, he wrote'.

### **Hemingway's Narrative Technique**

His narrative technique highlighted the disillusionments of the war-wounded generation in a language that has been imitated, reworked and assimilated. The effect it produces, is described by Ford thus: "the words strike you each on, as if they were pebbles fresh from a brook...".

His prose style has played a very important role in ridding literary embellishment. He creates beauty by introducing clipped sentences, under statements and spare dialogues. Emotions are held at arm's length. Only Hemingway records the bare realities of human life in a masterly manner. This makes the colloquial speech simple, brief and very much living. While reading his novels, the reader tries to peep deep into the personality of its author and for a moment gets lost in him. His unique prose style is 'capable of saying at all times exactly what he wants it to say.' It has paved a way for his successors and guided them how to write in a natural way with a poetic overtone and authenticity. Perhaps no one of his contemporary has been able to equal him. Winning of the Nobel Prize for literature in 1954 is a right attribute to his powerful style forming mastery of the art of modern narration, as most recently revealed in his novel 'The Old Man and the Sea'. Indeed his creative genius is par excellence.

### **His Creative Genius**

Hemingway's success as a novelist is due to his creative genius and colorful personality. He never tries to follow sidetracks and always avoids structural complexities. He maintains purity and simplicity of style by laying emphasis on simple and compound sentences. His style has become very famous and as such attracted many modern writers and critics. They have found in it the Biblical brevity and simplicity of diction. With the masterly strokes, he makes the speech living. It has indeed everyday use. Most of the critics criticize his limited horizon and his conception of heroes. But the fact remains that this limitation and primitiveness received

a powerful response from the frustrated people who worshipped the men of strength as their idols.

Another mission in Hemingway's life was to tell the truth. We cannot help admiring his skill and determination the way in which he strips every falsehood and traditional social evils. This prepared the ground for the onward glory to receive the Nobel Prize for literature in 1954.

When in 1936 Civil War broke out in Spain, Hemingway was one of the many American intellectuals who volunteered to fight on the side of the Spanish Republican Government. It was not his political conviction that compelled him to go to Spain. In fact it was only his keen interest to see the bloodshed once again. The novel 'To Have and Have Not' (1937) showed the beginning of an interest in social and political issues. This was confirmed by his experience as an observer in the Spanish Civil War. This indeed provided him with material for the play, 'The Fifth Column' (1960) and the novel 'For Whom the Bell Tolls' (1940) commonly regarded as his masterpiece. This novel is built around twin themes: the dynamiting of a bridge by a guerilla group and the love affair of an American Partisan and a girl in the group. The action is restricting to seventy hours, the location to a single valley, the persons to a handful. The author, by dipping into the stream of the hero's thoughts about his former life makes the various characters recount their memories. Hemingway works beyond these confines to create an ample by a tightly organized novel of epic dimension. The decades following this novel were one of silence. The impression, Hemingway's inspiration had deserted him was confirmed by his next novel 'Across the River' and 'Into the Trees' (1950).

### **The Champion**

A measure of critical esteem was regained when his last work of fiction, 'The Old Man and the Sea' appeared in 1952. In 1953, it won him the Pulitzer Prize. In 1954, Hemingway was awarded the Nobel Prize for Literature. Violent death, often the subject matter of his fiction, shaped Hemingway's life. To culminate all that, it triggered his exit with a blast from a shotgun he held in his mouth that blew most of his head off in 1961. (His father due to his ill-health committed suicide with a pistol in 1928); Some critics have commented that Hemingway's suicide resulted partly from his awareness that he was no longer, in his favorite term "The Champion". Although it is true that some of his late works seemed parodies of himself, in pages of the posthumously published memoir of his early years in Paris. In 'A Movable Feast' (1964), a reader may discover one more, strong trace of Hemingway's deep sensibility, a unique style,

and indomitable and undoubting courage. The posthumous publication of the long, uneven 'Islands in the Stream' (1970), unrefined by his skilled hand neither adds to nor detracts from the reputation of a dedicated and sensitive artist, one of the greatest and most influential prose writers of the twentieth century.

Hemingway's early work, short stories and the three novels 'Fiesta, A Farewell to Arms and For Who the Bell Tolls' won wide critical acclaim. At the beginning of the World War II he was accepted as the grand old man of modern American fiction. In his later life, some critics called his pre-occupation of violence and courage a bombastic pose; his emphasis on romantic love reminiscent of Hollywood and his terse literary style, philistine. The charges were encouraged by Hemingway's own transformation from a serious writer into a public figure bent on asserting his prowess as sportsman, drunkard and playboy. Much of his criticism is justified but it obscures the very real contribution that Hemingway made to American Literature in the 1920s and 1930s. Poet Archibald MacLeish commented, "he whittled a style for his time". This may be taken literally because his style of writing was very influential. With his simple diction, his terse sentences and his vivid colloquialism, he cleansed and invigorated the American language.

His subjects and themes spoke for his generation. Greatly affected by the First World War, his early work is cynical and disillusioned. It deals in irony and understands suffering. Thereafter, Hemingway embarked on a literary and spiritual pilgrimage. This phase of thought finally led him to a resigned stoicism. His ever fresh, glowing, flashing memory of war experience, his love of violent sport made death appear all present. It was the ultimate and perhaps the only reality. He greatly admired those qualities that help man meet his end: courage, dignity and power of endurance.

In 1950 many critics who were mainly hostile to Hemingway assumed that the years of his best writing were past. They felt that some kind of irreversible deterioration had taken place in his talent. This feeling was proved false with the publication of 'The Old Man and the Sea' in 1952. Such a wonderful fiction deserves to be set alongside the best work of his pre-war period. 'The Old Man and the Sea' won him a Pulitzer in 1952. It was cited too by the Swedish Academy when it awarded him the Nobel Prize for Literature in 1954. In form it is not a true novel but it is a novelette or novella comparable to Thomas Mann's 'Death in Venice'<sup>9</sup>. Structurally it is really an extended short story. But it has the scope and

depth of a major work of fiction. The style is comparable to that of 'For Whom the Bell Tolls'.

In spite of modern critics emphasizing on the form of any works of art, it has been felt that a minimum required knowledge of the author is necessary to perceive and appreciate his works of art. Describing the work of art is considered as the most important task of a literary critic so as to enable the readers to enjoy aesthetic pleasure. Rasa, the Sanskrit Literary Theory stands at the topmost point of humanism as a whole, of all the literary theories. In order to enjoy Rasa in Hemingway's novels, we may rightly use his background of life as well. His life is closely connected to his novels, as they are actual experiences, he had had during the wartimes.

Form of the works of art is indeed important; content of the same is equally important too. To me, form and content are of the same essence. Essence is of substantial form and primary matter. Without the one, the other is not in existence. Both are mutually co-existent. This clear vision of the study sequentially leads us to apply Rasa, the Sanskrit Literary Theory to Hemingway's 'The Old Man And The Sea'.

## Chapter.7 Notes

- 1 reader and critic of Post World War I who attracted Hemingway and guided him positively.
- 2.Hemingway's first violence-story published in 'Atlantic Monthly'.
3. Paul Valerie's comment on 'Men without Women'
4. Nick name given to Hemingway during his stay at Key West Florida in this state in the year 1928.
5. Hemingway's portrait as a fine old gun bearer.
6. Critics felt that Hemingway's talents were no more.
7. Hemingway characters have certain principles of life, on living nobly, failing with honor.
8. Hemingway's heroes endure pain and suffering physically and mentally.
9. Thomas Mann's wonderful novel that can be compared to 'The Old Man and the Sea'.

## Chapter 8

### **Rasa, the Sanskrit Literary Theory Applied to Hemingway's 'The Old Man and the Sea'.**

“I tried to make a real old man, a real sea and a real fish and real shark. But if I make them good and true enough, they would mean many things. The hardest thing is to make something really true and sometimes truer than true”. Ernest Hemingway. ‘Times’ (Pacific edition 13<sup>th</sup> December 1954)

“I knew about a man in that situation with a fish. So, I took the man I knew for twenty years and imagined him under those situations and circumstances”.

Hemingway's novel 'The Old Man and the Sea' hit the headlines of world press when the Swedish Nobel Prize Jury announced their decision to honor Hemingway with the highest literary award. The novel is the high watermark of fiction. It most comprehensively represents the novelist's tragic vision. A superbly constructed novel, it is also one of the greatest accounts of man's epic struggle against odds. It is here that Hemingway demonstrates his literary skill. He shows great command in the language. 'A quite wonderful example of narrative art, the writing is as taut, and at the same time as lithe and cunningly played out, as the line on which the old man plays the fish.' (Guardian). The novel shows that even a simple subject, as a man of genius, could turn fishing into an artistic piece. It's because the work of art takes such simple subject like fishing, Rasa experience is abundant in it indeed.

### **Rasa Experience**

Rasa experience is indeed unique one that we enjoy in any works of art. It makes the reader/viewer transcend the self and takes him to a world of nature; a world of pure form. This experience is not a normal mundane world experience. But it's an experience of an outer world, a universe of transcendentalism. Pure selves will certainly experience such Rasa in the most sublime form.

Transcendental self-consciousness overwhelms objects in such a manner that they lose their objectivity. They become parts in a totally subjective experience. This seems to be the secret of calling even the 'objective correlatives'<sup>1</sup> of an artistic feeling by such a name as Vibhavas<sup>2</sup>. It indicates their being mental and pure, though in actual life only a physical

object, its recall rouses a feeling. Because of the loss of the physical touch, even unpleasant types of feelings and emotions give a pleasant taste when presented poetically. The same situation, feeling or emotion is pleasant or unpleasant according as the man finds it favorable or unfavorable to himself in actual life. In poetry/novel the question of its being favorable or unfavorable does not arise, because the subject enjoying a poetic feeling is an all-pervasive universal, 'I' and not the finite I. The object is a universal feeling and a not a thing of the outside world.

Yet everybody cannot enjoy every variety of Rasa. People differ in taste on account of the predominance of one appetency over the other. What is favorable to one may be unfavorable to other. Others may dislike what one likes. The finite subject's constitutional differences persist in the phenomenal state. Therefore the eight basic feelings of love, laughter, sorrow, anger, courage, fear, all do not equally enjoy hatred and wonder, though they are present in different proportions.

Again, everybody cannot have Rasa experience. Majority of men are fickle-minded and cannot experience it. Such people can at best enjoy the transient emotions of the hero. They can never appreciate his basic feeling or depth of his character. They will always be carried away by one of the memoir<sup>3</sup> incidents and will never have the total impression of the action in their grasp. The first requisite qualification of the experience of Rasa is the capacity to stabilize one's feeling. That is possible only for a man who gives a close attention to the object of his mediation.

Thus men of low character cannot enjoy display of love in separation (Vipralambha Srngara<sup>4</sup>). They have no feeling of constancy. In Jane Austen's, 'Mansfield Park' its Edmond Bertram's constancy that has meaning and thereby one enjoys the gustation called Rasa, i.e., Sambhoga Srngara Rasa<sup>5</sup>. People like Henry Crawford who persistently speaks of constancy in love, cannot appreciate a lover's pining for his beloved when she is present or away. Naturally such readers or spectators cannot identify themselves with a lover pining for his beloved.

Abhinava's<sup>6</sup> comments primarily mean that in a poem depicting love in separation, the hero should not be a man of low character, for he cannot have the constancy of love required for the depiction. This is an advice to the poet/novelist who creates. But the remark holds good also for the reader who appreciates for, if he is unable to identify himself with the hero, the objective correlative of the basic feeling, he will not be able to enjoy the poetic passion that the hero excites. That poetic creation and

poetic appreciation are two aspects of one and the same power that is a fundamental postulate of Abhinava.

For the realization of the most fundamental Śanta Rasa<sup>7</sup>, the basic feeling that has to be stabilized is that of spiritual calm. This is an affection caused by one's true knowledge, of one's own pure infinite eternal universal self. All works of art would naturally culminate in the realization of the most fundamental śanta Rasa. Let us see how Rasa theory is applied to Hemingway's novels of my choice: how the writer/spectator experiences various Rasas.

Vira Rasa<sup>8</sup> is the exhibition of energy and enthusiasm with persons of high rank. The basic Vibhavas (determinants) are composure and absence of infatuation, perseverance, good tactics, humility, valor, power, aggressiveness, might influence and other similar ones. Its presentation on the stage is through Anubhava (consequents) such as Sthaiya (firmness), Saurya (heroism) Dhairya (bravery), and Tyāga. (Readiness to sacrifice), Vaisaradya (proficiency) and the like. Sāncari Bhavas (Transitory states) are Dhrti (fortitude), Mati (intellect), Garva (pride), Vega (impetuosity), Augrya (ferocity) Amarsa (indignation) Smrti (recollection) Romānca (horripilation) and the other features.

In this connection there are two verses in the Arya meter<sup>9</sup> traditionally handed down: What is called Vira Rasa is produced through enthusiasm, perseverance, absence of grief, absence of surprise and freedom from delusion. Vira Rasa should be depicted perfectly on the stage through statements scolding and ensuring (the wrong doers), display of bravery, vigor, heroism, enthusiasm, aggressiveness and exploits.

Throughout the novel, Santiago is filled with composure and absence of infatuation, perseverance, good tactics, valor, power, aggressiveness, and might influence the various Vibhavas. When he struggles with the marlin for two days and two nights, various Anubhavas such as firmness, heroism, bravery, readiness to sacrifice, proficiency and the like do spell within him. The Sancari Bhavas<sup>10</sup> such as fortitude, intellect, pride, impetuosity, ferocity, indignation, recollection, horripilation and the like do come and go. With the combination of all the above Vibhavas, Anubhavas and the Sancaribhavas, Vira Rasa is being relished by the reader/viewer.

### **Santiago, A Means to Enjoyment of Rasa**

Santiago was an old fisherman of Cuba. Though he was weak and old, yet he was full of courage. He had an adventurous spirit, great power of endurance, unflinching resolution and indomitable fisherman. Sustained by his pride, he ventured far out into the sea in search of a big Marlin. There he hooked a giant fish that towed his boat for two days and nights. But Santiago remained pitted against the fish all the time.

Finally he killed the fish, lashed it to his skiff and sailed home. But he was forced to fight a losing battle against the sharks that attacked the dead marlin. Santiago's struggle against the marlin and the sharks was very tough. Many a time, the struggle seemed to shatter his confidence and courage. But in spite of exhaustion and weakened physical strength, he endured. Manolin had a high opinion about the skill and craft of the old man. He regarded Santiago as the best fisherman. "There are many good fishermen and some great ones. But there is only you". This sincere compliment of Manolin made the old man happy. This opinion is greatly justified when the other fishermen marveled at the size of the skeleton of the marlin. The marlin was the biggest they had ever seen or heard of. One of the fishermen told Manolin that it was eighteen feet from nose to tail.

Here we have Adbhuta Rasa that has its Sthayi Bhavas<sup>11</sup>, Vismaya (Astonishment). Its outcome is through Vibhavas such as seeing wonderful being, attainment of cherished desire, seeing magical tricks and creation of things, which cannot be ever imagined about etc. Its presentation in the sea is through the Anubhavas such as gaping of the eyes, horripilation, tears, perspiration, delight, uttering words of congratulation, sense of shouts of ha, ha, movements of hands, feet and the like. Its Vybhicaribhavas are shedding tears, paralysis, perspiration, choking of the voice, horripilation, excitement, sluggishness, sinking down etc. The aforementioned Sthayibhavas in conglomeration with the Vibhavas, Anubhavas and Vybhicaribhavas the readers/viewers enjoy the gustation called Adbhuta Rasa. Besides, Santiago was himself filled with Adbhuta Rasa when he first saw the marlin off the surface of the deep sea as all Vibhavas, Anubhavas, Sthayibhavas together were already in potency within him. During his struggle with the marlin, he sought spiritual strength from some inexhaustible sources.

### **His Major Sources of Strength During the Struggle**

One of the major sources of strength was dreaming about the lions that he had once seen on the African coast. During his sleep he dreamed of the lions. In his boyhood he had sailed to Africa on board a sailing ship. The

sight of the lions on the beaches had become a haunting symbol of strength to the old fisherman. They were regular sources of inspiration. The lions had left an everlasting impression in his mind. Whenever he went to sleep he dreamed of the lions. Dreams of the lions filled him with courage and confidence to perform some feats of wonder.

The second great source of strength for Santiago was the great baseball player called DiMaggio<sup>12</sup>. Santiago “almost worshipped DiMaggio”. He saw the great hero as a symbol of power and resolute. He was proud of the fact that DiMaggio’s father was a fisherman. During his hard struggle against the giant marlin, Santiago recalled how his hero did all things perfectly. He wanted to be worthy of the great DiMaggio. DiMaggio was, thus, another endless source of spiritual strength for the old fisherman after two days of exhausting struggle, he had killed the marlin; he thought Di Maggio would be proud of him. Again after killing the Mako Shark, he imagined and wondered how his hero would have admired his skill.

The third source of strength to Santiago was the contests of strength that he had fought in youth. During his struggle against the fish he remembered, to give himself more confidence, the time when he had played the hard game with a Negro who was the strongest man on the docks. They had gone one day and one night with their elbows on the table and their forearms straight up and their hands gripped tight. Blood had come out from under the fingernails of both Santiago’s and the Negro’s hands. Santiago had ultimately defeated his rival by forcing his hand down and down until it rested on the table. The match had started on a Sunday morning and ended on Monday morning. Santiago was declared the champion. This remembrance of this victory infused in Santiago fresh courage and confidence.

Santiago had still another source of spiritual power. It was his “faith in God, in Christ and Virgin Mary.” Though he was not religious yet would say ‘Our Father’ and ‘Hail Mary’ that he should catch the giant fish. He promised to make a pilgrimage to Virgin de Cobre<sup>13</sup>, if he caught the fish. He prayed, “Holy Mary, Mother of God, pray for us sinners now and at the hour of our death, Amen”. He recited these prayers many times during his struggle with the giant fish. All these sources of strength and courage enabled Santiago to endure the hard struggle and bear his plentiful sufferings.

Of all these above sources, the first three are based on dreams of lions of African beaches going down like cats and his hero worship of Di Maggio and the Negro in hand wrestling combat. Its Vira Rasa that gives rise to

Adbhuta Rasa<sup>14</sup> (marvelous) which in totem gives him strength and courage in struggle, till he enters and experiences the ultimate Sānta Rasa.

In these experiences, the Vibhavas (determinants) are Asammoha (composure and absence of infatuation), 'If the others heard me talking out loud they would think that I am crazy', he said aloud. 'But since I am not crazy, I do not care. And the rich have radios to talk to them in their boats and to bring them the baseball'. 'Now is no time to think of baseball, he thought. Now is the time to think of only one thing. That which I was born for. There might be a big one around that school, he thought. I could just drift, he thought, and sleep and put a bight of line around my toe to wake me. But today is eighty-five days and I should fish the day well. Such a situation is most appropriate to show how composure and absence of infatuation becomes a prominent Vibhava, giving rise to Vira Rasa. His perseverance to the last moment holds him at good stead as Vibhava. His fortitude, intellect, pride and ferocity continually come and go so as to actuate the Sthayibhavas in potency within him.

'He rested sitting on the un-stepped mast and sail and tried not to think but only to endure,' with the line in his hand, the Marlin down hundreds of fathoms, hooked-with, his repeated fall on the skiff, his left hand numb, his back with sack covered changing sides at times, endures the struggle with indomitable courage and perseverance and not to yield to forces of nature. Such minute descriptive word-pictures indeed make every reader/spectator relish gustation to brim. As T.S. Eliot puts it: Criticism is as inevitable as breathing. Here is a work of art that is rich in figures of speech and symbolism, that we cannot but admire its uniqueness and thereby enjoy the Rasas ourselves.

### **Manolin's Gestures of Love and Gratitude**

Moving on to the great anxiety of the boy Manolin to serve the old man in some way least, time and again, he snaps the conversation and offered some help. When the old man refused to take him on board the skiff, Manolin offered to bring baits for him. The boy was grateful to the old man for what he had done to him when he was a little boy of five. There are only two characters in the novel, Santiago, the old man and Manolin, the boy. They are not only individuals representing the community they belong to but also symbols of universal significance. As individuals, Santiago is a skilful and seasoned fisherman and Manolin is his disciple. But they are more important as symbols. The old man is a symbol of frail humanity struggling against a hostile universe while the boy is a symbol of

the human struggle against nature. Manolin is in the making. The old man will die and then Manolin will continue the struggle with the spirit of Santiago in him.

The old man kept his baits preserved in salt in a box. In case he did not get fresh baits, he used those preserved ones. Though the boy offered to bring four fresh baits for the old man, the latter told him to bring only one. He had confidence in himself that whenever he cast bait, he was sure to catch a fish. No bait of his would go a waste. If the boy was ready to bring baits for the old man, the latter did not like in any case that they should be procured by evil means. He wanted the boy to get those in an honest way.

‘He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no less of true pride’. The old man showed his humility, his gratitude to one when he had got the baits. And whenever his mind was in that condition of thankfulness, it was rendered very simple; He could not then question the truthfulness of the facts. He believed in what he was told. When Manolin told him that he had bought the baits, the old man believed him. He did not question him as to from where he had got the money or how he had managed all that. This trait of humility in the old man was an acquired one, and he himself was aware of it. But he did not consider this humility of his, in any way, something shameful. It did not hurt his pride. He could remain proud and retain this humility at the same time. The two, he did not consider to be contradictory. Anubhava (consequents) and Sthayi (firmness) but both work in such a way that they give rise to the determinants and Sancari Bhavas to Vira Rasa.

Naya (good tactics) Vibhavas (determinants)

‘Who is the greatest manager, really, Lukque or Mike Gongalvez?’

‘I think they are equal’.

‘And the best fisherman is you’.

‘No. I know others better’.

‘Que va’, the boy said.” There are many good fishermen and some great ones. But there is only you’.

‘Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong’.

‘There is no such fish if you are still strong as you say’.

‘I may not be as strong as I think’, the old man said.

But I know many tricks and I have resolution’.

The boy is so filled with admiration to Santiago that he snaps any other kind of discussion that centers not on the old man. The above dialogue between the boy and Santiago shows good tactics viz., Vibhavas that give

way for the Vira Rasa. The old man was confident not only of his physical strength but also his professional skill. He was certain to handle any big fish that might be hooked.

“Tomorrow is going to be a good day with this current”, he said. “Where are you going?”, the boy asked.

“Far out to come in when the wind shifts. I want to be out before it is light”.

“I’ll try to get him to work far out”, the boy said. “Then if you hook something truly big we can come to your aid”. “He does not like to work far out”. “No, ”the boy said. “But I will see something that he cannot see such as a bird working and get him to come out after dolphin”. “Are his eyes that bad?” “He is almost blind”. “It is strange”, the old man said. “But you went turtling for years off the Mosquito Coast and your eyes are good”. “I am a strange old man.” “But are you strong enough now for a truly big fish?”

“I think so. And there are many tricks.”

The old man knew his own worth. He was aware of the fact that he was different from ordinary old men. He had his peculiarities. Turtling generally weakened eyesight. But in the case of the old man it had had no effect. Though he had gone turtling, still his eyes were good.

Santiago, an ordinary fisherman boasts of knowing many tricks and more so, he applies such tricks as he is fishing, all the lines stand straight down even if the current takes away the lines, Santiago knows to adjust his skiff at such a technical manner that the lines stand straight down- such a technique functions as determinant to everyone who sees it on the screen and reads it. Today every fishing vessel is equipped with a radar, satellite and Echo sounder. In spite of all these latest equipments, nets/lines do not stay straight down when there’s a strong current. Santiago-like technocrats alone can hold the lines straight.

The casual talk between Santiago and Manolin on various topics such as the ones that follow :

“He was holding his glass and thinking of many years ago”.

“How old was I when you first took me in a boat?”

“Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?”

“I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the net coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me”. “Can you really remember everything from when we first went together”. The old man looked at him with his sunburned confident loving eyes. This anecdote shows clearly of the sharp memory of

the boy; it shows also the value attached to all his experiences in the company of the old man. He respected the old man and every action of the latter was of great importance to him. That is why Manolin could not forget anything that he had experienced in his company. Manolin loves Santiago as a great friend and a father. What a wonderful and valuable interaction it is! A very simple way of expression, indeed! What we feel within ourselves is nothing but gustation of Rasa experience.

### **Experience of Vira Rasa**

The complete fiction during the course of the old man's taut experience, the killing and lashing of the marlin to the boat has been wonderfully and tactfully described. The three prominent experiences through recollection and drawing pleasure at the idea of winning over the marlin became the most dominant factor. This gave him courage, fortitude to fight the marlin to the end. His recollection of baseball heroes, lions playing on African beaches, memories of hand wrestling with the Negro, goes to strengthen his courage and fortitude that matures into Vira Rasa. Vira Rasa is experienced through enthusiasm, perseverance, absence of grief, surprise and freedom from delusion should be depicted perfectly though statements scolding and censuring (the wrong doers), display of bravery, vigor, heroism, enthusiasm, aggressiveness and expertism. The line rushed out...the three kinds of different components, three kinds of contrasted movements i.e., the moon had been up for a long time, boat moved into the tunnel of clouds; how could there be tunnel of clouds if the moon had been up for a long time? He slept on and the fish pulled on steadily. How had he been sleeping while the fish had been pulling him so steadily?

How could he wake up with the jerk of his right fist and the line burning out through his right hand? When he had no feeling of his left hand, he broke all he could and how did the line rush out? To analyze in brief, the moon was up for a long time that became conducive for his sleeping while the fish was pulling on steadily and the boat moved into the tunnel of clouds. His waking by the jerk of the right hand and the line burning his right hand one leading to the other produces the 'rhythm' and excitement that is Adbhuta Rasa, originating from Vira Rasa.

Further, the alternation between recurrent thought of land and a present awareness of the sea; and between the placid surface of the sea and what happens in its depth. There is sense of the journey outward, set against the return to shore; night against day; cold against heat, relaxation against exhaustion, passivism against sudden challenge and physical deed. Carlos Baker, best-known critic of Hemingway, has attractively described this

rhythm as being like that of the sea itself. Though it might equally be seen as rhythm, characteristic is of all literature of an epic or heroic kind, and one found particularly in folk-tale and ballad.

### **A Search for Santa Rasa in Bunyan's Pilgrim's Progress**

It is quite interesting to search for this kind of effect, the alternation with tension and relaxation. Similarly, John Bunyan (1628-1688) writes the great Allegory<sup>15</sup> "Pilgrim's Progress" filled with adventures and relaxation. Bunyan boastfully said in 1681 after the announcement of his second part of his book: "My Pilgrim's Book has traveled sea and land yet could I never come to understand that it was slighted, or turned out of door, by any kingdom, were they rich or poor; if you draw nearer home, it will appear my pilgrim knows no ground of shame, or fear: city and country will entertain him".

The Pilgrim's Progress is based on the Bible and popular romances like Arthur of Brittany and the author's own observation and understanding. It shows that physical incarceration cannot do anything against the heroic assertion of the inner man. The body can be subjected to any amount of suffering but the spirit can never be shackled. But it can create a world of its own. Bunyan's original idea was not to write an allegory but to set down his thoughts about the way to glory. Bunyan says:

"I was writing of the way  
And race of saints in this Gospel-day<sup>16</sup>  
Fell suddenly into an allegory  
About their journey and the way to glory".

Allegory in Greek means speaking otherwise. Meanwhile Bunyan's religious allegory was read, is read and enjoyed both by adults and children. For children the Pilgrim's Progress is a romantic story of the adventure of knights and their fight with the dragons. But for mature-readers, it is an allegory par excellence. An allegory may be may be an extended narrative in prose or verse that carries second meaning along with its surface story and in which objects, incidents and people are presented through personification or symbolism. The concrete figures in 'The Pilgrim's Progress' though they are lively and speak the colloquial language and create an interest on their own are meant primarily as symbols of states of mind.

Action and Drama in 'The Old Man and the Sea' will certainly take us a long way to experience his firmness, resolute, perseverance, valour, power, aggression and might influence of Santiago from boyhood to the old age.

Drama is partly a matter of rhythm: Pulsation and Movement. The story is full of distinct rhythms based on alternatives of different kinds. We experience continuous alterations of different kinds. We experience a continuous alteration between recollection and the present action. Between sudden bursts of activity and crisis, Santiago reflects on the past or on the meaning of the present. Much of the story consists of thinking and recalling past experiences that fulfils the long periods of agonized waiting. And within those periods of thought and preparation we become aware of suspense. What will the next sudden event be? When will the marlin surface? That is, the reflection pause contains tense anticipation of the next action and the action, after bursting upon us, is then re-absorbed into Santiago's consciousness and into our meditative evaluation. Event thought; thought event. A man striking, then a man locked passively in the great tension of the rope, thinking, sleeping a little, regretting, resolving.... This is one of the basic rhythms of life, and it gives 'The Old Man and the Sea' its unforgettably exciting and recognizable tempo. Here is one of the most effective of these moments of dramatic rhythm.

After that he began to dream of the long yellow beach and he saw the first of the lions come down into it in the early dark and then the other lions came and he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and he waited to see if there would be more lions and he was happy. The moon had been up for a long time but he slept on and the fish pulled on steadily and the boat moved into the tunnel of clouds. He woke with the jerk of his right first coming up against his face and the line burning out through his right hand. He had no feeling of his left hand but he broke all he could with his right.

The allegory of 'The Pilgrim's Progress' is based on the Bible and the personal spiritual experience of the author. The name of the hero is Christian and the heroine is Christina. The book that Christian holds is the Bible. The bundle that he has on his back is the bundle of sins. He gets rid of it only after reaching the Hold Sepulchere. Bunyan's book bears the bundle, testimony to his thorough knowledge of the Bible.

The subject of the allegory in 'The Pilgrim's Progress' is the quest for personal salvation. While good and bad are not only treated psychologically but they take flesh in 'The Pilgrim's Progress'. The terror and soul searching of Christian are only the projections of Bunyan's own religious awakenings as he describes them in 'Grace Abounding'.

“The Pilgrim’s Progress is the book of a great converts who became able, in the tranquility of imprisonment not only to recollect the ardors of his conversion but also to permit their literary wealth. Recrudescence into objective is an impersonal form of allegory”. The temptations, which beset Christian, are of spiritual despair like Bunyan’s. Apollyon and Giant Despair are given a native habitation and local color by Bunyan. For instance, he gives a wonderful description of Apollyon “now the monster was hideous to behold, he was clothed with scales like a fish (and they are his pride), from his belly came fire and smoke, and his mouth was as the mouth of a lion”.

The slough of Despond corresponds to the first of Bunyan’s temptation to despair. At many points, we are able to establish a correspondence between the major heroic incidents of the story and the spiritual crisis of ‘The Pilgrim’s Progress’ with that of ‘The Old Man and the Sea’. After an encounter with ignorance, they reached the land of Beulah and had a glimpse of the celestial city. Christian experiences a conflict in his mind at that time of his death. Ultimately the pilgrims enter the celestial city through the Gate, thus Santa Rasa dominates finally above all other Rasas. Christiana, wife of Christian too at long last, reached the land of Beulah, crossing the river; she entered the celestial city followed by the elder Pilgrims. Santa Rasa, the ultimate universal Rasa is the subtraction of all the Rasas. Adbhuta Rasa originating from Vira Rasa ultimately blossomed into Santa Rasa in Bunyan’s ‘The Pilgrim’s Progress’.

Adbhuta Rasa originating from Vira Rasa with all the Vibhavas, Anubhavas and Sancari Bhavas giving rise to Adbhuta Rasa in both the adventurous fiction is marvelous. The spectators are filled with various emotions ultimately leading them to experience the gustation just to experience Santa Rasa in both ‘The Old Man and the Sea’ and ‘The Pilgrim’s Progress’.

### **Contrast of Hemingway’s Dramatic Rhythm**

Progressing further, on Hemingway’s dramatic rhythm, contrast can be found in his ability, in the midst of sudden movement and action, to ‘freeze’ a scene, and create a moment of static picture. He does so to literary device: a way of flashing what he judges to be most significant to the mind’s inner eye, and sketching it there unforgettably. But it is a device that is based upon a natural fact of experience. The mind does often work in this way, remembering only one vivid gesture, or one moment in an event when persons or things are related in a particular way: an

outstretched arm, an angle of the head, a strange grouping of contrasted or similar figures. With experience flowing past us confusedly, the mind often has to seize a shape, or impose a shape, and so hold for our memory what would otherwise be blurred and lost. The mind is at times a camera; and the narrator uses this fact to great effect. It is one of the things that drama does too. It arranges an event, outlines it clearly and imprints a scene like an image of our minds.

Let me illustrate with a small example Hemingway's camera like example, imposing stillness on an event, focusing intently on Santiago sitting asleep in his shack and providing us with an unmoving and permanent picture. They were strange shoulders, still powerful although very old. The neck was still strong too. The creased neck did not show so much when the old man was asleep. His head had fallen forward. His shirt had been patched so many times that it was like the sail. The patches were faded to many different shades of the sun. The old man's head was very old though and with his eyes closed, there was no life in his face. The newspaper lay across his knees. The weight of his arm held it there in the evening breeze. He was barefooted.

Such a quiet concentration of observation is not simply a vivid piece or recording but a click of the camera. It also contrasts with the talk and the movement that have gone on before and the action that will soon galvanize the old man's tired body. In this way, it adds to the variety and intensity of the narrator's ability. It is both pictorial and painting of a drama that makes us relish Santa Rasa, the ultimate universal quietitude.

Underlying much of the varying activity of the story, while Santiago is at sea, is the one static picture of the old man, with the rope around his shoulders, leaning against the bow of the skiff-being towed eternally, it seems. That is, a glimpsed picture of something still and unchanging, set amidst so much that is flurried and unexpected; as though there were two planes or reality, and two kinds of time-scheme, superimposed on one another. It is like the moment of the great Marlin's death, when the fish leaps up for the last time, and just for a moment seems to have leapt out of time. 'He seemed to hang in the air above the old man in the skiff'. And after the last crash of spray and the death, the throbs, the fish's movement, like its life, accounted for a perfectly held and composed picture. It is in itself a vignette of dramatic contrasts in which the shapeless vividness of color, vague cloud-like spreading of the blood and the immensity of depth are offset by the close presence of the fish as a mere silver object and by the harsh angular-line of the projecting harpoon... he saw the fish was on

his back with his silver belly up. The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discoloring with the red of the blood from his heart. First it was dark as a shoal in the blue water that was more than a mile deep. Then it spread like a cloud. The fish was silvery and still and floated with the waves.'

Hemingway's great moments of art in 'The Old Man and the Sea' where the perfect inter-play of flow and stillness, finality and continuation act like a dramatic poem and the story shapes itself, without allegory and without ostentations, comment towards an eternal statement, the ultimate universal experience of *Śanta Rasa*.

### **Santa Rasa in Achebe's ' Things Fall Apart'**

Another classic writing/fiction by Chinua Achebe who had included in his Nobel Prize winning novel 'Thing Fall Apart', he had used the literary models available such as Bunyan's 'The Pilgrim's Progress', the Bible, the Hymn Book and the book of the common prayers; all of them were important in the intensely Christian household in which Chinua Achebe was raised. He takes the theme from W.B. Yeats' 'The Second Coming'

Turning and turning in the unending gyre  
The falcon cannot hear the falconer;  
Things fall apart; the center cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity".

Though Achebe liked to use the very African themes, he found something unique in Yeats' poem 'The Second Coming'. He with a few sketches achieves a grand success of his wonderful work of art. It is about an African clan in which Africans were simply part of the scenery. He welds together elements of the Ibo oral culture, adding so well, creations of his own; to produce ambitions as a writer is deeply moral.

Like most contemporary African writers, he is guided by what Nigerian Nobel Laureate Wole Soyinka has called the 'Social Vision'<sup>17</sup>. Whenever Achebe is asked about his purpose in writing, he begins with a deep sense of responsibility of the writer to his community. As he once said: Once you realize how the world is organized, you must then, asks a writer: what am I? Who is going to read them? What use is this entire work going to be?

Achebe's answer to the last question has always been that his writing should serve the purpose of helping his fellow Ibos, his fellow Nigerians and his fellow Africans to come to terms with their history; to escape from those many problems in contemporary African life whose roots can be traced back to the 'moment when we lost our initiative to other people, to colonists; and to recognize both what was strong and what was weak in the African past'.

In exploring the moment at which European culture and military power began to take over the world of his own ancestors, Achebe is examining a crucial moment in modern human history, a moment whose importance is particularly compelling the readers in the post colonial worlds of Africa and Asia. Yet all of us wherever we live, can share the fascination of matching a culture very different from that of the modern west respond in its local way the global processes through which all human cultures have become increasingly interconnected. The novel belongs to all of its readers, equally recalling T.S. Eliot's words: 'although it is only too easy for a writer to be local without being universal, I doubt where a poet or novelist can be universal without being local too'.

Not only does Achebe draw a compelling picture of life in one part of Ibo land before the arrival of Christianity and colonialism; he manages to convey to all of us, Ibo or not, both the tragedy of the loss of what world and the possibilities created by the new situation. Achebe's vigorous accounting includes columns both for profit and loss. For Yeats, history came in cycles, a 'widening gyre' like the rising and unending circles of the falcon's flight, in which each great cycle of ages gave birth to another that was, in some way, its antithesis. Yeats in his second stanza speaks of 'twenty centuries of stony sleep', the two millennia of the Christian cycle that had followed the Roman Empire. He saw in the terrible destruction of the first decades of the 20<sup>th</sup> century signs that this Christian cycle was coming to an end. Whatever was to follow- whatever?

...Rough beast, its hour come round at last

Slouches toward Bethlehem to be born-

The principles of the new cycle would be radically at odds with the old Christian principles.

Naturally there are ironies and reversals in Achebe's appropriation of Yeats' imagery: for the cycle that is ending is, for Achebe, an age of autonomy in his Ibo homeland. The cycle that will follow will be a Christian cycle. The same cycle for Yeats is coming to an end. Because he was writing in the late fifties, Achebe's audience could be presumed to

have had a sense of the new age that had been brought with Christianity to Ibo land. His preliminary task therefore was to establish a plausible version of the old cycle, the cycle of the pre-colonial culture of his homeland.

It is to this end that the novel's evocation of the late 19<sup>th</sup> century; Ibo life begins with the patient pace of fable. 'Okonkwo was well known throughout the nine villages and even beyond'. Achebe in the beginning of the novel locates us in a world, shaped by traditions of oral-tale-telling centrality of wrestling in establishing a man's honor. We learn that his honor brings honor to his village. We learn that the wrestling match that established the reputation of Okonkwo, our protagonist is still remembered now, twenty years later, when he is a matured leader of his village. He has gone on to take two titles and has distinguished himself in war. All of these ingredients place us in a heroic age: they are the material of epic, *Vira Rasa*. Soon we learn that Okonkwo's character strong, starkly masculine, defined by strength and aggression and impatience is the opposite of his father's Unoka. Okonkwo's father loves not wrestling but music, not hard work but good times. Because of this, Okonkwo despises his father; he is an *Agbala*<sup>18</sup>, an old woman (a person with no title).

One of the central features of 'Things Fall Apart' is Achebe's balancing of principles through metaphor of masculine and feminine, a metaphor that seems to derive from deep within one's range of thoughts. Thus the god who, above all others regulates life in Umuofia is Aní, the earth goddess. It is a reflection of Okonkwo's failure to seek balance between manly virtues and womanly virtues as understood in Umuofia, that each of the disasters that afflict him could be seen as a crime against the earth. We are tempted to say that this is Okonkwo's tragic flaw: he is a man who lives in a culture that requires a balance between 'masculine' and 'feminine' that he does not acknowledge (in part because he is ashamed of his father who has failed to be a 'real man'). It is through this flaw that he is destroyed. A mark of Achebe's martyrdom is that he manages to communicate this ideal of balance, by using the metaphorical opposition of masculine and feminine, even while describing a culture that will strike many modern readers as overwhelmingly, even oppressively dominated by men.

Yet at the same time, Achebe introduces Okonkwo and his family history, we are introduced to the decorous patterns of 160 social lives. In the exchange between Unoka and his neighbor Okoye, who had gone to claim back some money (in the form of cowries) that he had loaned to Unoka,

we see how formal behavior is even among those who know each other well.

The custom of breaking a Kola-nut is to share; the polite disagreement over who shall have the honor of breaking it; Okoye's painting of his toe with chalk to indicate that he is an ozo, someone who has taken the title that makes him one of the elders of the community, the prayers for protection from the ancestors, the discussion of music, of the ekwe and udu drums, one of wood, the other of clay, and the ogene gong; and the elaborate exchange of proverbs which are the 'palm-oil with which words are eaten'; all of these quickly sketched elements combine to draw us into a world we do not know. Moreover, there are descriptions of the villagers of Umuofia, their feast of new yam, their communal rejoicing over a betrothal, their fear of the pronouncements of the Oracle, the OZO dance, the procession of the nine masked Ancestral spirits, of the twin babies being put out to die, the rain-maker's weather love and so on, so that the village life as it is lived, comes alive.

'Things Fall Apart' is the tragedy of Obi Okonkwo of Umuofia, the downfall of a man who was not strong enough to challenge the cruel stupidity of his fellow men and stand for the age-old wisdom of not helping in the slaughter of an innocent boy accepted as a son. Also tragedy of the impotence of his traditional values against the missionaries who condemn abandonment of twins, possessing more than one wife and beating of wives and who have asserted their god to be the only 'god on earth' and Umuofia gods to be 'wicked heathen idols'.

It is this masterly combination of the social narrative of Ibo life and its dissolution and reformation under the impact of colonialism caused the individual tragedy of Okonkwo. His stern sense of self seems to place him in opposition both to old and to new cultures that give Achebe's novel its distinctive character, 'Things Fall Apart' ch.24. Towards the end of the chapter... 'The man of Umuofia was merged into the mute backcloth of trees and giant creepers, wanting'.

The head messenger broke the spell. 'Let me pass!' he ordered 'what do you want here?' 'The white man whose power you know too well has ordered this meeting to stop' in a flash, Okonkwo whipped out his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo's machete descended twice and the man's head lay beside his uniformed body.

The meeting backcloth jumped into tumultuous life and the meeting was stopped. Okonkwo stood looking at the dead man. He knew that Umuofia would not go to war. He knew because they had let the other messenger escape. They had broken into tumult instead of action. He discerned fright in that tumult. He heard voices asking: 'why did he do it?' He wiped his machete on the sand and went away. Achebe in his final chapter gives us a brief account of the situation and the event that occurred overnight. The District Commissioner asked them "which among you is called Okonkwo?" 'He is not here', replied Obierika. ; 'Where is he?' 'He is not here!' Obierika spoke again. 'We can take you where he is and perhaps your men will help us'.

The commissioner thought that one of the most infuriating habits of these people was their love of superfluous words. Obierika led the commissioner and his men to the tree through the bush behind, Okonkwo's body was dangling, and they stopped dead. When the commissioner questioned them why they could not take him down, one of the men replied: 'it is against our custom. It is an offence against the earth, and his clan's men will not bury a man who commits it. His body is evil, and only strangers may touch it. That is why we ask your people to bring him down, because you are strangers. We cannot bury him. Only strangers can. We shall pay your men to do it. When he has been buried we will then do our duty by him. We shall make sacrifices to cleanse the desecrated land'.

Obierika, who had been gazing steadily at his friend's dangling body, turned suddenly to the District Commissioner and said ferociously: "That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog....' He could not say any more. His voice trembled and choked his words.

Achebe's 'Things Fall Apart' abounds with Vibhavas (determinants) such as Asammoha, Adhyavaya, Naya, Viraya, Parakrama, Sakti, Pratapa, and Prabhava and (consequents) such as Sthairya (firmness). Sauryo (heroism), Dhariya (bravery) Tyago (readiness to sacrifice) Vausaradya (proficiency and the like. The Sancari Bhavas (Transitory states) such as Dhrti (fortitude) Mati (intellect), Garva (pride) Vega (impetuosity) Augrya (ferocity) Amarsa (indignation) Smrti (recollection), Romanca (horriification) and other features are abounding so as to relish gustation of Adbhuta Rasa originating from Vira Rasa.

With Okonkwo's body being seen dangling and Obierika stating that that man was one of the greatest men in Umuofia, 'you drove him to kill

himself and now he will be buried like a dog...' Achebe ends his novel with the universal Rasa of a novel i.e., Santa Rasa. Such dramatic quality is abundant in Hemingway's novels too that enables the spectators to enjoy gustation and ultimately experience Santa Rasa.

### **Dramatic Quality of the Story**

In Hemingway's novel 'The Old Man and the Sea', the dramatic quality of the story is created partly by the way events come to us through the consciousness of the narrator but of the central character. This raised the issue of whether and how character matters in 'The Old Man and the Sea'. What do we learn of Santiago? He is old and poor but spiritually undefeated. He reminisces and has his dreams like most old men, being simple, patient, dignified and humble; and being knowledgeable about his craft, is still full of tricks; physically, he is surprisingly powerful. He has feelings of tenderness and pity, for example, for the boy, for the birds, for turtles and for the fish that he had hooked. He respects the sea and the things of the sea though he dislikes 'false' things like the Portuguese man of war. That is, he is a man who is both active and contemplative.

He can endure suffering and employ his mind and his hands with practical efficiency; and from time to time he is able to stand outside his practical life and see it in a larger terms. His thought, focuses first on the practical usefulness of having the boy's help, then moves to an imaginative identification with the marlin, then to a sense of the 'world' and its fate, before moving back to a sense of himself and finally to a practical reminder about eating in order to survive. 'I wish the boy was here', he said aloud and settled himself against the rounded planks of the bow. He then felt the strength of the great fish through the line. He held across his shoulders moving steadily toward whatever he had chosen.

When once, through my treachery, it had been necessary to make a choice, the old man thought. His choice had been to stay in the deep dark water far out beyond all snares and traps and true treacheries. 'My choice was to go there to find him beyond all people, beyond all people in the world. Now we are joined together and have been since noon.... And none to help either of us. Perhaps I should not have been a fisherman, he thought. But that was the thing I was born for. I must surely remember to eat the tuna after it gets light'.

Santiago shows a kind of pride that is almost theatrical at times, and that he might identify as being characteristically Latin American. Equally we might identify it as being characteristically 'heroic' in a literary and epic and way.

He spat into the ocean and said, 'Eat that, Galanos<sup>19</sup>  
And make a dream, you've killed a man'.

Similarly, we can point out that he seems to be religious to a certain degree, though at times he wishes to deny it. He says prayers, but only when he has to or thinks it might be a way of placating some natural force that opposes him. He believes in luck more easily than in God, or in a church and his religiousness seems essentially primitive and instinctual.

Hemingway is famous for his language: perhaps too famous with much care and effort, he created a very influential and immediately recognizable style that is almost too influential on himself. Here is an example of the language of 'The Old Man and the Sea' at its simplest, flattest and least mannered.

'He rested for what he believed to be two hours. The moon did not rise now until and he had no way of judging the time. Nor was he really resting except comparatively. He was still bearing the pull of the fish across his shoulders but he placed his left hand on the gunwale of the bow and confided more and more of the resistance to the fish to the skiff itself. Even the awkwardness of those last phrases,' the resistance to the fish to the skiff itself' seems to be a guarantee of honesty and accuracy. In trying to get at exactly what is happening, the language seems to imply, it does not matter if something inelegant occurs.

Occasionally, but only occasionally, Hemingway allows himself a very literary turn of phrase, usually in the form of a simile: 'The sail was patched with flour sacks and furled; it looked like the flag of permanent defeat'. Or again, also at the beginning of the story: 'none of these scars were fresh. They were as old as erosions in a fishless desert'. Such figures of speech, drawing attention to the author's intention are unusual and perhaps not fully successful.

Again at specific moments, the style takes on a color and a sonority that are meant to stand out by contrast and to convey the sense of an important turning point or climax. He took all his pain and what was left of his long gone pride and he put it against the fish's agony and the fish came over on to his side and swam gently on his side, his bill almost touching the planking of the skiff, and started to pass the boat, long deep, side, silver

and barred with purple and interminable in the water. The sentence builds up its parts carefully laborious sequence: 'all his pain and what was left of his strength and his long gone pride' that emulates the movement of the exhausted marlin and the physical strain of the fisherman. It makes deliberate and un-colloquial use of emotive abstractions'. 'Strength' and 'pride' are pitted against 'the fish's agony'. And it mounts to a heavy crescendo in the very un-prosaic inversion of adjectives: 'long, deep, wide', ending in the virtually poetic cadence,' 'interminable in the water'. The speakers are 'distanced' from us at a certain degree. The language while taking on a kind of epic dignity does not lose its convincing power. Even slightly strange exchanges like the following become fairly acceptable, once we grow, used to the convention that the dialogue comes to us as remote –like seeing people move on the other side of a colored glass.

'You're my alarm clock', the boy said.

'Age is my alarm clock', the old man said, 'why do old men wake so early? Is it to have a longer day?' 'I don't know', the boy said. 'All I know is that young boys sleep late and hard'. 'I can remember it,' the old man said. 'I'll waken you in time'.

Most of the 'speech' in the story comes from Santiago talking to him at sea and becomes acceptable if highly formalized element of the whole. He continues to speak like an oracle. But it may be that oracles invite less ridiculing when talking to themselves than to an audience.

'The Old Man and the Sea' is a dramatic narrative, a piece of imagined action rather than an essay. The reader should learn to analyze and respond to its qualities as a narrative rather than an extract and it's 'meaning'. The reader arrives at the meaning of a story in the way one comes to 'know' a friend; in a little flash of sudden insight and connection that occurs inside the ordinary, day-to-day process of living together. We 'read' our friends dramatically from within a total relationship.

The man–fish relationship, Hemingway articulates the growing recognition of brotherhood. The human and non-human are indissolubly linked by the mutual process of living and dying and killing in order to live. 'You are killing me, fish and the old man thought. But you have a right to. Never have I seen a greater or more beautiful or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who'. In imagining the great fish, hundred of feet below him in the sea, Santiago's mind always turns to an image of himself, stressing how instinctive and natural it is to see oneself in others and other in oneself: Now that he had seen him once, he could picture the fish swimming in the water with his

purple pectoral fins set wide as wings and the great erect tail slicing through the dark. I wonder how much he sees at that depth, the old man thought. His eye is huge and sores, with much less eye, can see in the dark. Once I could see quite well in the dark. Not in the absolute dark but almost as a cat sees. And in the end when the fish is dead and being attacked and eaten by sharks, Santiago's resistance becomes a resistance of two-in-one.

'Half-fish', he said, 'fish that you were, I am sorry that I went too far out. I ruined us both. But we have killed many sharks, you and I, and ruined many others. How many did you ever kill, old fish? You do not have that spear on your head for nothing'. He liked to think of the fish and what he could do to a shark if he were swimming free. I should have chopped the bill off to fight them with, he thought. But there was no hatchet and then there was no knife. But if I had, and could have lashed it to an oar butt, what a weapon! Then we might have fought them together. What will you do now if they come in the night? What can you do? 'Fight them', he said, 'I'll fight them until I die'.

**The fusion of the two, man and fish becomes complete as Santiago's apology:** 'I am sorry that I went too far out' passes into the idea of the two of them joining in fighting the sharks. There is even a significant ambiguity of language at the end of the passage, for when Santiago having talked of "I" and "we", then asks, "what can you do?" the 'you' could mean whether himself or the marlin or both of them as one.

So here we have a story that down to the very details of its language as in its physical setting, and as in its occasional phrases of explicit philosophic utterance. He emphasizes that we are at the same time solitaries in an uncertain works and members of that world. The sharks and the Portuguese-man-of-war<sup>20</sup> have their part to play.

The solitary man, cheated by the natural world of what he won and almost broken by it, is at the end planning his next fishing expedition with better weapons and new 'tricks'. Santiago, 'strange', as he is, remains a realist and a man of practicalities. His withdrawal into sleep and the dream of lions in the last scene is not a movement into death, of an acceptance of the finality of isolation. On the contrary, it is a moment's submersion into the deeper springs of the self in order that individuality and strength can be re-born, that the past can continue to be brought to life in the present; and the perpetual tragic adventure of forging the self's relationships with an alluring but destructive world can begin again.

The story does not end in any large revelation or in any clearly recommended code of conduct. There is no religious or philosophic vision. It ends like the greatest fables, in fish, waiting to return to the sea; the inadequacy of words mislead the tourists; and the image of old age joined the youth and preparing for a fresh start. And the story writing continues and we are its plot. Rasa, the Sanskrit Literary Theory alone is so dynamic that applies to such a masterpiece of a work, that 'The Old Man and the Sea' is a diamond mine for experiencing various Rasas.

In 'The Old Man and the Sea' various Bhavas, Anubhavas and Vibacari Bhavas combined give rise to various Rasas but the prominent Rasa is the Adbhuta Rasa from which originates the 'Vira Rasa', the dominant Rasa throughout Hemingway's novel, 'The Old Man and the Sea'. But ultimately the readers and the spectators are experiencing the Universal 'Santa Rasa'. To this, Ernest Hemingway has loaded each word of his fiction. Meanings are bountifully used with maximum economy. Similarly John Bunyan in his famous allegory 'Pilgrim's Progress' has used great ironies of the worldly life. To a layman and to children both 'The Old Man and the Sea' and 'Pilgrim's Progress' seem to be struggle against the world, struggle against natural forces, and struggle against material prosperity. But to serious readers both the works of art signify the depth of moral, spiritual, and metaphysical aspects.

When St. Paul says our life on earth is warfare; we are all pilgrims on earth. He meant in the first century A.D. that our life is a struggle like that of struggle that Santiago had with the giant 'Marlin' and continued to struggle with the sharks. He also implied the varied struggle encountered by Christian and Christiana in an allegorical manner until they reached the celestial city.

Chinua Achebe in his famous novel 'Things Fall Apart' depicts to the readers and spectators on the screen the change of values from tradition to modernism. Okonkwo the protagonist struggles hard to uphold the traditional values but the white man with what is called white man's burden of civilizing the tribal people in the lower Niger was too strong for Okonkwo like elders. 'Thing Fall Apart' embraces all humanistic aspects as a whole. The white man was quenched of his fury only at the sight of the dangling body of the protagonist Okonkwo. Rasa the Sanskrit Literary Theory is the only theory that can be frequenting the varied situations of the novel 'Things Fall Apart'. But although in the novel we find the Adbhuta Rasa giving rise to Vira Rasa that culminated at the killing of the head messenger, by Okonkwo, but ultimately it is 'Santa Rasa'

embracing, every reader and spectator on the screen at the sight of Okonkwo's dangling body on a tree in the bush behind his Obi.

Santiago in 'The Old Man and the Sea' is found sleeping in his shack, which enables the readers and the spectators experiencing 'Santa Rasa'. Christian and Christiana in 'Pilgrim's Progress' in spite of agitation in the mind before death achieved eternal life finally that makes us relish Santa Rasa. One has to die to enter into the celestial city. Here again the readers and the spectators experience the 'Santa Rasa' after so much of their struggle.

Okonkwo in 'Things Fall Apart' despised his fellowmen including his father Unoka for being an agbala; for not trying to uphold the oral tell-tale traditions of his society; of this society of 'Umuofia' and the nine villages instead; the combination of the determinants, consequents and a transitory state gives way to 'Adhbhuta Rasa' that enables the readers and the spectators to experience 'Vira Rasa'. Towards the end of the novel at the sight of the dangling body of Okonkwo, his close friend Obierika burst out spontaneously to the district commissioner that, 'that man was one of the greatest men in Umuofia. He lived like a great hero but will be buried like a dog'. Again here the people of Okonkwo's village and outside experience 'Santa Rasa'.

Can there be a better literary theory, than Rasa, the Sanskrit Literary Theory to appreciate such works of art and enjoy gustation?

'The Old Man and the Sea' is indeed a unique work of art for research such as the present one. We are able to apply various Vibhavas, Anubhavas, Sthayibhavas and Sancaribhavas (the transient mental states) to different situations. Every reader/viewer will certainly find it a diamond-mine if we apply Rasa, the Sanskrit Literary Theory. Yes indeed, we go along the line given by the late Twentieth century literary critics: Wherever any culture produces texts, performances, or events that allow for diverse responses and disagreements, critics will again break out spontaneously, as it does outside every theatre, art gallery, concert hall or cinema. T.S. Eliot reminds us at the start of his most important essay, 'Criticism is as inevitable as breathing'. The criticism we have been engrossed upon is art criticism that has used Rasa, the Sanskrit Literary Theory. Many scholars in the world are indeed eager to learn more of it. Taking Hemingway's novels of my choice, 'The Old Man and the Sea' and 'A Farewell to Arms', I take great pleasure in describing various situations in Santiago's life especially his fishing venture that we have just experienced and

experienced the joy of it; the gustation; the Santa Rasa, the ultimate outcome of any works of art.

#### Chapter.8 Notes

1. Being mental and pure artistic feeling
2. Feelings that rouse towards Rasa experience
3. Famous persons writing an account of their lives and experiences
4. Love when the beloved is away
5. Love when the beloved is together
6. Abhinavagupta, 10<sup>th</sup> c commentator on Natya Sastra
7. Final Rasa of quietitude
8. Gustation of heroism
9. Ancient verse in Natya Sastra
10. Other name for Vyabhicari or transient mental state
11. Mental state in potency
12. A great base ball player in U.S.A. originally from Cuba.
13. Virgin Mary's Shrine at Cobre in Havana.
14. Sentiment of surprise/wonder.
15. Story where events and characters represent ideas
16. Puritanic Days.
17. Far reaching forecast of the commentary.
18. An old man without any heroic deed/title in life.
19. An abusive term used for sharks. As the old man saw two sharks going together, he uttered this cursing term for them.
20. A colony of a float much like a transparent bladder, from the underside of which hang long slinging tentacles whose poison is dangerous to man

## **Chapter 9**

### **Rasa, The Sanskrit Literary Theory Applied to Hemingway's 'A Farewell to Arms'**

'A Farewell To Arms' is regarded as fictionalized autobiography of Hemingway. In order to substantiate this let's refer to Frederic Henry, an American lieutenant in the Italian Ambulance Corps during the First World War and Catherine, the V.A.D<sup>1</sup>. Nurse from Scotland in a British hospital in Gorizia. Of all the Literary Theories, the most appropriate one to apply to 'A Farewell To Arms' is Rasa, the Sanskrit Literary Theory. This theory alone embraces humanism as a whole. So applying various Bhavas that are in potency to become Rasas will be the most interesting and unique thing to enjoy such a work of art. Indeed, application of Rasa Theory to Hemingway's 'A farewell To Arms' will certainly inspire my readers to enjoy gustation of various Rasas. Ultimately they enter into a state of trance.

#### **During The First World War**

Hemingway based his narrative closely on the factual history of the war between the Italians and Austrians from 1915 to 1918. He read military histories and first-hand reports of those who fought in the war. He studied the geography of the region, and even followed the weather reports for the period, seldom deviating from them in the novel. Rain is often a prediction of disaster in the life of Frederic Henry. It rains in his narrative at times when it was actually raining in Italy during the period covered by his story.

Italy fought against the Austrians during most of the First World War and had limited successes in 1915 and 1916 in the Alonzo region. In August 1917 the Italians captured the Bainzza plateau, north of Gorizia. (This is

the area Frederic inspects with Gino in ch.27.). After this battle, however, they had no more successes and the troops became increasingly demoralized by a military strategy of attrition. More and more men were killed for limited gains. The entrance of German troops into Italy in October 1917 was a result of an appeal by the Austrians. It was only possible because of the collapse of the Russian Front after the Russian Revolution. The Germans were far superior to the Austrians. The Italian army feared them, a fact reflected in the conversations in Book III of 'A Farewell to Arms'. The German army began a bombardment in the Tolmino-Caporetto sector on 24 October reached Udine and by 31 October the Tagliamento River. Cardona, the commander of the Italian army left 250,000 prisoners to the Germans during the retreat. It was only because the invaders out-ran their transport that their attack was not more disastrous. The Italians lost nearly 600,000 men. The Caporetto defeat and the demoralized retreat, portrayed in Book III of 'A Farewell to Arms', was the lowest point of the war in Italy.

Hemingway refers occasionally to the progress of the war on other fronts. Catherine's fiancé' was killed in the battle of Somme in July 1916, a battle in which British forces suffered heavy losses. The entrance of the United States into the war excited Rinaldi and the major in April 1917. This decision of the United States was of great moral as well as material significance in the outcome of the war. Catherine's death in March 1919 would have coincided with the last major German offensive in France.

Hemingway based 'A Farewell to Arms' on his own experience as a Red Cross Ambulance driver in Italy in 1918. Like Frederic, he was wounded in his legs, and thought he might die; he described his own feeling at the moment of the wounding: 'my soul or something coming right out of my body.... It flew around and then came back and went in again and I wasn't dead any more!' Its Hemingway's simplicity and straightforward way of putting things that enables us enjoy various Rasas inherent in the expressions such as this. Hemingway was evacuated to a field hospital and later moved to the newly opened American Red Cross Hospital in Milan. During his convalescence there, he fell in love with one of the nurses, Catherine Barkley.

Frederic's experience and his attitudes reflect those of his creator. Hemingway was interested in military strategy, in guns and in fighting; he initially thought of war as a test of strength and bravery. When he saw the actual conditions of modern warfare, however, he came to think of it as an atrocity, in which the common man was sacrificed to meaningless ideas of

patriotism and glory. All that counted was individual experience, immediate sensations, and personal choices. Frederic as narrator reflects Hemingway's beliefs in the way he emphasizes what he sees, in the significance of places rather on geographical detail than on abstract speculation or social ideals.

Frederic Henry also shares Hemingway's love of fishing and hunting, his appreciation of good food and drink, his knowledge about sports and about restaurants and hotels. Like Hemingway he has memories of growing up in a rural area of America. Frederic's experience, however, is in many ways unlike that of Hemingway. Frederic fought in a different area of Italy and in 1915-17. Hemingway did not arrive in Italy until July 1918. Since Hemingway was the first American wounded in Italy, a character such as Frederic Henry could not have existed. Frederic was injured because he was eating with his ambulance drivers instead of staying with the officers; a circumstance that may recall Hemingway's injury while distributing food to men in the trenches, but Frederic was not as close as to the line of battle. Frederic does not perform any heroic action; 'A Farewell to Arms' is a reduction or a simplification of Hemingway's own experience in the First World War.

Why did Hemingway choose a different year for the action of his novel from that of his own experience in Italy? Michael Reynolds, in a definitive study of the sources of 'A Farewell to Arms', suggests one reason: Hemingway wanted to use the retreat from Caporetto both to illustrate the demoralizing effect of the war and to give a motivation for Frederic's desertion.

### **Metaphysical Theme**

To speak of the metaphysical theme of 'A Farewell to Arms' to Hemingway, a man in the universe resembles the ants crawling on a log that Frederic describes just before Catherine's death: 'I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first towards the center where the fire was; then turned back and ran towards the end. Where there were enough on the end they fell off into the fire.... I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground. But I did not do anything but threw a cup of water on log, so that I would have the cup empty to put whisky in before I added water to it. I think the cup of water on the burning log only steamed the ants'.

Frederic is like an indifferent deity, watching the ants, only intervening for his won purposes, without consideration for the suffering creatures. This is ultimately: 'scrambling along a log to be burnt or to be steamed. Death makes a mockery of all values'. In another recurring image, Frederic compares life to a game, in which death is always the winner. Frederic never denies the existence of God who would give death meaning; but the God in whom he believes is one to fear in the night. Prayers are ineffectual, since God is as indifferent as Frederic Henry was to the burning ants.

### **Description towards Rasa Experience**

Here we have fulfillment of Bibhatsa Rasa that has Juguptsa (disgust) as its Sthayibhava. Its outcome is from the Vibhavas such as seeing what is unwholesome or displeasing, hearing, seeing and discussing what is undesirable and similar things. Its representation on the stage is through the Anubhavas such as squeezing up of all the limbs, moving the face to and fro, rolling the eyes, heartache, grief, anxiety, spitting, expressing disgust and the like. The Vybhicari Bhavas are loss of memory, agitation, delusion or loss of sense, illness, death etc. With the ants running hither and thither to save themselves and ultimately getting burnt, Frederic's indifference to the whole thing indeed works out to various Vibhavas, Anubhavas, and Vyabharibhavas with the Sthayibhavas indeed brings Bibhatsa Rasa to the reader/viewer to see Frederic so indifferent towards the ants being killed.

In such a universe what is left except the moral values the individual creates for him and the particular sensations he experiences? Like the ants, man will die; but his activity is not purposeless, because he is conscious of what he is doing. Dignity in facing certain defeat is an essential element of Hemingway's morality. A man must play the game of life according to his own rules, even if the rules of the universe are unfathomable. The rules that Frederic Henry lives include a delight in immediate sensation and experience good food, views of the mountains, moments of friendship. As a way of countering the ultimate defeat, Frederic also lives a simple life, trying to endure without too much emotion and self-pity.

Such rules are never formulated abstractly, but develop from a clear perception of experience. As Jake Barnes, the narrator of Hemingway's

'The Sun also Rises' (or Fiesta, 1926) says: "Perhaps as you went along, you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. May be if you found out how to live in it you learned from that what it was all about. Frederic Henry's manner of narrating his story shows similar attitude. What is worth recording is his immediate experience, what he saw, what he said, what he felt even what he ate and drank. He seldom speculates about meaning, except to express his belief that life leads only to defeat".

Is romantic love between two individuals a possible way of living in a universe governed by death? When she falls in love with Frederic, Catherine accepts their love as the sole reason for her existence; she places a religious faith in love. To it she sacrifices herself; like a saint, she loses any sense of personal identity. She even believes in a kind of immortality of love; after her death she believes she will come back to Frederic in the night. Hemingway brings out all objects of pleasure, listening to sweet voices, experiencing pleasures, seeing beautiful things, etc. as Vibhavas; Consequents such as clever and significant glances of the eyes, movement of limbs and eyes etc. are indeed at play. Catherine experiences Sambhoga Srngara Rasa. The readers/ viewers too relish the gustation called Srngara Rasa.

Catherine dies, however and Frederic continues living. He is left with only a 'statue', not a goddess of love. Love is always temporary. As Hemingway said, when criticized for the ending of 'A Farewell to Arms': "There is no lonelier man in death, except the suicide, than that man who has lived many years with a good wife and then outlived her. If two people love each other there can be no happy end to it." Yes indeed, Hemingway too reflects and adopts Rasa, the Sanskrit Literary Theory in his splendid writing. He draws gustation as he makes such a statement towards enjoying Santa Rasa. When two people love each other there can be no happy end to it. Instead, they undergo a transformation of physical change and are re-born. This is reflected on Frederic's indifference to the ants being killed.

### **Ambivalent Religious Attitude**

In 'A Farewell to Arms' Frederic's attitude towards religion is somewhat ambivalent and is perhaps an expression of Hemingway's own feelings. He was nominally a catholic and retained a fear of God. Nevertheless his pessimistic attitude towards the universe, that always defeats man, is hardly compatible with belief in the immortality of the soul or in God's love for his creation. In the novel Frederic never denies the existence of

God nor the need for a love that will take him beyond the purposeless pleasure seeking of his leave in Italian brothels and bars. He does not, however, find any consolation in prayer when Catherine is dying or any sense of divine purpose in his life.

Present in the novel, however, is a feeling of the cyclical renewal of nature. Spring returns, life continues. Such a feeling may be compatible with a belief in divine order. More so it is the belief of Hindu mythology that life is cyclic. Seasons represent this life cycle. Tagore rejoices at his old age for the amount of wisdom he had acquired recalling his fine days of youth. But William Butler Yeats is afraid of death and therefore he tries to escape his anguish, going to live in Byzantium<sup>2</sup>. But it lies uneasily beside the pessimism of the narrative. The paradise that Frederic imagines in Abruzzi; the home of the priest, represents a religious longing for a possible peace, a longing, that is never specifically denied. Other than Rasa Theory hardly any theory is so richly dynamic that can help the readers/viewers enjoy Rasa, the unique gustation.

### **Social Issues**

‘A Farewell to Arms’ does not discuss social issues directly. But an underlying motif of the novel in the comparative goodness of the common man is seen as opposed to the rulers of society. Frederic’s story of the attack when he is wounded implicitly contrasts the officers, drinking together; with the ambulance drivers for whom there is not enough to eat. Several times the soldiers talk about their disgust with the war; they’re feeling of being sacrificed to social and political purposes for which they have no sympathy. Although Frederic does not judge these comments, his sympathies are on the side of the fighting men.

The novel constitutes a criticism not only of the militarism of European nations in 1914, but of all theories of human progress. Nineteenth century thinkers often spoke of the human race evolving towards a higher, purer civilization, of which Western Europe was thought to be the epitome. Hemingway’s novel is, Ray West has said, ‘a parable of twentieth century man’s disgust and disillusionment at the failure of civilization but achieves the ideals it had been promising throughout the nineteenth century’.

War is treated in several ways in ‘A Farewell to Arms’. There is an interest in military strategy as a kind of game, shown in the comparison of Napoleon’s victories in Italy with the inept prosecution of the 1914 –1918 war and in the analysis of the errors made during the retreat from

Caporetto. Similarly, there is occasional description of different kind of weapons, admired by Frederic for their efficiency. Opposed to this technical interest of purpose, is the uselessness and futility of the military victories. Although Catherine is more critical of Ettore, the super-patriot, Frederic also scoffs at patriotism. He came to see war as a game without meaning a way in which man co-operates with death.

### **Division of the Novel**

‘A Farewell to Arms’ is divided into five books. Relationship of the five books establishes parallels between Frederic’s experiences of war and of love. These structural parallels reinforce the basic theme of the novel: ‘that was what you did. You died’. Rasa theory alone has the most appreciative application called Santa Rasa to this situation. All other critical theories would brand the same as Catharsis (tragedy). But the Sanskrit Literary Theory affirms of peace, quietitude and tranquility – a transformation to re-birth/re-in-carnation to any other form. This is the crux of the problem between all other Western Literary Theories and the Sanskrit Literary Theory.

The structure of the five books could be compared to the five acts of a play. Book I introduces the themes in a fairly low key; the climax of the war theme occurs at the center in Book III; the tragic denouncement occurs in Book V. As in each act of a play,, there is one moment of tension: Frederic’s wounding, his return to the front, his threatened execution, his threatened arrest and Catherine’s death. In a reminiscent manner of Shakespeare’s tragedies each book contains a number of incidental scenes that do little to advance the plot, but rather provide a realistic, low-keyed contrast to the intensity of the tragic action. There is also comic relief: the mess hall conversations in book I, the satire on the three incompetent physicians in Book II, the joking of the ambulance drivers at the officers’ quarters in Book III, the Swiss officials arguing about the writer sports in Book IV. The inter weaving of the themes of love and war is comparable to the alternation of two musical themes or motifs. Book I introduces with themes. Book II and IV develop the love motif in a calmer and happier mode. Book III develops the war motif. Book V leads to the resolution of both the motifs of love and war.

In Book I, Frederic’s initial reactions to love and war are similar. He describes his first year in the Italian army, his rather detached participation in the officer’s mess, his bantering friendship with Rinaldi, and his vague

sympathy for the priest. Not fully engaged with the men with whom he works, Frederic is mainly an observer of the progress of the war.

His first meetings with Catherine in Book I, is also a kind of game in which he is not emotionally involved. Gradually, however, he seeks her out and finds he is lonely without her. Similarly he becomes more actively engaged in the war when he takes his ambulances to the attack at Plava and is wounded. The wounding is the climax of Book I; the first defeat that life presents to him. In retrospect, however, it is not very significant to Frederic. If Hemingway's own wound in Italy during the war was a central event in his life, it is relegated to minor place in the opening book of 'A Farewell to Arms'. Book I closes with a series of visits Frederic received in the field hospital. Rinaldi's and the priest's discontent with the war, and their discussion of sexual and religious love, foreshadow the later developments of the story.

In Book II Frederic's stay in the hospital is set against the development of his relationship with Catherine. Having withdrawn temporarily from war, he is free to devote himself to love. The theme of war remains present in his thoughts, in his conversations with Ettore and the British Major, in his awareness that he will have to return to the front. Book II ends with departure shortly after Catherine had conveyed to him of her pregnancy. Again the difficulties of war and love are intervened and a feeling of doom awaiting Frederic in both areas is introduced.

Book III begins with Frederic's return to his unit in Gorizia. It is not, he says, 'a home-coming' a phrase that contrasts his relationship to his comrades with his love for Catherine, and links Book III to the conclusion of Book II, where even the hotel room in Milan was a 'home'. If book II is primarily about love, Book III is primarily about war. Love sustains Frederic, but only in his thoughts. Book III is also linked to Book I, which ends with Frederic's conversation with Rinaldi and the priest: Book III opens with more distressing conversations, in series of scenes that prepare for the moral and physical disaster of the retreat from Caporetto. During the retreat Frederic is motivated by the desire to save himself and his men. At the bridge, he is separated from all those he knew in the Italian army and has no more responsibilities. The climax of Book III, his jump into the river to save him from being summarily executed, marks his withdrawal from war, a necessary step in his isolation from society so that he can devote himself completely to Catherine.

Book IV, like Book II, begins with a return to Catherine after the disaster of war. Again scenes of civilian life are contrasted in intensity with those of war. Frederic listens to Simmons talk about opera, stay in a luxurious hotel and drink Champagne with Count Greffi. The war is now present only as a threat of arrest. Ironically this threat proves to be less serious than that posed by Catherine's pregnancy, a threat only occasionally suggested in the joyful reunion of the lovers. Book IV again concludes with obstacle overcome when Frederic and Catherine arrive in neutral Switzerland.

In Book V the action again begins calmly. Winter in the mountains is peaceful; defeat comes with the rains and the descent to Lausanne. The war reappears in the background; Frederic sees newspapers at the café where he waits while Catherine is suffering. He cannot, however read the papers; the war is no longer part of his life: ironically, he meets her and hoped it would save him from the demoralization of the war. When Catherine dies, he is left in total isolation. He experiences Santa Rasa and the readers and the viewers too.

### **Time of Events**

The events in Book I cover a period from the autumn of 1915 to the spring of 1917. Most of the action is, however, set in the spring of 1917, at the time of the battle of the Plava. Book II covers the summer in Milan. In Book III the action is more concentrated and covers a brief period in late October 1917. The action of Book V takes place in the late fall and winter of 1917 and the spring of 1918.

From chapter 1 to chapter 2, a year passes. Other blocks of time, though not so long, are later compressed into single chapters: the summer in Milan, the months spent in Montreux at the beginning of Book V. The narration is slow and detailed only at a few moment of happiness with Catherine, and at the moment Frederic is facing obstacles: the wounding, leaving Switzerland, and especially Catherine's death. As she is dying Frederic is aware of time passing slowly; each moment is significant and he relieves it in his story with painful precision. The episodes that Frederic recounts in detail are, therefore, primarily those that have contributed to his sense of isolation, those that confirm his despair about life.

### **Parallels**

'A Farewell to Arms' is constructed in various series of parallels, episode, character and symbol. Each book follows a similar patterns beginning rather calmly with indications of the season and the weather, progressing to a climax, then to a resolution. Characters are often set in patterns of parallel and contrast. The ambulance drivers are either patriots or anarchists. The nurses either help Frederic's liaison with Catherine or act as overt enemies. Mayor's trying to forget his criminal past, contrasts with Count Greffi, the distinguished diplomat proud of his accomplishments. Valentini, a competent surgeon who likes to drink and joke, is contrasted with the pompous, sober, and incompetent doctors. The friendly old man who cuts silhouette portraits, contrasts with the barber who threatens to cut Frederic's throat. Girls from the brothel are contrasted with the sacred virgins who join the men during the retreat.

An essential contrast is developed between Rinaldi and the priest. Each offers to Frederic an extreme vision of life, either reliance on the flesh or reliance on God's love. Both visions tempt Frederic but he finally accepts neither. If Rinaldi might seem vindicated in his nihilism by Catherine's death, Frederic has known a love close to one that the priest speaks, even though he can find no support in divine love.

Carlos Baker, Hemingway's critic has found a set of symbolic parallels throughout the novel, which he terms 'the mountain' and 'the plain'. The 'mountain' is the country of the priest, the cold dry region, inhabited by love, producing a feeling of home. Its ideal form, that Frederic can only imagine, is in Abruzzi. The 'plain' is the area of rain and fog; the region inhabited by Rinaldi, where there is no love or faith, only a pursuit of the flesh and the scientific techniques of medicine and war. Frederic takes Catherine into the Swiss mountains to establish a home, but the rains come, the biological trap of the pregnancy in spring. They must descent to the plain where she meets her death. Although the pattern is not rigid, 'A Farewell to Arms' does present a continual tension between an ideal for which Frederic searches and the reality of a universe based on death. For Frederic and Catherine there is no 'home' such as the young lovers in Milan seem, to find in the cathedral; there is only the 'dirty trick' of the game of life, which they must lose.

### **Hemingway's Style**

In 'A Farewell to Arms', as in most of Hemingway's work, the language is deliberately pared down. Rhetorical expressions and abstractions are avoided. The detail is, however, selective not exhaustive. Hemingway

does not proceed like a nineteenth century novelist to describe the scene minutely. He believed that only a part of the novelist's own experience and knowledge should show: In an interview he said:

'I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it then there is a hole in the story'.

Perhaps the most noticeable feature of Hemingway's style is the avoidance of complicated syntax. Most sentences follow a simple declarative pattern, with clauses linked by 'and' instead of by conjunctions denoting causality or consequence ('because' or 'therefore'). Often the sentences seem to be unconnected to one another. Another feature of the style is the avoidance of descriptive words, especially adverbs and adjectives. Hemingway used many concrete nouns to create a simple, strong effect, a hard and clear image. He avoids vague generalizations and poetic adjectives. When he does use an adjective, it is often the rather imprecise 'fine' or 'lovely', indicative only of the 'characters' approval of a particular sensation. Harry Levin, a Hemingway critic has suggested that many of the verbs do not denote action strongly, but rather are immobilized as gerunds and supines.

Hemingway writes, for example, 'there was fighting', not 'they fought'. Such syntax conveys Frederic's mood as a detached observer and gives a static quality to the narrative. The style does not communicate emotion directly, but rather objectively describes the setting and the actions of the characters. Hemingway said that he tried to 'write truly' by stating the 'sequence of motion and fact which made the motion'. Thus considerable attention is given to exactly what Frederic saw and did, to put the reader into a situation where he can feel the underlying emotion.

Hemingway's style has been described as lyric rather than dramatic. He creates into a situation where he can feel the underlying emotion. Besides he creates not a continuity of dramatic action but a series of sharp impressions, similar to those of lyric poem. Like a poet he often used repetitions of words to give a rhythmic quality to his prose. He had been quoted as saying 'in the first paragraphs of Farewell I used the word "and" consciously over and over the way. Johann Sebastian Bach used a note in music when he was 'emitting counterpoint'. Hemingway aims rather to communicate a dominant emotion than a realistic story. He avoids the intrusion, for example, of the thoughts and feelings of other

people. All the incidents, all the details are chosen to reinforce Frederic's emotion. In spite of a certain tough realism on the surface of the story, Hemingway uses language poetically to create a mood.

The poetic atmosphere of 'A Farewell to Arms' is heightened by literary allusions. A friend of Ezra Pound (1885-1972), Hemingway was, like T.S. Eliot (1888-1915), part of the generation of Americans who felt the attraction of the metaphysical poetry of seventeenth century England. The love of Catherine and Frederic, their creation of their own world to set them apart from society, Catherine's belief that she will return after her death as a spirit to visit Frederic, all these elements recall particularly the poetry of John Donne (1571/2-1631).

### **Images and Symbols**

In 'A Farewell to Arms,' Hemingway creates several series of images that convey Frederic's emotions. One series shows the desolation of war. The novel does not give a detailed picture of Frederic's activities in the ambulance corps, still less of the progress of the Italian forces against Austria. Rather it presents a series of sharp, concrete incidents to show irrationality, the lack of purpose of life during the war. Many of these incidents do not directly advance the plot. The conversation in the officers' mess about sexual exploits, the obscene finger games, the vulgar baiting of the priest, primarily communicate the way in which war simplifies man's emotions. Frederic meets an Italian soldier whose discards his truss in order not to have to fight, a man reduced to making himself ill to avoid the obligations of a society bent on military gains at any price. Just before he is killed, Passini talks of how every tenth soldier was summarily executed for lack of bravery at a battle.

At the field hospital Frederic watches a soldier whose duty is to make an unending series of crosses for the graves of those who die. The authorities delay medals given for bravery when the military action has not been successful. During the retreat from Caporetto, images of the girls from the brothel and the two frightened young sisters are juxtaposed to show how war treats all women. The peasants during the retreat carry their most valuable objects: 'mirrors projecting up between mattresses, and chickens and ducks tied to carts'. Frederic notes the 'dirty long-sleeved underwear' of the sergeant that Bonello has shot.

Another series of images create a feeling of falsity and desolation of life. The races in Milan are fixed; one horse disguised to be entered in a race

for which it is not eligible. The long rooting in the dustbin near the hospital where Catherine dies can only find dust (an image of man's fate), withered flowers and coffee grounds (images of the end of love) and of domestic tranquility. Opposed to these images are those conveying an individual's temporary creation of a place of shelter, a moment of order in the disordered universe? Catherine tries always to create a 'home', at the hospital, in the Milan hotel room, in Switzerland. For Frederic such places of shelter are often bars or restaurants: the well-known restaurant in Milan where the headwaiter is a friend, the café in Milan where he was offered help after his desertion, the luxurious hotel bar in Stressa.

Frederic is, however, rootless, as it is indicated by the series of images portraying him in 'masquerade'<sup>3</sup>, without a clear nationality or identity. He is part of no national group. Helen Ferguson sees him as really an Italian disguised as an American. The barber thinks he is an Austrian. The guards at the bridge think he is a German infiltrator on Italian uniform. As a bearded boxer Frederic thinks he looks 'funny'; wearing a white hospital coat to visit Catherine, he feels in disguise.

Perhaps the most striking series of images is that linking the story of Frederic's experience in love and war with the cyclical changes in the weather and seasons. The rains often predict disaster; dry snow is equated with peace and contentment. Frederic meets Catherine in the spring. Their love ripens during the summer in Milan, when Catherine becomes pregnant. Book III and IV are set in the autumn; the retreat from Caporetto may be seen as a kind of harvest of the war; Frederic's escape into Switzerland is the closing of the season of war. Most of Book V takes place in the winter: a dormant season of peace in which he lives happily with Catherine and tries to ignore the war. The spring rains come, however, the child is born, and Frederic learns that even the season of rebirth can bring death. There is no recurring cycle of life. The deaths of Catherine and her son leave only a 'statue'.

### **Rasa Experiences**

Application of various Rasas to different situations in the fiction is my scope, too. Indeed in the novel 'A Farewell to Arms', Śringara Rasa stands prominent as the relationship between Henry Frederic and Catherine a VAD develops slowly but matures to fulfillment of their desires. Śringara originates from the Sthāyi Bhava of Rati (love) a bright dress is its soul. Whatever is clean, pure and worth looking at, is connected with the sentiment Śringara. It is so named because it goes

along with an elegant bright dress and make-up pleasant to all. Both male and female characters are behind its outcome. An excellent young woman here Catherine Barkley, is its Prakrti (source of origin). Śringara has two Adhistanas (bases) (a) Sambhoga (love in union) (b) Vipralambha (love in separation).

(a) Sambhoga is love in union, gets itself manifested through the Vibhavas (determinants) viz the pleasant season, garlands, ornaments, people dear and near, sensual objects, excellent mansions objects of pleasure, going to the garden, experiencing pleasure, listening (to sweet voices), seeing (beautiful things), play and sports etc. Its production in the drama is by means of gestures through Anubhavas (consequents) viz clever and significant glances of the eyes, movement of the eyebrows ogling looks, movements of limbs, sweet Angaharas (major dance figures).

The Vyabharibhavas in Śringara are all those mentioned before excluding Trasa (fright) Alasya (lethargy), Augrya (ferocity) and Jugupsa (disgust).

(b) Vipralambha (love in separation) is displayed during dramatic performance through the Anubhavas (consequents) viz, Nirveda (dejectedness and indifference to worldly joys), Glani (languor), Sanka (apprehension), Asuya (jealousy), Srama (weariness), Cinta (anxiety and worry), Autsukya (yearning), Nirdra (drowsiness), Sputa (sleep), Svapna (dream), Bibhoka (feigned anger), Viyadhi (illness), Unmada (insanity), Apasmara (forgetfulness), Jadya (sluggishness), Marvana (death) and other conditions.

Henry's first meeting with Catherine Barkley and introducing self, get them understood. Rinaldi sacrifices his attachment to Barkley to Henry saying, 'Miss Barkley prefers you to me. That is very clear, but the little Scottish one is very, nice!' In their first meeting, Barkley was filled with remorse for the boy she had loved who was killed the previous year in a combat at Somme. Henry shows no emotion; offers no sympathy; but is deeply impressed by her physical beauty and blonde hair. She was getting ready to cut her hair for the dead fiancé's sake. Miss Barkley is presented as one who is sentimental, who carries the thin rattling stick like a toy riding crop, bound in leather that was used by her former lover who was killed.

During their second meeting, Henry's interest in Miss Barkley is actuated by his longing to escape the enervating war atmosphere. The moment Miss Barkley apologizes for having slapped him hard for his romantic advances, Henry understands that she could be easily won. He therefore begins a game of love with her. To Miss Barkley love was not a romantic game but

a life of single-minded devotion. She makes it clear to him that she dislikes the nurse's evening-off aspect of love. She feels assured that Henry would be good to her and help her making a real "home". But Henry remains uncommitted but infatuated to her physical beauty.

In chapter 6 of 'A Farewell To Arms' Catherine Barkley is clever enough to see through Henry's game of seduction. She perceives that Henry does not love her nor does he have any intention of loving her. In spite of all that, she allows Henry to make love to her to fill in the void within her after the killing of her fiancé. She believes that Henry an English-speaking gentleman would help her fill-up the void. She frankly tells him that he is "a very nice boy". Henry's only interest in Catherine lies in satisfying his carnal necessity. He found a good outlet for his "desire" in Catherine. She desires to be under the illusion that Henry is a substitute for her lost lover. That's why she asks Henry to say that he loves her and has come back to her in the night. Henry Frederic plays the game like the bridge only to overcome the feeling of alienation and isolation that was generated in him.

In chapter 8, Catherine's gold chain with St. Anthony pendent<sup>4</sup> shows her love to Henry, is not a mere passion but a devotion. Henry accepted the chain and had worn it to honor, even the sentiments of the dreams and Catherine. Henry gives expression unconsciously to the idea of 'home', which Catherine desires to blind with Henry's loving co-operation.

Henry is wounded and is under treatment at a field hospital. He is all praise for the English women because of their single-minded devotion. He therefore calls women like Miss Barkley, goddesses. Rinaldi at the hospital tells Henry that underneath he resembles him (Rinaldi) but he had also 'the priest'<sup>5</sup> in him. In chapter 11 the priest visits Henry in the field hospital. The priest emphasized the concept of 'home' through the symbol of the mountain, the Abruzzi, the hometown of the priest. Secondly he insisted in arousing the desire for not taking Miss Barkley lightly instead, she must be loved with all sincerity and must not be treated as a means for 'desire'<sup>6</sup>. Henry's question to the priest if he could get real happiness if he loved a woman truly makes this fact evident.

Vibhavas (determinants) are evening pleasantness during off-hours of Barkley, together Henry and Barkley strolling out in the garden, experiencing romantic pleasure, Henry listening to sweet voice of Barkley, seeing her physical beauty, blonde hair, all go to actuate in connivance with the Anubhavas (consequents) such as clever and significant glances, movements of the eyebrows of Barkley, movement of limbs and sweet and

elegant appearance all bring out Sambhoga Rasa when they were together in union. Every parting brings forth dejectedness although in the absence, his love towards her undergoes a vast change from a game of chess, bridge to Home and Love.

Catherine Barkley goes to the hospital in Milan where Henry was to undergo operation. Henry himself admits that he had not wanted to fall in love with anyone. But God knows he had and he lay on bed in the room of the hospital in Milan. All sorts of things went through shows the ironic difference between what he has wanted and what is happening to him.

In chapter 16, Henry, wounded, spends the night with Miss Barkley. Her passion is invited with devotion and symbolized concept of “Home”. She realizes that her dream of her life could possibly be fulfilled through Henry. Henry admires her devotion. Henry longs his ‘desires’ to be satisfied through intimate relationship with Catherine and Catherine longing to have a “Home”<sup>7</sup>.

### **Descriptions of Various Situations towards Rasa Experience**

Chapter 18 of ‘A Farewell To Arms’ is filled with Sthayibhavas of Rati (love) blonde hair, bright and beautiful Barkley, a typical Hemingway heroine who is monogamous. She offers herself wholly to the man on the altar of love. Henry is her religion. Her love relationship needs neither civil nor religious sanction. She feels that she’s already a part of Henry [There isn’t any me. I’m you.]<sup>8</sup> She needs no formality of marriage.

In chapter 19, Catherine asked Henry if he could always love her despite the rain. She told Henry that she was afraid of the rain. But Henry liked the rain. Catherine proceeded to tell him that she liked to walk in the rain but she assured him, “I’ll love you in the rain and in the snow and in the hail”<sup>9</sup>. Henry enquired of her why she was afraid of the rain. She replied that that was because sometimes she saw herself dead in the rain and sometimes she saw Henry dead. She assured Henry that though she might not succeed in helping herself, she would definitely save him from the rain. Henry advised her not to indulge in such gloomy thoughts for it was all nonsense. “I’m not afraid of the rain. I’m not afraid of the rain. Oh, Oh, God I wish I was not”<sup>10</sup>, Catherine cried. Henry comforted her and she stopped crying. But it kept on raining.

The rain as symbol of disaster is important. It began to rain when Henry has almost recovered, soon to report for duty on the front. Here again Sthayibhavas of fright and disgust are predominant. Anubhavas fright, anxiety, spilling, expressing disgust and also the trembling of hands, feet, movement of the eyes, hair standing on ends, pale face, change of voice are the Anubhavas experienced by Catherine. Feelings of insecurity, fright and disgust indeed go to bring forth Bhayanaka and Bibhatasa. These are only transitory mental states, which come and go to build up the ultimate Rasa.

Sringara Rasa, both its kinds Sambhoga and Vipralambha are the two Rasas, which are dominant throughout the fiction. Their love when together and their love in absence do indeed make the reader enjoy gusation. Both Henry and Catherine, at the knowing of Catherine's three months old pregnancy, realize that they are not really brave but both are together due to some deep urges/feelings within that give rise to Sringara Rasa enjoyed by the readers.

Henry spends a night at a hotel in Milan with Catherine. Henry pacified Catherine on talk of her whore-like behavior. Henry advised Catherine to be a good girl addressing her "My good girl". Catherine remarked, "It 's a lovely room, we should have stayed here all the time we've been in Milan". Catherine again remarked. "Vice is a wonderful thing. The people who go in for it seems to have good taste about it". For some time both were quiet and could hear the pattering of the rain. Down below a motorcar honked and Henry said: "And always at my back I hear Times winged chariot hurrying near".

Catherine told Henry that those lines were from a poem by Andrew Marwell. The poem is about a girl who wouldn't live with a man. The same lines on time recalled by the sound of the falling rain and associated with his thought about the baby to be born produced some "uncomfortable" feeling of disgust.

Then the sad, silent parting of Henry and Catherine is made touching scene. Henry feels much put out while Catherine is determined not to cause him any worry, puts up a hold front though she too doesn't talk. With a hope expecting of reunion, yearning and longing and anxiety include all the Bhavas make the reader enjoy Vipralamba Sringara Rasa.

In chapter 28, on the war front, Henry lay down on a staff board and thought of Catherine lying asleep. He wondered if she would be thinking of him. The wind blew and the rain fell. He wished to be with Catherine and wished the rain to send Catherine to him. He said lonely, "Good night,

Catherine. I hope you sleep well. If its too uncomfortable, lie on the other side I'll get you some cold water. In a little while, it will be morning and then it won't be so bad. I'm sorry he makes you so uncomfortable try to go to sleep, sweet" Henry seemed to hear Catherine telling him," I'm always here. I come whenever you want me". Vipralambha Sringara is at its peak that can be felt by an appreciative reader/viewer on screen. This reference to Catherine shows Henry's desire for the warmth of home and love.

A strong feeling of disillusionment purges in Henry's consciousness. He longs to meet Catherine and have a home with her. So she thinks of a place where the two could go. Henry and Catherine spent the night together at the Grand Hotel des Iles Borromees in Stresa. Each one questions and the other answers, show enormous love that was spelt at re-union that goes to add to Sambhoga Srngara Rasa.

The dialects of war and peace, life and death are conveyed convincingly through Frederic Henry. The escape of the lovers to Switzerland in the dark, rainy night by rousing in a boat presents indeed a real romantic love that is Sringara Rasa with all Vibhavas filled in.

### **Culmination towards Santa Rasa**

Catherine's passion for Henry is absolute and devout. Henry is now keen to have a sense of achievement in love. So his love for Catherine is a conquest and heroic act. The lovers are finally settled into a supremely happy life in the snowy place in winter on the mountainside above Mortreaux. They have been "out of the rain" after their adventurous flight on board an open boat. Once on the mountains, Henry and Catherine, very comfortable in the company of each other, indulging in sweet nothings of romance are out of the lowlands, out of the dangers of disastrous retreat. The snow at Monteaux isolates the lovers but gives them a feeling of domestic safety, tranquility and invulnerability.

In chapter 39, the lovers are indulged in the life of domestic life and happiness. In mid January winter, Henry and Catherine walk on the roads, covered with snow. They used to sit on the logs by roadside when Catherine was tired. They would visit an inn at the Bains d'Alliez<sup>11</sup> where they would drink red wine with spices and lemon on it. They enjoyed going out in the country. Catherine praised Henry for his beard that looked just like the woodcutters. They talked of Chano the hunters who wore gold earrings. She enjoyed the sight of the fox.

Henry desired both of them to have tails like the fox. In that case they would live in a place where they would not feel embarrassed for their tails. Catherine told Henry that that place above Montreaux was grand since “nothing makes any difference” in that place. She also asked him if he wanted to see people. He replied that he didn’t. Catherine asked him about money and he assured her that they wouldn’t run short of it. He also told Catherine that he had quarreled with his family but he would then make up with them. Catherine felt sure that she would like to get associated with his family.

She again referred to his beard and asked him if he liked his beard. She told him that he would not cut his hair till young Catherine was born. Then she would be thin again and an entirely new and different girl for him and he would fall in love with her all over again. Henry said a little irritated, “Hell! I love you enough now. What do you want to do? Ruin me?” She told him that she did not want to ruin him. He said that he did not want to be ruined. This way they passed January and February months.

Although these were feelings of Kalaha, Asatpracapa (near-obscene utterance) as determinants, laughter as the Sthyayibhava, all through we have Sambhoga Srngara Rasa experienced due to the coming together of Rati the Sthayibhava, pleasant season, close to people i.e., the lovers together, close to the garden, experiencing pleasures, listening to each other all work as Vibhavas (determinants), Henry’s and Catherine’s course of interaction, significant glances of eyes, sweet Angaharas of Catherine all work as Anubhavas. Vyabhicari Bhavas are Trasa, Alasya, i.e. fear of Henry detected as war criminal, fear of the delivery moments etc.

Hemingway describes each feeling so minutely all through the fiction that brings about Sambhoga Srngara and Vipralambha. Srngara Rasa is pre dominant in the novel ‘A Farewell to Arms’. In accordance to the twentieth century critics, he achieves a grand perfection by a sketch of his pen, various feelings that lead to the tasting of Rasa.

Catherine and Henry had a fine life; they were happy. As they had to stay in Lausanne closer to the hospital they took leave of Mr. and Mrs. Guttingen and went to Lausanne from Montreaux. Catherine bought all baby things. They have romantic conversation of admiring each other. For three weeks, they stayed at the hotel. This account of the childbirth is naturalistic one. It is made indeed a touching one. Seasons, rains, flowers are all Vibhavas, absence of lust etc, as Anubhavas. Longing to have baby and Catherine functions as Vyabhicaribhavas with firmness of mind.

Henry's mind is pained by the deaths of his beloved Catherine and the baby. His heart has reached a state of tranquility characterized by correct perception (of the highest truth.) If his mind and heart were still caught in the turmoil of worldly life, he would not depict Santa Rasa to the readers and viewers.

We experience Santa Rasa as far as Catherine is concerned because she was longing for a Home throughout the fiction. She is reborn at the Home she had been always longing for. But Frederic Henry had never believed in real love, God or any supernatural being. So we see him too like a statue going back to the hotel having said Farewell to the arms now of his beloved Catherine. Henry is nowhere in the army but is left in absolute tranquility. All the three, Frederic Henry, Catherine and their baby are in an absolute quietitude experiencing Santa Rasa. More so the readers/viewers too experience the same Santa Rasa. This gustation of Rasa is made possible in abundance by Rasa, the Sanskrit literary theory and not by any Western Theory that will brand it as Catharsis etc.

This is the way, Hemingway broke through the world of fiction by ways of compromising his fiction to Rasa, the Sanskrit Literary Theory. The whole novel is filled with the main Rasa, its two kinds, Sambhoga and Vipralambha Srngara Rasas, finally culminating in Santa Rasa. It is Rasa the Sanskrit Literary Theory alone that stands unique so as to enjoy gustation. All other literary and critical theories will stand subservient to the Rasa Theory. This Theory alone embraces humanism as a whole. No Literary/Critical theory is static; every theory is dynamic. Rasa theory alone has the abounding quantity of accepted feelings that freely enable the creator/reader/viewer enjoy the gustation called Rasa.

## Chapter.9 Notes

1. A volunteer assistant to the doctor.
2. A poetic world of Yeats' imagination.
3. Formal dance where people wear masks and unusual clothes.
4. A medal with St. Anthony's image imprinted.
5. Sainly person of celibacy
6. Infatuation.
7. Settled life
8. Total devotion and surrender.
9. Eternal love.
10. Biblical quote meaning I wish, I were not born.
11. Bains D'Aliez – a drinking bar.

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