INTRODUCTION

The discovery of Natyasastra and its translation into English increased the vistas of the Indian dramaturgical art as perceived by Bharata Muni. It is said to be created by Brahma to serve the twin purpose of moral instruction along with providing pleasure and relaxation to the average reader. The Natya is a Veda, for it covers in its wide range, all branches of knowledge, lore, art, craft, design and activity. It instructs through the representation of actions and moods, gives relief to persons' sufferings and sorrows, and serves the humanity, at large.

The word 'Natya' means drama and the Natyasastra treats all possible subjects connected with drama right from its inception to its composition, production, presentation, construction of play houses, the costumes, the make up, the musical instruments and music, metrical patterns, dance, actors and acting, styles of expression and the aesthetic relish i.e. rasa. It consists of six thousand couplets contained in thirty six chapters. Bharata himself has given the digest of the Sastra, in one of the couplets in Ch. VI and enumerates eleven elements of drama as 'rasa' (Sentiment) 'bhava' (emotion) 'abhinaya' (acting) 'dhwani' (modes of representation) 'vritti' (styles of expression) 'pravrtti' (local usages) 'sidhi' (success of production) 'svara'
(musical notes) 'atodya' (musical instruments) 'gana' (song) and 'ranga' (theatre). The conceptual basis of rasa rests on the premise, referred in the Natyasastra as: (vibhavanubhava vyabhicari/sancari samyogad rasanispatih). Emotions in poetry come to be expressed through the conjunction of their causes and symptoms, and their feelings which accompany the emotions (Natyasastra, Ch. VI, Gloss on verse 31).

It is a consistent and systematic theorizing about poetry in terms of the emotions and an attempt to explain the whole area of poetic semantics as well as aesthetic psychology centrally from the standpoint of the emotions. Here Bharata stipulates three necessary conditions which must be present together for an emotion to become manifested:

1. that which generates the emotion called 'Vibhava', which includes - (a) the object to which the emotion is directed i.e. the 'alambana vibhava' or intentional object, (b) the causes and circumstances which excite the emotion, 'Uddipana Vibhava',

2. the overt expressions, actions and gestures which exhibit the emotion called 'anubhava' e.g. tears, laughter etc., other ancilliary feelings called 'vyabhicari/sancari bhava' such as depression or agitation which normally accompany that emotion. Bharata lists nine 'sthayibhavas' or durable emotional states supported by forty nine emotional 'bhavas' or states, thirty three 'vyabhicari' or transitory

states and eight involuntary expressions. According to Bharata permanent emotions alone can be developed into aesthetic moods or rasas. The aesthetic creation must have one permanent mood or a master sentiment to evoke rasa and all other expressions of emotion be subordinate to the principal sentiment. 'Rasa' is supersensuous and hyperphysical and can only be felt through an experience of emotions, lived by characters on the stage and felt by a spectator of trained sensibility. Art suggests emotion and emotion is suggested meaning by way of conjunction of correlates or semantics of aesthetics of 'rasa.'

The 'rasa-theory' deals with the emotions in an entirely objective manner, the object of representing the various emotions in terms of their attendant conditions makes the poetic situation very much a public situation. The 'rasas' treated in poetry are neither the projections of reader's own mental states, nor the personal feelings of the poet, but are the objective situations abiding in the poem. The sorrow presented in Hamlet, is not to be taken as the personal sorrow of the poet, but sorrow itself in its generalised form, and identified by its criteria. The possibility of the poetic emotions being apprehended is dependent on the power of verbal representation. The objective situation presented in the work serves to awaken the latent impressions or dispositions of the spectator. The emotions are inferred from their logical signs, and poetic representation is only
of these external signs, not of the intra-psychic states themselves. Hence emotions are imitated in theatrical representation through their objective signs, i.e., plot, character, verbal imagery, music, dance costumes, 'abhinaya', sight, sound and theatre.

'Rasa' according to Bharata is a source not so much of knowledge as of delight. Emotive meanings must be found delectable by the audience. 'Rasa' refers at once to the totality of elements that compose the organic unity of the artefact and the aesthetic experience aroused in the appreciator. The 'rasa' is tasted by him; the terms used being 'rasana', 'asvadana', 'vinodana', .. A play effects 'rasanispattih' or 'rasotpati' and 'rasasvadana' both at the same time -- thus joining the act of artistic production with the act of enjoyment. The 'rasa' concept offers a most comprehensive and convincing account of poetic semantics and a consistent general theory of poetry. Bharata's treatise, for its elaborate treatment of the subject, its consistent nature and its applicability to works of art renders it universal in nature.

Considering the universality of Bharata's canons the selected works of Shakespeare have been exposed to this study within the scope of this treatise. Keeping in view the universal appeal contained in the works of the playwright, the focus herein has been on perceiving Shakespeare in the
image of Bharata's cannons of 'rasanispatih', i.e. Bhartian perception of Shakespeare in the existing transcultural differences between the two. Both have been found transgressing artificial transcultural barriers and meet at a common platform within the scope of this treatise. The study goes to substantiate the view that knowledge and human life is a unified organic whole despite the diversity of cultures and art traditions. The application of Bharata's canons to Shakespeare's works is another way of studying Shakespeare to find a more comprehensive view of his dramatic art.

Down the ages, the basic psychic dispositions of man have remained the same irrespective of the difference of values, culture, time and place. Desires, impulses, emotions and sentiments are a universal phenomenon. Man's emotions, find their expression into art and art forms, are almost identical over the world. Aesthetic sensibilities remain similar when mirrored through art and literature. These similarities in human emotions, actions and their manifestation in literary compositions cause identical results, thus creating a meeting ground for them, building a bridge over existing gulfs of time and distance, across cultures, and ideals.

The taste of aesthetic beauty is akin to 'Brahmasvada' of a devotee in communion with God. This taste can not be
limited to a class, a culture, a nation, a religion, a time or place. There is the universal human appeal in the creations of Shakespeare. His works mirror every possible aspect of human life. He penetrated deep into the mysteries of human nature and emotions that found expression in his works, oblivious of existence of any treatise such as 'Rasa theory' of Bharata contained in the Natvasastra. Though Bharata and Shakespeare are separated from each other by time, place, and culture, yet they have much in common. Whereas Bharata lays down the aesthetics for 'Sadhanikaran', Shakespeare effects the state of 'Sadhanikaran' through his works. Thus the two unite in the exploration of the mind's recesses and complexities of human nature that impels a cross-study, to apply the 'Rasa theory' of Bharata to the works of Shakespeare's selected works - each representing various rasas. 'Vastu and Neta' the so called 'sariram' of 'rasa' automatically come in as vehicles to communicate 'rasa' to the audience.