APPLICATION OF RASA-DHVARA THEORY ON THE WORKS OF SHAKESPEARE
Sringara rasa in separation (or Vipralambha) is the Principal or predominant sentiment in Romeo and Juliet, supported by Karuna rasa. Erotic according to Indian Poetics has two bases: union and separation. The play Romeo and Juliet is a representative of the latter, Romeo the hero, and Juliet the heroine in the play act as the 'alambana Vibhava' (human object - Determinants), attracted by the beauty of one another. The atmosphere, the moon, the night, the music of the nightingale or the lark act as the 'Uddipana Vibhava' (Excitant Stimuli) in evoking the 'sthayibhava' 'rati' (dominant state of love) by way of the hero and heroine around whom the situational factors are woven deftly with an appropriate linguistic skill by the playwright to effect 'rasanispattih' or aesthetic delight. Every word and action, herein suggest the very soul of pleasure, the high and healthy pulse of passions. Hero and the heroine are self involved and live out of themselves in a world of imagination.

Romeo is abstracted from everything but his love, and lost in it. His 'frail thoughts dally with faint surmise', and are fashioned out of the suggestions of hope, 'the flatteries of sleep'. He is himself only in his Juliet; she is his only reality, his heart's true home and idol. The rest of the world is to him a passing dream. Unfortunately they bear the brunt of separation - before
they are destroyed. The drug comes between them in the final scene, earlier the balcony divides them; in the nightingale-Lark scene they are together only at the moment of leave-taking.

Romeo and Juliet is the only tragedy which Shakespeare has written entirely on a love-story. There is the buoyant spirit of youth in every line, in the rapturous intoxication of hope, and in the bitterness of despair and grief. Shakespeare turns from fact to fiction in Romeo and Juliet and experiments with a tragic story wherein everything depends on circumstances and not on the two principal characters. The tension is carefully worked out, and the scenes, cast in lyrical poetry, move quickly. As Michael Goldman puts it:

Everything in Romeo and Juliet is intense, impatient, threatening, explosive. We are caught up in speed, heat, desire, riots, running, jumping rapid-fire puns, dirty jokes, extravagance, compressed and urgent passion, the pressure of secrets, fire, blood, death. Visually, the play remains memorable for a number of repeated images—street brawls, swords flashing to the hand, torches rushing on and off, crowds rapidly gathering. The upper stage is used frequently, with many opportunities for leaping or scrambling or stretching up and down and much play between upper and lower areas. The dominant bodily feelings we get as an audience are oppressive heat, sexual desire, a frequent whiz-bang exhilarating kinesthesia of speed and clash, and above all a feeling of the keeping-down and separation of highly charged bodies, whose pressure toward release and whose sudden discharge determine the rhythm of the play.

The structure of love-tragedy embodying scenes of exuberance and ecstasy leaves a sense of inadequacy as the characters are not made fully responsible for their destiny. The dramatic medium which uses the quarrel between two houses - the Montagues and Capulets - is not yet so matured as to become wholly itself. But the quarrel is subordinate to the tragedy of the love of a hero and there is no tragic flaw. Unfortunately tragedy does not involve any moral choice. But Shakespeare, who is interested in delineating two young lovers, gives them poetry, heightened poetry which is the adequate language of love. As the play lacks theatrical nuances, the speeches become rhetorical recitations as the chanting in a classical play by Kalidasa.

The prologue establishes the tone of the play, and in Act I, one hears the shouts: "Down with the Capulets!" But into the scenes of anger and passion is introduced Romeo, whose language of love takes away the bitterness of the opening lines. At first he loves Rosaline but finds her: "too fair, too wise, wisely too fair" (I, i, 223). When he meets Juliet in the mask scene, he is equally lyrical in his description. The situation is dramatically built up. Romeo's description of Rosaline is matched by lady Capulet's question to her daughter: "How stands your disposition to be married?" (I, iii, 65). They are at cross-purposes. Lady Capulet wants Juliet to marry Paris and Juliet has yet to meet Romeo in the mask scene. At this
stage we are led to watch a party of maskers at Capulet's house which Romeo attends. Capulet's speech of welcome is appropriate, and the atmosphere is congenial for the celebration of love. Capulet remembered:

I have seen the day.
That I have worn a visor, and could tell
A whispering tale in a fair lady's ear
Such as would please; 'tis gone, 'tis gone,
'tis gone.
(I. v, 24-27).

With the masked strangers the guests mingle, and the masked Romeo is quick to recognise "Beauty too rich for use, for earth too dear" (I. v, 50). The lover sights his love against the musical background. Romeo had come to the mask unasked, persuaded by Benvolio who had asked him to "Examine other beauties" (I. i, 230), and to compare his Rosaline "with all the admired beauties of Verona" (I. ii, 86) and he tells him to compare his lady-love against some other beauty:

That I will show you shining at this feast,
And she shall scant show well that now shows best.
(I. ii, 100-102).

The musical background at the mask scene and the presence of so many beauties result into the evocation of
'bhava' of Love in Romeo. The music enlivens the atmosphere with the erotic emotions, becoming an instrument to sharpen the sensibilities of young men and women of extraordinary charms and beauty. Romeo starts probing in himself: Did my heart love till now? (1, v, 56). It suggests the 'anubhavas' of deep fascination of Romeo for Juliet. He cannot stay away from her now, and hovers around her house, leaps across the wall at the back of her house and finds Juliet appear at a window, her beauty radiating in the light of moon. She is leaning her cheek upon her hand, and he desires himself to be a glove upon that hand (11, ii, 24) to feel her touch. She sighs and exclaims 'Ah, me', it entraptures him, who asks her 'O Speak again bright angel', (11, ii, 26) like a winged messengers from heaven whom' mortals fall back to gaze on him'. She cries for Romeo: 'Romeo, Romeo, wherefore art thou Romeo?' (Act II, ii, 33). It represents their 'anubhava' manifesting the intensity of their emotion, to the audience.

While the playwright takes great care to build up an atmosphere of love against the background of meaningless hate, the play is made more meaningful in fashioning a world in miniature. Montague, Capulet, Mercutio, Benvolio, Friar Lawrence, the Nurse, and the Apothecary have their roles to play. The course of true love and of true hate run simultaneously; and Romeo and Juliet are not destined to live as husband and wife. It is a suffocating atmosphere.
Tybalt challenges Romeo who is not in a mood to quarrel.
Romeo's words suggest the mood;

Thy beauty hath made me effeminate,
And in my temper soften'd valour's steal.

(Ill, i, 112-114).

Romeo is full of pure passion. He is upset, when brave Mercutio his friend, is killed, the lover in Romeo
gives place to the warrior and he kills Tybalt. Before
he leaves the stage, he prophetically declares which
show his 'anubhava' or feelings of regret: "O, I am
Fortune's fool", (Ill, i, 134). From now on, the play
moves quickly to a definite goal and feud and hatred
take the place of love. Romeo is banished and Juliet's
emotionally charged thoughts find expression through the words:

O! I have bought the mansion of love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd.

(Ill, ii, 24-28).

It suggests the pangs of separation of Juliet who
is emotionally charged but unable to find her union; a
'vyabhicari/sancaribhava' in terms of Natyasastra.

She compares herself to "an impatient child that hath
new robes and may not wear them" (Il, ii, 29-30). The
child image is significant as it shows us that both of them
once children are now adults, committed to get married. In a world ridden with feuds and hatred she knows that she is married only about three hours ago and wants to be happy only with her husband, "Ah: poor my Lord, what tongue shall smooth my name" (III, ii, 98), represent her 'anubhava' born of the separation. The banished Romeo, "wedded to calamity" finds comfort in Friar Lawrence's words and design:

Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her;
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua;
Where thou shalt live, till we can find a time
To blaze your marriage, reconcile your friends.

(III, iii, 145-58).

The Friar's good counsel is not fated to bring Romeo comfort but his hope is revived by Juliet's ring given to him by the Nurse. The lovers part at day break after the wedding night and the 'Lark passage' is ominous and suggests the looming destruction:

It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.

(III, v, 27-28)

Romeo also cries in pain,

More light and light - more dark and dark our woest

(III, v, 36)
These 'anubhavas' are born of separation. Day for them is a symbol of darkness as it causes separation among them.

The Friar's plan is fraught with danger. He advises Juliet to take the fatal portion, by which Juliet will appear dead and will later be rescued from the tomb, when Romeo is to wake her up after being informed by the Friar. The Friar's use of the portion to bring seeming "death" to Juliet enriches the tragedy. He is not aware of her thoughts, and her words before she takes the portion add a sort of foreboding to the tragic atmosphere. He plays his role effectively but he is not aware that things will go beyond his control. This makes his words addressed to Capulet meaningful:

Heaven and yourself
Had part in this fair maid; now heaven hath all,
And all the better is it for the maid.

(IV, v, 66-68)

The Friar is not aware of the consequences of his plan of imposing a fake death on Juliet and the unawareness of calamity makes the tragedy real. The Friar's use of Christian experience and metaphor seems to contribute significantly. But soon we learn that his plan has been miscarried, which renders the import of the situation more tragic. Friar Lawrence's letter to Romeo is delayed, but
he hears to Juliet's death. He buys poison from an
Apothecary and goes to Juliet's grave. Surprised in the
act of opening the grave of Juliet, Romeo fights and kills
Paris, opens the grave, and in a macabre style takes deadly
poison, which renders futile the efforts of Friar Lawrence
who tried to use love to kill hate. The Friar is surprised
to see the dead bodies and unable to answer Juliet's
question: "Where is my Romeo?" (V, ii, 141), he breaks
the sad news. He invites Juliet to join "a sisterhood of
of holy nuns", but Juliet follows her lover by drinking
the remaining poison and stabbing herself. This puts a
seal on the efforts of Friar Lawrence and ends the love
of Romeo and Juliet which could not flourish in an
atmosphere full of hate. Their deaths unite the families,
who realize, though belatedly that "heaven finds means to
cr kill your joys with love" (V, iii, 293).

The play is famous for its long arias of which there
are two kinds. The speeches of the lovers, are expressions
of their isolation and desire; separated from each other,
they speak at length. The Nurse, Mercutio, and Capulet,
however are given great bursts of speech in company; and
the reaction of those around them is important. The play
reaches its climax with the effects created by the
linguistic skill.

The play's everpresent thrust toward punning heightens
our sense of the accepted meaning of words and of the rampant psychic energy that rises to break the meanings down. The word play makes its contribution as much by its quantity and irrepressibility as by its content. The puns are rapid and raw, emphasizing the suddenness and violence that is part of all punning, while the very process of punning raises issues that are central to the play.

The poet uses imagery to convey meanings. In Romeo and Juliet the beauty and ardour of young love is seen by Shakespeare as the 'irradiating glory of sunlight and starlight in a dark world'. The dominating image is 'light', every form and manifestation of it; the sun, moon, stars, fire, lightening, the flash of gunpowder, and the reflected light of beauty and love; while by contrast, we have night, darkness, clouds, rain, mist, and smoke. Each of the lovers thinks of the other as light; Romeo's overpowering impression, when he first catches sight of Juliet, on the fateful evening at the Capulets' ball, is seen in his exclamation:

O, she doth teach the torches to burn bright!

To Juliet, Romeo, is "day in night" to Romeo, Juliet is the sun rising from the east, and when they

soar to love's ecstasy, each alike pictures the other as stars in heaven, shedding such brightness as puts to shame the heavenly bodies themselves.

What if her eyes were there, they in her head? If so, The brightness of her cheek would shame those stars, As day-light doth a lamp:

And Juliet, in her invocation to night transmutes it into the perfect and natural expression of a girl whose lover to her not only radiates light but is, indeed, very light itself:

Give me my Romeo; and, when he shall die, Take him and cut him out in little stars.

In a play the language has to be adjusted according to the character, situation and the sentiment. In Romeo and Juliet the problem is to adjust the words to the action, and yet retain a lyrical mood, with all the liveliness and beauty of a romantic tragedy and this Shakespeare achieves. Much of the work belongs to that of the Elizabethan Sonneteers and Shakespeare, as often, approaches this romantic sentiment simultaneously parodying it and presenting it with seriousness and genuine emotion. Imagery reveals the evolution of the mind of characters. Romeo drops the imagery of the
Rosaline period completely and abruptly, with the introduction of Juliet. On first meeting Juliet, the emotion finds flaming audacity in the line:

O, she doth-teach the torches to burn bright.

It seems she hangs upon the cheek of night like a rich jewel in an Ethiope's ear. 'Beauty too rich for use, for earth too dear'.

Here the aim of the image is to reveal dramatically the mind of the character. For a moment Romeo's romantic exaltation is allowed to flash out and that is combined with the violent contrast of light and darkness which is present so frequently in the play. 'The image has not only excess, but glamour, the mystery of the East and a dazzling splendour? Shakespeare can combine the practical necessities of theatre with the dramatic and poetic art. A poignant moment in action finds appropriate expression in words, so peculiar to Shakespeare. At Juliet's death, he makes Capulet the spokesman of all that the most sensitive participant in the scene could feel:

Death lies on her like an untimely frost.
Upon the sweetest flower of all the field.

(IV. v. 28)

Shakespeare's extraordinary susceptibility to suggestion is well exemplified in the running imagery, and at the last, Romeo's anguished reply to Juliet, pointing the contrast between the coming day and their own great sorrow:

More light and light: more dark and dark our woes.

And then at the end we see the darkness of the churchyard, lit by the glittering torch of Paris, quickly quenched; Romeo's arrival with his torch, the swift fight and death, the dark vault, which is not a grave but a lantern irradiated by Juliet's beauty, Romeo's grim jest on the "lightening before death", followed immediately by the self-slaughter of the "star-crossed" lovers, the gathering together of the stricken mourners as the day breaks, and the "glooming" peace of the overcast morning when the sun for sorrow will not show his head, manifest the sentiment.

The interaction between primary and supporting characters shape the situations and events, which ultimately, through the linguistic skill of the playwright evoke the deeply felt sentiment of unfulfilled 'Shringara rasa' in the audience. The spectators identify themselves with the characters in this play effecting 'rasanispatih' as postulated in the Natyasastra.
This play (Romeo and Juliet) is one of the most pleasing of our author's performance, the scenes are busy and various, the incidents numerous and important, the catastrophe irresistibly affecting, and the process of the action carried on with such probability, at least with such congruity to popular opinions, as tragedy requires.¹

A tragedy like Romeo and Juliet is closer to the Eastern stage. The ill-fated lovers die and the two houses of faction come together. Shakespeare exploits tension in love and hate and achieves spiritual relief at the end. It is not a tragedy of 'violent delights' leading to 'violent ends'. We are reminded of Shakuntala, the heroine of Kalidasa's play. In Shakuntala fate plays a prominent part. The newly married heroine, lost in the thought of her husband Dushyanta, fails in her duties as a hostess, and incurs the curse of Durvasa. In Shakespeare's play youthful passion, chaste but destructive, brings the feud ridden families together. The curse, which makes Dushyanta repudiate Shakuntala temporarily, serves to explain the King's temporary forgetfulness, and helps to ripen their immature love. Dushyanta's remorse deepens to despair after the recovery of the ring, when he realizes he has betrayed Shakuntala. Later Dushyanta and Shakuntala meet

under the auspices of the sage Kashyapa and tragedy is converted into comedy. The Eastern dramatist submerges himself in contemplation in allowing love born of passion to reach fruition in the triangular relation of wife, husband, and child. The Western dramatist, 'in deploying life's forces into battle, allows the young lives to be destroyed'.

This is the basic difference between the nature of Vipralambha Sringara rasa in the East and the West. Anyhow the lovers in both unite in life or in death and recipients achieve spiritual relief at the end, manifesting thus the 'Vipralambha sringara rasa.' The objective coorelatives of the play, the plot, theatre, music, sights, sounds, the verbal and visual imagery of day and night, situations, events, all coalesce in harmony to manifest the 'rasa'; thus effecting 'rasanispatih' working upon the sympathetic audience - the final goal of appeal and success of the play.

"Adbhuta rasa" is the master sentiment in the Tempest and it permeates the play supported by erotic sentiment. The 'sthayibhava' of 'adbhuta rasa' (Marvellous Sentiment) is 'Vismaya' (Astonishment).

It is created by determinants such as sight of heavenly beings or events, attainment of desired objects, entrance into a surprise mansion, and seeing illusory and magical acts. It is to be represented on the stage by consequents such as wide opening of eyes, looking with fixed gaze, tears of joy, perspiration, joy, uttering of words of approbation, making gifts, crying incessantly ha, ha, ha and the like voluntary and involuntary impulses which evoke and manifest Marvellous sentiment.¹

The play Tempest opens at the sight of a shipwreck caused by the supernatural power of Ariel under the command of Prospero. Prospero is seen telling his daughter Miranda about having caused a storm on the sea by magic which fills her with pity and mercy for the inmates of the ship and she requests Prospero to control his magic. He narrates to her the background in which they have been driven to that island: how he, the chief of Milan, busied himself in the pursuit of knowledge, and entrusted the state duties to his younger brother Antonio. Antonio exploited this situation and in connivance with Alonso, the king of Naples, drove Prospero out of the

¹. Natyasastra, Ch. VI, 75-76.
country and became the Duke himself. How Prospero and
his infant daughter Miranda put in a boat were left to
the mercy of winds and waves; how Gonzalo, a kind lord,
put his books in the boat and since then they have been
living there, and by his constant study he acquired
supernatural powers. He informs her that by his
supernatural powers he commands the obedience of many
spirits of air, earth, water and fire, many fairies,
goblins and elves. Ariel is the principal spirit at
the beck and call of Prospero and through him, he
commands other spirits. Through Ariel, he has brought all
the passengers to the shore, and has scattered them
in groups on the island, while the sailors have been
sent into a charmed sleep in the hold of the ship which
is quite safe. It sets Miranda's 'piteous heart' at
rest. But Miranda is still lost,

Still 'tis beating in my mind, your reason
For raising this sea storm?

(Act I, Sc. II, 176-77)

Here Prospero describes the original treachery of
his brother. This tempest is, in part a means of
redressing an old wrong, and also to inform the audience
dramatically the background to this action. In this
backdrop, the plot begins the onward march to Fruition in the last Act. This atmosphere lands the audience in some wonderous island similar to that of Alice in Wonderland, the sea storm let loose and controlled by magic amazes the audience.

Prospero is the 'alsambana Vibhave', the determinant who with the help of his art plays and makes others to play. The spirit of vendetta acts as the 'Uddipana', or Excitant stimuli. He is a religious recluse on the brink of magical power. He is a man of spiritual rather than practical efficiency but controls the atmosphere of the play, by means of his art. Aerial is shown as the agent of Prospero's purpose. He is Prospero's instrument in controlling and developing the action. Through him Prospero raises the tempest, Ariel being part of it, and acting it. He reports the shipwreck:

'Then all afire with me, the king's son, Ferdinand, was the first man that leapt.

(I, ii, 214-15).

Aerial further reports that Fernand is 'Cooling of the air with sighs' leaving the ship safely.

(I, ii, 222)

In the deep nook, where once
Thou call'dst me up at midnight to fetch dew
From the still vex'd Bermoothes'

(I, ii, 227-29)
These actions of Ariel ingrafted into the plot and character simply astonish the audience, especially the reference to Bermudas which is always agitated by storms, Ariel's bringing dew from there springs surprise. Prospero bids Ariel to go and change into a sea nymph, but be visible to his eyes only and none else — similar to the Ghost in Hamlet, who is visible to Hamlet, but not to Gertrude, or that of Banquo who is visible to Macbeth, but none of the Lords or Lady Macbeth in Macbeth, forms a basis of astonishment to the spectator.

There is another wonder to cause surprise to the audience. Ferdinand is following the invisible, dancing and singing Ariel. In the song it invites Ferdinand to a feast of music and dance and the refrain of the song, 'bow-wow' is heard coming from different directions, that surprises Ferdinand as he is unable to make out the source from where it is springing.

Whose should this music be? I'th' air or th' earth? 
It sounds no more; and sure it waits upon Some god o' the island. 'Sitting on a bank, Weeping again the king my father's wreck This music crept by me upon the waters, Allaying both their fury and my passion With its sweet air: thence I have follow'd it, Or it had drawn me rather. But 'tis gone, No, it begins again.

(Act I, ii, 297-305)
The lines intensify the emotion suggested, in the 'Vyebhicari bhava', a dramatic technique to evoke the emotions of wonder, instill them in the audience as if by magic, and true, magic it is. The song making reference to his father is another statement making suggestion of wonder not only to Ferdinand, but it is resonant in the atmosphere all around. The music sharpens his sensibilities about the latest mishaps. These represent the 'anubhavaas' of Ferdinand, about the music flowing there, echoing all around which sets the emotion stimulating it further from strength to strength. Prospero makes Miranda look in the distance, making her conscious, of the lost Prince Ferdinand, one of the victims of the ship-wreck. Miranda is attracted towards him, as if in a fairy land a prince having lost his way, reaches the fairy's place and the fairy getting infatuated by the Prince. The incident is fascinating, magical as it is. In the very first meeting, they become soul-mates and Ferdinand asks Miranda:

O' if a virgin
And your affection not gone forth, I'll make you
The Queen of Naples'.

(Act, I, ii, 447-49).

These amorous feelings in Ferdinand and Miranda are evoked by Ariel's music only, working upon the 'sthayibhava,'
or dominant state of love. Another surprise appears in Act II when Alonso, Sebastian, Antonio, Gonzalo and others find themselves saved from the shipwreck miraculously, their clothes as bright and fresh as before:

So have we all, of joy; for our escape is much beyond our loss, but for the miracle, I mean our preservation, few in millions.

(Act II, Sc. 1, Lines 2-3; 6-7).

These are the 'anubhavas' of the inmates of the wrecked ship. They, too feel, that only some miracle has rescued them. They are talking lightly and wittily about the island, about its strange features which manifest wonder through the suggestion. When they are busy in their witticism, Ariel comes to make another wonder by making Alonso and Gonzalo sleep by his magic. Sebastian and Antonio are surprised to find them suddenly falling asleep, because it does not make the same effect on them: 'Why doth it not then our eyelids sink?

I find not myself disposed to sleep

(Act II, Sc. 1, 192-93)

It is another astonishment felt by Sebastian his 'anubhava' that the audience marvels at. Antonio under the spell of Ariel, finds a strong image that he expressed: 'My strong imagination sees a crown dropping upon thy head' (Act II, Sc. I, 199-200). Subsequently,
Sebastian and Antonio hatch a conspiracy to kill Alonso and Gonzalo, as suggested to them by an image of crown created by magic displayed through Ariel; and are ready to strike them to death, when Ariel hums in the ears of Gonzalo, and wakes him up by magic, to find Antonio and Sebastian with their swords raised, ready to swing into action - astonishes and relieves the audience.

Alonso, Gonzalo, Antonio and Sebastian, being tired of the weary journey, sit to relax at a place when Ariel by Prospero's magic hums a musical note to their surprise. Prospero, too, is there but invisible, while several strange shapes, carrying trays for a feast, appear before them; they dance about the trays with gestures of greeting and inviting the king and others to start eating. The sight and sound of music, dance and their gestures fused together evoke the feelings of wonder. The presence of dishes whets their appetite and Alonso unable to resist, tries to go near food, but Ariel thunderously, interrupts the feast, in the manner of harpy and, with a quaint device, the banquet vanishes. The fascinating sounds produced by fairies, and the disappearance of the feast, evoke wonder in the audience. Shakespeare has raised the wonder fabric of the enchanted island not in vacuum but on the rock basis of facts, as retakes of Ariel suggest:
You are three men of sin
I have made you mad;
And even with such-like valour, men hang and drown
Their proper selves.

(Act III, Sc. iii, 53, 58-60)

The king and his companions draw their swords to attack
the invisible Ariel who mocks at their ineffective weapons
against its powers. Acting as Prospero's stage-manager,
and enactor of Prospero's conception, he pronounces
judgement on their sins and reminds them of their
misdemeanor in ousting Prospero and his infant on the sea
which fate has now avenged by wrecking their ship, which
has destroyed their peace. Alonso has lost his son.
Ariel warns him that he would suffer a slow torture
till he lives. Redemption lies only in expressing
heart-felt repentance - 'is nothing but heart's sorrow,
and a clear life ensuing' (Act III, Sc. iii, Lines 80-81).
These words coming from the void vibrate the mood of
'adbhutas' around, lifting the audience into another world
of make-believe. Ariel vanishes in thunder. The shapes
enter again to the notes of soft music, and dance with
mops and mows, and carry out the table. The sight is
more wondrous than the previous one, akin to the Pandora's
box where every ensuing event is more miraculous than
the earlier one and astounds the mind.
Prospero arranges to show a fairy dance to Ferdinand and Miranda, an illusion created by his craft, and instructs Ariel to arrange it in the twinkling of an eye. Ariel is faster - his fastness surprises the audience when he exclaims:

Before you can say 'come' and 'go'
And breathe twice, and cry 'so, so'
Each one, tripping on his toe,
Will be here with mop and mow

(Act IV, Sc. i, Lines 44-47)

It constitutes a verbal icon manifesting an emotion of 'adhbhuta', in the audience about the dance, along the rhythm created in the lines. The nymphs and goddesses appear to please the lovers - Miranda and Ferdinand and shower blessings on them.

Ferdinand and Miranda are the 'alambana vibhava' of 'Sringara rasa', as representatives of beautiful and virtuous youth. The pair illustrate humility (as Ferdinand's log piling shows innocence, love, faith and purity; their words being characterised by utter simplicity and sincerity. Except for Prospero, Ariel and Caliban, the people scarcely exist in their own right. The real drama consists of the actions and interplay of three major persons, with the natural human and spiritual powers, in which their destiny is intertwined.

The Tempest has a word for this type of response—"wonder". To Ferdinand, Miranda is 'adbhuta' or wonder, and she applies the same term to all mankind. Prospero presents the two lovers as a "wonder" which he brings forth to delight his guests at the end of the play. Ferdinand calls Prospero "wond'red Father"; reinforcing the general impression of the emotion of wonder, variants of wonder like "amazement", and "admiration" are frequently invoked. Music of Ariel infused in the air, sharpens the perception of 'Adbhuta'. The audience, therefore, must be soaked in the sentiment while watching the characters responding to strangeness with wonder.

The plot itself is revealed at a place not known to humans. The characters are supernatural beings and their actions, fused together with the sounds of music and dance correspond to the emotion, the magic of the same 'Adbhuta'.

Its originating action is constructed with the shipwreck in tempest that leads to separation of certain persons and their reunion on a strange shore; the plot being entwined with magic and amazement, showing fairy texture with Ariel and its music not only in imagery but in plot too it reaches the consummation. G.W. Knight analyses Prospero, the protagonist in the words:

1. M. Goldman, P. 137.
Prospero is a composite of many Shakespearian heroes, not in 'character' but rather in his fortunes and the part he plays. As a sovereign wrongfully dethroned he carries the overtones of tragic royalty being ejected from his dukedom by a wicked brother - 'That a brother should be so perfidious.' (1, ii, 67). In King Lear and often elsewhere, the result is a general nausea at human falsity. This disgust tends to project the action into wild nature, conceived, as in As you like it, and King Lear as an improvement on the falsities of civilization. Prospero uses his tempest magic to draw his enemies to the island, and there renders them harmless. He wrecks and saves, teaches through disaster, entices and leads by music, getting them utterly under his power, redeeming and finally forgiving.1

The Tempest gives the completest expression to the mood of wonder. Prospero occupies the central position in it, and although he employs his magic spell chiefly in the interest of his daughter Miranda, it is his doings and not their distant effects on others, that are the theme of the drama of his and he is the protagonist. Indeed, Prospero occupies a more important place in The Tempest than does the Prince of Denmark in Hamlet. Prospero has achieved complete mastery over the forces

governing life. At the opening of the play he is a man who is as omniscient and almighty as Destiny. Man is no longer a pitifully weak little vermin, groping in darkness and buffeted by forces he can neither understand nor control. Even if the accident of the tempest with which the play opens had not taken place and his enemies had not been involved in it, he would probably have been able to bring them within his sway at any time with the help of Ariel to whose capacities, there seems, to be no limit. He controls both natural and supernatural forces, the savage as well as the civilized man, external conduct no less than the working of emotions. Even the mighty goddesses, who come to bless Miranda's marriage, are, easily incorporated into the scheme of Prospero because they are only actors in his art.

Ariel is a holder of attempt at the symbolist portrayal of character. He is not a human being at all, but a spirit of the air, invisible to all except Prospero. He does what Prospero bids him, but makes it clear that he has no personal interest in his contrivances. Ariel is really a symbol of freedom, undefined and indefinable, and is justly made a delicate spirit of air. Being, as his name implies, an airy spirit that moves with the swiftness of thought, he is always reaching out to unimaginable shores lying beyond the earth and is thus
an opposite symbol of that instinct in man which always motivates him to realise the visions.

The Tempest is very distinct in its language. After the boisterous prose of the storm scene - 'What cares these roares for the name of king?' (I, i, 18) - the action moves to the deliberately quiet, and brilliantly concentrated retrospective speech by Prospero. Shakespeare in one of the longest speeches in the play using an unemphatic style, creates the mood of the island and at the same time, in a most concentrated manner, reveals Prospero's previous history (I, ii, 121).

In studied contrast is the language of Caliban, the expression is always in the most simple statements, and all depends not on the imagination but on statements of fact, and on sensory impressions. This is brilliantly achieved in Caliban's famous speech to Stephano:

- the isle is full of noises,
- Sounds and sweet airs, that give delight and hurt not

(Act III, ii, 144)

It is through Caliban that we come to know the scenery and life of the island, in the vivid, simple statements that he makes of what has come within his sphere of knowledge. He tells Stephano:

I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee and get thee wood enough.

(II, ii, 104)
The language of Ferdinand is in direct contrast to Caliban's: its movement is graciously elaborate and syntax involved though never obscure. It is the language of one who can play with the pattern of his sentences, yet any strong sensory and factual background is missing in this young prince puzzled by a strange and fantastic experience.

Where should this music be? i' the air or the earth?

(Il, ii, 387)

In _Tempest_, the human imagination finds expression not only through accepted thought-forms of legend and history, but also through a hierarchy of semi-esoteric symbols, drawn mainly from natural phenomena, with strangely consistent meanings.

In the plot the implied system is monistic: both tempests and music are included in Prospero's art; as, too, 'in Shakespeare's where tempests themselves are major elements in a cathartic whole'.

The overall effect of the play on the stage is two-fold: the dream-like atmosphere is preserved and heightened, while at the same time makes the audience aware of unpleasant possibilities as of something that at intervals keep pulsing in the mind. The notion of the charm and power of dreams is very important in the play. Ferdinand compares the wonder

that he feels, the power that subdues his sorrows, to a dream, Prospero interprets it in the words: "What you have seen is mere illusion", but real life -- is an illusion too, a dream. Here is the crux, the climax of all the strangeness Prospero has provided for the audience; an illusion which is like life because it reminds us that life is an illusion. It brings the reader close to the meaning of the play's carefully established atmosphere, a dream-like reality which readies us not only for the proposition that life is a dream, but that dream, like art, has a vital place in the visionary fabrication we call real life! And when the play is over; it has passed like a dream, and when, Prospero leaves his mask of a magician, it appears that life like play is an illusion, a dream, it has been product of art. The end of illusion heightens our sense of illusion and its interpretation with "reality". Indeed, all effort to grasp reality is a kind of dream. Drama, in the theatre is like a dream, a place of illusion, also a place where illusions are stripped away. Like Prospero's island, the play is, at once an escape from the real self and a confrontation of it in a drama, for audience and actor, by their mutual presence in the theatre have each been responsible, for a wonderous temporary transformation of each other.

1. K. Goldman, P. 144.
It would be right, nevertheless, to agree with G.W. Knight that Shakespeare's drama is aspiring towards the eternal harmony and the eternal pattern in life and society, in the midst of illusory nature of the world and things.\(^1\) Prospero's epilogue has something of the accent of Government (Act V, ii) and Shakespeare's divine beings regularly speak a semi-formal but clearly authentic verse carrying home to the audience the message of the playwright.

Shakespeare spins his plot from his own poetic world, entirely simplifying the main issues of his total work - plot, poetry, person; whittling off the non-essential and leaving the naked truth exposed. The Tempest patterned on storm and music is thus an interpretation of Shakespeare's world. As the atmosphere of wonder and dream is important to The Tempest, so is its solemn protracted emphasis on Prospero's abandonment of his powers of enchantment. The gesture with which he concludes the play reminds the reader of the power and limits of art, and of its relation to the audience. The illusion is over and he sheds off the wonderous self he has assumed for the duration of the performance. He returns to his normal ordinary role, bidding farewell to

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1. G.W. Knight Crown of Life. P.204.
enchant the audience in the theatre:

Now my charms are all o'erthrown,
Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

(Epilogue 1-20)

There is a peculiar sense of life in the moments after a play has ended. The spectator is still subject to the illusion he has witnessed, it persists in the world around him, in the shape of dialogues he overhears, in sound and body image. The transition from play to Epilogue in the Tempest makes the spectator strongly conscious of Prospero's powers, his abandonment of them, and their relation and symbolic undercurrent with the playwright and the audience. It has a special power to open the spectator to become alive to 'realities and superhuman illuminating energies which cannot be permanent!' The satisfying clear vision is designed to fade because theatre is also a dream-like place which ultimately provides the relish of the art to its spectator.

Prospero's art lifts the spectators into a wonderland of make-belief, where Ariel is producing miracles in quick

succession, which sharpens the sensibilities of the audience and sustains their mood of wonder. The atmosphere of enchantment is heightened by the everflowing music, inextricably welded in the texture of the play, with the movement and actions of Ariel and fairies. Music is made as essential to the play as colour is to a painting, a ploy of the playwright in intensifying the sensory delight. The shipwreck caused by magically created seastorm, Ferdinand following blindly the humming tune, wondering about its source, making Alonso and Gonzalo fall into sudden sleep, and waking them up the very instant swords are drawn for their murder, chastising words from the void, fairies carrying dishes for a feast before hungry people, tempting them and removing the banquet, fairies dancing to celebrate the marriage of Ferdinand and Miranda, Alonso afflicted due to the loss of his son Ferdinand, who is shown playing chess with Miranda, Prospero speaking about his art etc. etc. are some of the sights which constitute images suggesting the emotion to the mind of the spectators, so much so that they become a part of acting, becoming an integral part of the actor himself in the theatrical experiment manifesting 'rasanispattih'—the aesthetic delight of the emotion.
HENRY V: A STUDY IN VIRA RASA

The play *Henry V* is structured around the theme of war, and the king and his nobles show high spirits in accord with the heroic sentiment as postulated by the dramaturgist. The milieu of the play show the feudatory position of France, in relation to Britain, and as a token of this subordinate position, France used to pay to Britain annual tributes, which have been kept in abeyance for the last few years. The plot begins with a provocation, from the prince of France, who has sent tennis balls as a token of tribute money. This incident sets the whole situation afire, the king and the nobility alike seethe with revenge against France. The situation pushes the plot onwards to war in the successive acts. The characters, their high strung expression, and plot together determine the nature of the theme. The elements of the drama orchestrate to distil the heroic sentiment in all its ramifications.

The Heroic Sentiment (Vira Rasa) originates out of the 'sthayibhava' of courage or 'utsaha'. It relates to the superior type of persons and has energy as its basis, this is created by determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be presented on the stage by consequents such as firmness, patience, heroism, charity, diplomacy and the like. The sentiment arises from energy, perseverance, optimism, absence of surprise and presence of mind.¹

¹ Natyasastra, Ch. VI, §66-67.
The best manifestation of the 'Vira rasa' (Heroic Sentiment) is found in Shakespeare's play King Henry V. Henry V, the king is the 'alambana vibhava' of 'vira-rasa' and the incident of 'tennis balls' acting as the Excitant stimuli, evoke the sentiment in all its ramifications. It is a play devoted to heroic sentiment and action. Shakespeare idealises a king in Henry V, a pure man who knows how to govern and rule, the main character who is cast in a mould of fearlessness embodying the playwright's ideal of a king. In terms of the Natyasastra, Henry V symbolises a 'Dhirodatta/character'. The opening lines of the Chorus set the tone of heroism:

O for a muse of fire, that would ascend
the brightest heaven of invention.
A kingdom for a stage, princes to out
And monarchs to behold the swelling scene.

(Chorus 1-4)

The dramatist is observed toying with the 'bhava' of heroism in the play to rouse the imagination of the audience to respond to a king who is determined to rule as well as earn honour through courage. The opening lines of the Chorus, indicate the theatrical presentation of the play, 'a kingdom for the stage', wherein the 'muse of fire' (i.e. war, effecting heroism or vira rasa on the ascendent is suggested.

1. Natyasastra, Ch. XXVI, P. 84.
In the very beginning of his rule, King Henry V is called upon to resolve, a serious state matter, concerning the feudatory position of France, in view of its failure to pay up the annual tributes to England, according to her subordinate status. King of France sends his ambassador to England, to buy back the sovereignty of France, apparently in lieu of the 'tuns of treasure'. The Archbishop has already ascertained the legality of England to this claim in the words:

There is no bar,
To make against your highness's claim to France

(Act I, Sc. ii, L. 35-36)

The tuns of treasure, come out to be 'tennis balls', that Dauphin, the crown Prince of France has sent, making a mockery of King Henry V, known for his nonseriousness in his father's time, King Henry IV. It infuriates the King, who determines to avenge the insult. Prince Hal of Henry IV is no where visible in King Henry V, who resolutely tells the French Ambassador:

When we have match'd our rackets to these balls, We will in France by God's grace, play a set, Shall strike his father's crown into the hazard

(Act I, Sc. ii, Lines 260-62)
His brilliant heroic quality finds expression in his 'vyabhicari bhava' or voluntary emotion, which sharpens the perception of the emotion in the audience:

I will rise there with so full a glory
that I will dazzle all the eyes of France
Yea, strike the Dauphin blind to look on us

(Act I, Sc. ii, Lines 278-80)

He continues in the same strain warning the Prince of the consequences of his mock:

And tell the pleasant Prince this mock of his
Hath turn'd his balls to gunstones and his soul,
shall stand sore charged for the wasteful vengeance
that shall fly with them; for many a thousand widows
shall this his mock, mock out of their dear husbands.


The words used by the King display his 'anubhava, vyabhicari/Sancari' bhava of bravery as desired by Bharata from his 'Dhirodatta' hero. The words here match our rackets to these balls 'play a set', 'strike the crown', 'wrangler', strike blind', 'gunstone' suggest the emotion of heroism, by way of 'vacikabhinia'.

He inspires all his courtiers, to make war preparation, in the true spirit of a warrior. Chorus before Act II

1. Natyasastra, Ch. XXX-IV, PP. 18-19.
describe the war preparation being made briskly, by the young men of England, who are buying arms on motivation from the king, suggesting and nourishing the emotion along:

Now all the youth of England are on fire
And silken dalliances in the wardrobe lies
Now thrive the armours, and honour's thought
Reigns solely in the breast of everyman;
They sell the pasture now to buy the horse.

(Prologue Act II, Lines 1-5)

The reference to words 'armour'; honour', 'horse' 'reigns' solely, suggest the emotion.

The Prologue to Act III describes the war fever and anxiety, on the eve of war, that raises the pitch and intensity of the emotion of heroism:

Work, work your thoughts, and therein see a siege;
Behold the ordinance on their carriages,
With fatal mouths gaping on girded Harfleur.

(Act III, Sc. i, Lines 25-27)

The words 'work your thoughts', suggest the emotion through poetic imagery, 'or 'vacikabhinaya'. The king motivates his army and fires the zeal of his soldiers thus:
Now set the teeth and stretch the nostril wide'
Hold hard the breath, and bend up every spirit
To his full height. Oh, on, you noblest English,
Whose blood is f'd from fathers of warproof—
Fathers the like so many Alexanders
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.

(Act III, Sc. i, Lines 15-23)

The lines 'set the teeth', 'stretch the nostril wide'
'dishonour not your mothers' suggest the emotion being
infused by the King instilling heroism into his men before
charging the enemy, in the manner of Lord Krishna in
Mahabharata, who fired and motivated Arjuna, to fight
the battle for the cause of righteousness and duty, in
the name of God, and come up to the task winning glory
and fame in this world and the other. The similarity of
the situation, presents the universal nature of the emotion.
These words spoken by the king presents his firm mind and
clear ideology of war preparedness of a peace loving nation.
Disraeli, the Prime Minister of England, during the later
half of the nineteenth century, too, echoed somewhat
similar attitude, towards war represented in the song:

We do not want to fight,
But by Jingo, if we do,
We've got the ships, we've got the men
We've got the money too.'

The British army advances successfully, and the merit of their success is given to a French Lord of Rambures by a French soldier who cannot resist praising the courage of the British:

That is land of England breeds very valient creatures
Their mastiffs are of unmatchable courage.

(Act III, Sc. vii, Lines 137-38)

The use of the word 'mastiff' suggests the ferocity of the British army, through an image of a blood hound. Similarly in the French Camp Duke of Orleans' enthusiasm is whetted, by the news, and he shows his determination, to fight the British out, by the following morning:

It is now two O'Clock, but let me see - by ten
We shall have each a hundred English.

(Act III, Sc. ii, Lines 152-53)

It represents his determination through these 'vyabhicari/sancari bhava', in the manner of Guru Gobind Singh who swore to match each Sikh to a lakh and a quarter of the Mughal army, ('Sawa Lakh Se Aek Larraoon'). It shows that the emotions over the universe are identical and unite the humanity by manifesting in people, irrespective of the obstacles of race, culture, time, place and language.

The English have encamped at Agincourt, the king
speaks of the great danger around them. But Gloucester
dispels his fears through his words infusing courage and
boosting his morale:

The greater therefore should our courage be

(Act IV, Line 1)

The French camp too betrays feverish activity,
because the war is being fought on their land. King Henry
leaves to inspect the battle himself in the battlefield.
He inspires his soldiers with enthusiasm and a spirit of
chivalry. He removes the fear of death from their minds
by his radiating remarks:

If we are mark'd to die we are enow
To do our country loss; and if to live
The fewer men, the greater share of honour

(Act IV, Sc. iii, Lines 20-22)

Echoes the immortality of soul, the words 'share of honour'
suggest their determination.

The French army stands arrayed in the field, and
King Henry too is ready mentally and materially. The
French emissary again comes to appeal for surrender,
but Henry is stung to sharp and he retorts:

Bid them achieve me, and then sell my bones

(Act IV, Sc. iii, Line 91)
This fury forms his 'anubhava' of heroic emotion. The words 'Bid them achieve me' suggest a challenge, a feature of heroism which forms his 'vyābicāri bhava' evoking unprecedented feelings of valour in Henry V and his followers who in the ensuing battle break the ranks of French army. Dauphin is crestfallen with shame, as is obvious:

O perdurable shame lets stab ourselves.

(Act IV, Sc. V, Line 7)

The British Peers and Lords ridicule the French King's message of 'ransom' and condemn him 'Shame and eternal shame, nothing but shame' (Act IV, Sc. vi, Line 10). The battle is won by the British, and the enemy lies humbled due to the heroism, marvellously evoked by the King Henry V in himself and his people. The play is a brilliant specimen of 'vīra-rasa' (Heroic Sentiment) and of chivalrous mood. The king and his Lords, though optimistic about their victory, are at the same time, prepared to die fighting in the field, than to show their backs to the enemy. It shows their courage, spirit of perseverance, heroism, firmness, aggressive thinking, reputation and military strength that ultimately won them victory. The music played upon 'trumpets' suggests martial spirit. The music is ingrained in the dialogues and words chosen by the playwright to give an integrated impression of the
'vira rasa' to the recipient, for whom the play, deploying all the energies of drama, is produced and presented.

Henry V is a play devoted to action. The central character is like a popular hero of myth with all the charisms, singing a 'song with trumpets', 'a valid celebration of national courage, unironic and unambiguous though not simple minded.¹' Indeed, it has been noticed that:

In the imagination of Shakespeare and his contemporaries! Richard III and Henry V have much the same pre-eminence as have Stalin, Hitler, and Churchill in our imagination today'.²

Some criticise him for being an ideal monarch. It is important to remember that Shakespeare, who takes characters from history, makes an endeavour to interpret them dramatically using the political philosophy of his own day, i.e., of Tudor England. A.R. Humphreys pointing out the nature of the play quotes John Arden replying to a New Statesman review (12 June, 1964).

The surface meaning of Henry V is certainly that 'Agincourt was a lovely war'—but there are so many corrections of this view in the structure of the play that one is forced to wonder if the author had not written—a secret play within the official one. There are contradictions in tone between the ironic realism and the heroic. Henry V as narrative is a traditional heroic story about men away from home at war. Its characteristic comedy is a form of the practical joke as the 'tun of treasure' is discovered to be a barrel of 'tennis balls', and Henry counters this practical joke with some tough references to cannon balls.³

¹ A.R. Humphreys, "The English History Plays, "In Stanley Wells (ed), Select Bibliographical Guides, 1973, p. 270
³ Critical Quarterly Vol. 17, 3 Autumn 1975 P. 24
Few plays in the canon, if any, have turned around so markedly and abruptly as *Henry V*. It used to be a straightforward nationalist statement, the military epic of the English-speaking people. One could dislike the central figure, certainly. 'A very amiable monster',¹ thought Hazlitt. Shaw was harsher:

One can hardly forgive Shakespeare quite for the worldly phase in which he tried to thrust such a Jingo hero as his *Henry V* down our throats. The combination of conventional propriety and brute masterfulness in his public capacity with a low-lived blackguardism in his private tastes is not a pleasant one.²

Green Gould comments:

But no one seriously questioned the play's import. Only in comparatively modern times have doubts about the play itself surfaced. Gerald Gould was, I believe, the first to challenge the traditional understanding of the play: 'None of Shakespeare's plays is so persistently and thoroughly misunderstood as *Henry V*... The play is ironic written in 1919, Gould's reaction was obviously that of a generation whose values were transformed by the First World War. It pointed the way for the later critics who have elaborated the ironies and reservations latent in *Henry V*, and who have accordingly speculated that Shakespeare's views on war correspond rather closely to their own.³

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Gareth Lloyd Evans' estimation about the play is:

*Henry V is workmanlike. It appears in his garb, he is, like those retired military men, turned politician, given to wearing the beret of action and the battledress of combat, attired in the rough-hewn and serviceable. It appears, too, in his manner, which is businesslike, particularly in the first scene, in the French capitulation scene, and (with more than a slight suggestion of Olivier) in the wooing scene. These manifestations of honest, down-to-earth purpose have their source, it would seem, in a conception of the play which underemphasizes the ceremonial aura and its position as an English 'epic'. The martial events leading up to and including the battle of Agincourt are presented as bloody, clobbering and unpleasant. There are no traditional heroics in the speeches of the king to his troops. This is a ragged army led by a leader at times almost desperate with fatigue. The heroism, where it exists, is found almost entirely in sheer dogged pugnacousness. It is the heroism of the First World War trenches, of attrition, of unsung deeds done as a matter of course, and of men following a leader not because he is a king, but because he is as tired and as stubbornly determined as they are. It is, in short, democratic twentieth-century heroism.*

The achievement of the play - 'the fact that with all its ironies it remains great patriotic drama' - lies with its ability to project the glory of the ruler in a way that is true to - indeed depends upon - the price of role. In the St. Crispin's Day address, for example,

2. Michael Goldman, p. 70
we are stirred, certainly, by the way Henry meets the challenge of the moment and rallies his men, but our sessions with the Chorus and the army have made us sensitive to the fact that his speech, like the rejection of Falstaff in 2 Henry IV, is a performance and not a revelation of some previously unsound self. It is in part an attempt to deal with the cynicism he has met in the night. When the King steps forward with, "What's he that wishes so?" and claims that every man who fights that day will be his brother, we are thrilled. But we are thrilled because he is brilliantly meeting a political challenge that has been spelled out for us—the same challenge that he met earlier in the tennis balls. It is a moment when he must respond to the unspoken needs of his men, and we respond to his success as we do when a political leader we admire makes a great campaign speech; we love him for his effectiveness.

The considered opinion of H.H. Anniah Gowda about the play suggests that Henry V is a play of action depicting the fearlessness of an ideal ruler as:

It is difficult to agree with Gerald Gould and Goddard who judge Henry V as hypocrite and chauvinist, but one tends to agree with the sound judgement of Palmer who sees Shakespeare sincere in his attempt to portray a complete political situation in which appearance and reality are different. This criticism suggests that Henry V is only a play of action and the main character is cast in a mould of fearlessness embodying the playwright's ideal of an individual
ruler. The attitude is complex and critical: the world of Henry V is free from the fog and filthy air of guilt and remorse; and in his dealing with the Dauphin he is dignified when, on receiving tennis-balls sent by him, he says:

*When we have match's our rackets to these balls, We will, in France, by God's grace, play a set Shall strike his father's crown into the hazard.*

(Act I, Sc. ii, L. 263-6)

The world of Henry V is a mature world of calm and serenity with the new King reconciled to order and justice. Henry V an ideal hero king, having rejected Falstaff, the antithesis of Lord Chief Justice emerges ideal, practical and appealing to all sections of society. He is not 'crooked like Richard III, Wayward like Richard II, or guilty like Henry IV'. Shakespeare makes him brilliant, high spirited and even a demagogue; he dispatches his enemies quickly and says:

*And Crispin Crispian shall ne'er go by, From this day to the ending of the world, But we in it shall be remember'd; We few, we happy few, we band of brothers.*

(Act IV, Sc. iii, Lines 57-60)

These represent the 'anubhava' of the king who treats his subjects as equal - 'we band of brothers' suggest the

brotherhood of mankind as against the divine rights of the kings, demolishing the age old ancient theory adhered by the monarchs. This idealism sounded in these words tends to create a new world order. As an ideal King, Henry is firm in dealing with Bardolph for robbing a church during the French campaign; he lays down a "policy" necessary for an ideal king; that:

In our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language.

(Act III, vi, 111-113).

Another quality that makes him appeal to us is his humanity; he is a human being with a remarkable degree of sensitivity. He moves in disguise among his subjects, casually announced to the audience; unlike in Measure for Measure where the device is advertised, flaunted almost, as a trick of the theatre. He shows a genuine fellow-feeling for the humblest of his subjects at the battle of Agincourt. The images of the play suggest King Henry's Political behaviour as different from the promptings of the family. Henry moves from the position of a king to the level of humanity, feels the weight of remorse of the common soldier and sympathises with him. He is the main spokesman of the attitudes and feelings embodied in the play.
Historical material is found shaping the imagination of the audience to effect the bhava on the stage. Henry V, like the chorus before him, exhorts his hearers to make a strenuous imaginative effort; he asks them to transform themselves, to change their size, shape, and strength, to eke out the performance with their minds:

Stiffen the sinews, summon up the blood, Disguise fair nature with hard-favour'd rage; Then lend the eye a terrible aspect; Let it pry through the portage of the head Like the brass cannon; let the brow o'erwhelm it As fearfully as doth a galled rock O'erhang and jutty his confounded base, Swell'd with the wild and wasteful ocean. Now set the teeth and stretch the nostril wide, Hold hard the breath, and bend up every spirit To his full height.

(i, 7-17)

The soldier's task of preparation is described as violent muscular contortion. He must strain his muscles so that his eye pries through his face till it sticks out like a cannon - and of course it is a brass cannon, with all the sense of metallic echoing sound this brings in "On, on" he crier to the troops, as the Chorus has cried "Follow, follow" and "Work work" to us. Physical limitation overcome by supreme effort is Henry's theme here, and it is also the method of his speech, which requires a great physical effort from the speaker. It makes a splendid noise; it is full of demanding emphases: syntactical elaborations, 'From a vocal stand-point, the speech is a remarkable
athletic exercise, and a directly gratifying one for the actor who can manage it.¹

The stage presentation has its difficulties and to meet them 'chorus' is applied by the playwright. Introducing the third act, the Chorus returns to the charge. The effort of the enterprise described is caught in the contrast between the delicacy of the sails and the huge vessels they move through the water, and the effort is echoed in the sound and movement of the verse:

Pehold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms through the furrowed sea,
Breasting the lofty surge.

(Lines 10-13)

The audience is enjoined to strain its minds, to apply the same effort to imagining the war. Also chorus continues to remind that this is not a battlefield, not an ocean but merely a theatre. Echoes, loud sounds, and hollow chambers are regularly referred to. In the fourth chorus, the universe is a 'vide vessel' filled first by night and low sounds, then by the clang of armorers, cock crow, and the approaching clamor of battle, our ears are assaulted and roused to gratify awareness by the repeated suggestion of vast spaces to be filled by energetic outbursts, by the strain of producing the energy. 'Energy or 'utsaha' is the 'sthayibhava' of 'vira rasa' permeating in the play

around the central character. It appears that Shakespeare accepted Henry as a national hero, and presented him as such to the public of his day. Henry's character has solid qualities which Shakespeare must have admired, and he has made him the instrument of a ringing rhetoric which resounds through the long avenues of time. This amazing vitality of this work full of courage and energy, a fundamental human emotion secures for it the universality of appeal even in the changed social manners and tastes.

In the plain, manly and heroic Henry V see all at once a single figure of Shakespeare's ideal of manhood as well as of royalty, standing close, to the Eastern stage, shoulder to shoulder the grand monarchs of Kalidasa's Raghuvansha. The springs of action behind them may be different - in one case it may be spiritual, in the other national and moral - but the end results are amazingly the same. The ideal king of Shakespeare leads almost a similar life out of a profound sense of duty and righteousness or Dharma. Like the king of Kalidasa Henry V wants victory, not for territories but for a warrior's natural desire for glory. He surrenders the victory to God when he wins the war and says: 'For it is only thine: Take it God' (Henry V, IV-vii). Thus Shakespeare presents an ideal king who fits in the Indian culture quite naturally rising up to the standards of Bharata.
The objective correlatives, i.e. theme, plot, character, situations, 'vyabhicari' / 'sancari bhava' and 'anubhava' 'vacikabhinaya', martial music ingrained in the texture of the play, playing of trumpets, costumes, frequent references to war and war material, coalesce to transfuse the emotion in the audience, effecting 'rasanispatiM as envisaged in the Natyasatra.
The Comic element is found in many plays of the playwright, but it overwhelms Henry IV, Part I. The atmosphere in the play is all agog with the satiric/comic remarks of Falstaff. He sets the trend in the play and shapes the ethos with the help of the prince Hal. The comic notes resulting into laughter run throughout the play. Sometimes Falstaff ridicules himself and sometimes others but no body minds what he says, and his remarks create mirth in all the situations.

The Comic Sentiment originates from the 'Sthayibhava' gaiety, laughter or 'Hasa'. A mimicry of the Erotic sentiment too becomes comic. As this makes one laugh by an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movement of limbs, it is called the comic sentiment. This sentiment is mostly to be seen in persons of the interior type, and it has six varieties. They are: Slight smile, Smile, gentle laughter, laughter of Ridicule, Vulgar Laughter, and Excessive laughter, and they belong, two by two, respectively to the superior, the middling and the inferior types of persons. Comic situations which may arise in the course of a play are thus to be expressed by each category of characters. The comic sentiment is of two kinds: self-centred and centred around others.

1. Natyasastra Ch. VI, PP. 40-41.
2. Ibid, 49-61.
Comic sentiment or 'Hasya rasa' is an integral part of the plays of Shakespeare; whether the tension in the play is lessened by the comic interlude or by presenting a comic character, but it is an essential constituent of the plays. His Falstaff in King Henry IV (two parts), Fool in King Lear, Feste in Twelfth Night, Puck in A Mid Summer Night's Dream, are some of the memorable comic characters. The 'alambana vibhava' in these plays, either is the comic character or the situation created by others, ridiculed or satirised by him that provides the 'anubhava' of mirth or laughter. Similar to these is a character known as Vidushaka, envisaged by Bharata in his Natyasatra. Bharata enumerates the characteristics of Vidushaka thus:

He should be dwarfish, possess big teeth, hunch backed, double tongued, bald headed and tawny eyes. He should look to people's pleasure, can imitate manners, is ready witted, is clever and can give censure through his words is to be known as vidushak.

Falstaff, out of this 'tribe' of Fools is very prominent for evoking, mirth and laughter by his witticism, puns, and ludicrous humour. His chief weapon is neither a sword nor his bottle of sack, but his jests, his power to defend the indefensible. Prince Hal acts as the

1. Natyasatra, Ch. XXXIV 79, 92-93.
'uddipana' or excitant to this sense of witticism. He tells his prince Hal that some hundred robbers snatched thousand pounds from him (form his 'anubhava'). The Prince is surprised and Falstaff's description of his fight delights the audience:

I am a rogue if I were not half-sword with a dozen of them two hour together. I have escap'd by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hack'd like a hand-saw... *

(Act II, Sc. IV Lines 157-162)

These 'vyabhicari bhava' of Falstaff, suggest and nourish the mood, and evoke a slight smile in the audience. Ordinary words in this situation, carry significance on the stage, making the emotion resonant. Falstaff humours out, the seriousness of the political issues described in Scene II of Act. II. The humour follows the boasting of Falstaff, his claims to bravery, courage and manly qualities, which are continually shown to have no foundation, but still are not abandoned by the naughty fat knight. Such a scene would appeal to the groundlings of Shakespeare's audience. Poina has hid the horse of Falstaff so that when the robbers are attacked by Prince and his friends, fat old Falstaff would have to run on his own legs - and seeing a fat man running, would create
laughter and mirth. Falstaff's cry, 'help me to my horse', (Act II, Sc. ii, 40) is taken as to mean, help me to mount my horse by the prince ludicrously, creating fun at his fatness. Scene IV of Act II presents, to the audience, as glorious a piece of foolery and comic dialogue as is to be found in any literature. Falstaff is exposed as a hopeless liar and a great coward, but strange as it is, his character gains instead of suffering, and he becomes the centre of interest. In the play, comic scenes are spun around him, when he creates a genial mirth. He promises to "give a thousand pound, if I could run as fast as thou canst." (II, iv, 142-43). Here he is ridiculing himself as, being abnormally fat, he cannot even stand and is always in search of some cool shady place to sit and relax. Further he makes fun at the Prince's bravery:

A King's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales!

(II, iv Lines 125-129)

He makes a mockery of himself by saying, 'am I no two legged creature' (II, iv, 175) thereby suggesting as if he is a four legged animal, an ass. His calling
himself thus, thickly the audience, with the comic emotion or bhava. The spectators rejoice at his tomfoolery. Falstaff narrates how four men attacked him, then he increases their number from four to seven, and then nine, and ultimately he claims to have killed eleven of them all alone. The vyabhicari bhava of Falstaff astounds the Prince, but the audiences know that these are merely the pranks of his foolery, and enjoy them. The Prince shows his wonder:

"O monstrous! Clever buckram men grown out of two"

(Act II, Sc. iv, P. 212)

And to top it, Falstaff could not see anybody, 'for it was dark, Hal, that thou couldst not see thy hand'

(Act II, Sc. iv, P. 217). It surprises the Prince all the more because Falstaff has counted them as eleven in number, and also, tells the colour of their dress, whereas he could not see his own hand, it being dark - ironically suggests that he is only joking and telling lies. These are his Pranks, his 'vyabhicari bhava' in terms of Natyasastra, their repetition sustains the mood and sentiment of 'hasya'. The Prince concludes, therefore:

These lies are like their father that begets them; gross as a mountain and calls him 'clay brained gut', 'knotty pated fool' (Act II, Sc. iv, Lines 210–215),
suggesting the false nature of Falstaff's statements. Instead of feeling any kind of shame for lying, he boasts of his bravery: 'I am as valient as Hercules' ironically constituting a verbal and visual image, which stimulates the emotion in the audience. In view of fatness the Prince addressed him as a 'huge hill of flesh' (Act II, Sc. iv, L. 230). He impersonates as Henry's father and chides the Prince for keeping bad company but only one virtuous man in them and that is a - "fine fatman, indeed, with too much of flesh - a cheerful - looking man with a dignified bearing - . . . his name is Falstaff" (II, iv, 392-395). These ludicrous pranks, his 'vyabhicari' strengthen and sharpen the perception of the emotion in the audience.

The state affairs engross the Prince for some time and Falstaff is out of the stage. The audience is yearning to hear his mockery. Lo, he reappears in Act III, Sc. III with his friends in the tavern. Any audience of any time will be pleased to see a 'fat hill of flesh' surrounded by friends at a tavern, cracking jokes and displaying witticism. He talks of his having lost weight since the last action. 'Do I not bate? Do I not dwindle? Why, my skin hangs about me like an old lady's loose gown:' (Act, III, Sc. vi, L. 2-3). This witticism, 'a vyabhicari/sancari bhava' thrills the audiences with this burlesque, that forms an icon to
sharpen the perception and mood of mirth, and they smile between the lips on hearing his anxiety about his fatness which is intact as before. He talks about his pocket being picked there. The hostess' annoyance finds assertion in the words:

the tithe of a hair was never lost in my house before - (Act III, Sc. vi, Line 51) and wittily Falstaff retorts:
Ye Lie, hostess: Bardolph was shaved, and lost many a hair; (III, vi, 52-53).

The ironic use of the word 'hair', suggests mirth and laughter. He appeals to the intellect sometimes. His dialogue with Prince is delightful:

Dost thou hear, Hal? thou knowst in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villainy? thou seest I have more flesh than another man; and therefore more frailty. You confess then, you picked my pocket?

(Act III, Sc. iii, Lines 154-158)

His strange witticism thrills the audience and his 'vyabhicari bhavas', nourish and heighten the comic sentiment. His comic wit dominates the stage again in Act IV, Sc. ii, when he raises a regiment of foot soldiers, who appear in rags thus making a mockery of army. The show of his soldiers presents a tattered and wild looking crowd and
this mock situation pleases the audience. Falstaff continues with his hilarious pranks in Part II of the Henry IV. His voice thrills the audience again with the words:

If thou get'st any leave of me, hang me;
If thou tak'st leave, though wert better be hang'd

(I, ii, 74-85).

The witty use of 'hang' strengthens the comic element. His repartees are involuntary suggestions of his self-love. He has grown old in the II Part of the play. Lord Chief Justice and Falstaff happen to cross each other and the Justice recollects the robbery and calls him back. The servant calls him but Falstaff asks his page to convey, 'I am deaf' (I-ii, 62). So they must speak louder. This prank endears him to the audience bringing him closer to them by the repeated suggestion of emotion of laughter.

The Justice develops interest in his talk, and asks about the cause of his being called young. Falstaff is brilliant in wit in satisfying all tastes, and men of all ages. He tells that he was born:

with a white head and something a round belly. For my voice, I have lost it with hallooing and singing of anthems. .... The truth is that I am only old in judgement and understanding.
His speeches, phrases, single words even, are all indicators, leading the imagination on to awareness and comprehension of emotion, of hitherto unperceived depths and complexities of character discerned in him. His wit manifests the emotion in the audience through these repeated 'vyabhicari bhavas' of Falstaff. The Justice wishes 'God send the Prince a better companion (I, ii, Line 187) and pat comes witty reply: 'God send the companion a better prince' (189). This brilliant wit constitutes a verbal image a 'vacikabhinaya' which heightens the emotion. Similarly he talks to Doll in the tavern, who abuses him 'you muddy rascal' (40). He is quick to retort back:

'You make fat rascals, Mistress Doll' (41).

Thus at once punning and slandering her by an indirectness of speech. Most of his pranks are seen in the tavern suggesting mirth, where he eats and drinks and creates mirth, pinching here and there and everywhere, that the sentiment is found flowing throughout. Falstaff has grown old as Shallow says 'You bear your years very well' (III, ii, 83). He has come to enrol men in service. He asks the name of one person which is Shadow, who on being asked his parentage, tells that he is the son of his mother. Shadow asks about his enrolment, which Falstaff wittily says:
"Shadow will serve for the summer" (132) suggests mirth. Such puns, as made by Falstaff create a light mirthful atmosphere around.

Falstaff is the touchstone for the humour, and the outlook upon life, of the civilization from which it springs. His witticism shines throughout the dialogues of the play in numerous scenes. It satisfied the groundlings' demand, for some clowns or buffoonery. The comic element predominates in the play, due to the presence of Falstaff - the fat knight. Audiences were always eager to see Falstaff on the stage, and if they tolerated serious scenes of the play, it was for hope of his return. He is a character born out of the burlesque element. Falstaff is a gourmet and a glutton, revelling in the joys of taste and gratification of the stomach. He is very fond of wine. His fat bulging-out belly, coats of flesh on his thick body make him look strange. He is a degenerated knight. The audience laughs at his round body as well as his perverted chivalry. His erotic spirit, peculiarly depicted in Part I, *Henry IV* is certainly not romantic, but in Part II of *Henry IV*, he is shown consorting, with a woman of the tavern, on the eve of his going to war. Queen Elizabeth was so pleased with him, that she desired to see Falstaff in love and so Shakespeare wrote *The Merry Wives of Windsor* to cater to the whim of the queen.
King Henry IV contains the most important character of Falstaff, the jovial epicurean, and the fat laughing philosopher. I Henry IV is a play of sunshine, presenting young warriors. Hal and Hotspur, the two main characters, are committed to a determined goal; the play is a poetic testament of young Hal, the prince growing up in the company of Falstaff and King Henry IV. Prince Hal's unruly behaviour and the comic behaviour of Falstaff makes the play a good specimen of 'Hasya rasa', or comic sentiment.

Falstaff like the Vidushaka, of a classical Indian play, is adept in patrician duplicity. Falstaff is set in contrast to the main political figures, and his wit and laughing inconsistency flow in prose, incandescent, chiselled and vigorous, shared by the Lord Chief Justice and the superb colloquial incoherent slang of Doll, and Mistress Quickly. He is at once moral and immoral, honest and dishonest, and elevates vulgar or crude inconsistency to the level of a fine art. Very friendly with the heir apparent, he tells Hal: "Do not thou, when thou art king, hang a thief" (I, ii, 62). He charms others and himself by his deeply convinced opportunism.

We see Falstaff at the height of his joy when he is at the Boar's Head Tavern in Eastcheap "a bawdy house and thieves' kitchen" and celebrates his departure for the war.
with Mistress Quickly; he is always snatching occasions for wit and eloquence; there is nothing laughable in his lechery or in his love of bawdy songs. He is the bridge between the popular tavern world and the world of political intrigue. Other aspects of his characters are revealed, in his own words:

A goodly portly man, i'faith, and a corpulent; of a cheerful look, a pleasing eye and a most noble carriage; and as I think his age some fifty or by'r lady, inclining to three score; and now I remember me, his name is Falstaff (II, iv, 408-414)

His indifference to truth puts no check upon his invention, and the more improbable and unexpected his contrivances are, the more happily does he seem to be delivered of them, the anticipation of their effect acting as a stimulus to the gaiety of his fancy.

Falstaff lives in all worlds; by a prodigious feat of the sophistry of humour, he even contrives to enter the world of Christian piety or meditation. Although he is conscious of time, he does not rely upon it; he makes a play or game of all things, even of a war or a grave quarrel in the royal family or in his advice to Mistress Quickly:

Go make ready breakfast; love thy husband, look to thy servants, cherish thy guests (III, iii, 177-179)
Falstaff who has no honour in himself holds forth on "honour", so dear to Hotspur when the battle of Shrewsbury is about to begin; he speaks in prose bordering on lyricism:

Well, t's no matter; honour pricks me on.
Yes, but how if honour prick me off when I come on? how then? Can honour set to a leg?
No, or an arm? No. or take away the grief of a leg? No, or an arm? No, or take away the grief of a wound? Honour hath no skill in surgery, then? No, What is honour? a word.

This "Catchism" on "Honour" follows Falstaff's sharp reaction that he would loath to pay God a death before it was due. At one moment he seems a new Santa Claus, at the next, a new Machiavelli. It is this combination of good and evil, that removes him mostly fully, from the world of ethics and establishes him most firmly in the citadel of humour. Among the characters of the younger generation, Hotspur stands out as one representing honour, but he lacks moderation and restraint. The standard of their satire is questionable, "Honour" and "Statecraft" are set in opposition to the natural life of the body but the chief body of the play is, explicity, a bolting-hatch of beastlings.

H.F. Charlton comments upon Falstaff as:
Shakespeare's art could not use the semblance of flesh without vitalising it into life, Hal's reprobates would in their turn come nearer to humanity than is a shotten-herring or a stage-puppet. These rascals cannot be swept away to suit the plot, and one of them in particular though he would be a fool and a coward but for inflammation, has pledged himself so deeply into our affections, that his fate angers us to the heart.

Falstaff lives the amoral philosophy of joy which appreciates warmth and friendship as readily as it welcomes swindling and backsliding. It is a philosophy of instincts which are anterior to moral evaluation. The difference between our attitude to life, and Falstaff's is, that Falstaff stands for the immediate gratification of impulses, in order that life may be converted into an endless round of zestful, joyous activity. We look before and after, make analysis and synthesis, and try to control and organize impulses with a view to promoting the ulterior ends of life. We control impulses with the help of reason, but Falstaff's reason is at the service of his instincts. He is free from the bondage of time, has no ulterior aim and lives in an eternal present. It is only natural that such a man should fret against or ridicule the curb of law and morality, but his opposition is not the fundamental thing about him.

His world and the moral world rest on different foundations, that is why he is amoral rather than immoral. His philosophy, if philosophy it can be called, recognizes only vitality, joy and vigour. He has the elan which triumphs over the evanescence of things and makes his roggeries look like the innocent pranks of a child.

As he is not the slave of time, he does not care for consistency which connects the past with the present and the future with both. That is the genesis of the 'men-in-buckram' story and of the fascination it exercises over us. Not that he is unaware of the absurdity of turning two men in buckram into eleven. It is not possible for him to believe that his story will be accepted as true, because the Prince and Poins remind him that the number is increasing in arithmetical progression. But if he does not expect the story to be believed, why does he narrate it at all? The fact is that we have no right to apply the law of identity, which is the basis of our logic, to Falstaff's world, where two need not always be two, where it can turn into twenty in a moment, if only the transformation can be effected, in a way, that adds verve and colour to a story.

For Falstaff, exaggeration is an end in itself, for the simple reason, that it makes a story exciting. As he does not recognize the law of consistency or uniformity,
and lives in a perennial present, it will be beside the point to inquire whether the story is true or false. It is enough if, for the moment which alone is real, the story appears to be a merry, fascinating yarn. And if a gross, palpable lie makes it interesting, falsehood will have greater value for Falstaff than truth. The Prince and Poins, who are outside Falstaff's enchanted land and understand him only imperfectly, surprise him at Gadshill thinking of the incomprehensible lies he will tell them at supper and of the pleasure they will have in outwitting him. But they have no idea of how Falstaff will start with a story of two men and then go on increasing the number, even though at every step they may remind him of the inconsistency of his statements. They mistake him for an ordinary liar, and are amazed to find a creative genius, whose imagination works and flourishes, on the very obstacles presented by the law of truth.

Humour, Bharata has declared, is the arch corrector of human defects. This might well be argued on the evidence of Falstaff and the vidushaka, for each by implication castigates what appear to be the predominating faults in the civilization from which he springs, so amending a national imbalance. At least in Eastern eyes the West has seemed to often plunged into excessive aggression and restless impulsions, while at least in
western eyes the East has seemed too often to decline into a lethargy or morbid passivity. Hence Falstaff presents a picture of misspent violence; he is a petty criminal, violence as common highwayman, but to this extent merely exhibits a degeneration of the violence that the West all too often acclaims or condones. Falstaff, despite his corpulence and love of the tavern, is virtually as much a man of violence as Hotspur. By contrast, the vidushaka prizes and seeks out ease. He walks awkwardly with a crooked staff. All motion save that of the jaw in eating disturbs him. He wearies even of standing. He must sit and even then sit under cool shade. He becomes a parody of religious contemplation. Vidushaka is the truly spiritual person who sits in the Buddhist pose for purposes of contemplation. He is happiest when reclining at ease and consuming sweets. Both are seekers of ease, similar in their love for good food and censure all high and low without regard to their status or rank as postulated by Bharata. We feel genuine affection for both Falstaff and the Vidushaka. We may at times laugh at them but more often we laugh with them. They serve to deflate an extreme idealism that would result from indiscriminate admiration of the hero.

Nevertheless, strictly in terms of dramatic art, and irrespective of poetry as such, it must finally be admitted
that Shakespeare is more brilliant, if not more profound, than Kalidasa and his school. As virtually no other imagined character, Falstaff is reflected in the company that he keeps and sheds his light upon. This Shakespeare himself apparently realized since the last of Falstaff's great soliloquies in the Henry Fourth plays deals with the interrelation between any man and his associates. From the point of view instanced by Prince Hal, this soliloquy is ironic, a seeming justification in Falstaff's own words of the forthcoming repudiation not only of himself but of all his nefarious crew. Yet we know at heart that Falstaff is not actually of that crew, but far above it. He is no more one with them than a sun resembles its satellites.

Hal learns much from his companion, beyond a merely politically useful knowledge, and observation of the common man, and of the underworld. The cold hearted prince must be regarded as at least a little the better for having known Falstaff. He is partly, not wholly a prig. Similarly, one at least presumes that the Indian heroes learn something from the vidushakas. Zeal is a virtue, but in moderation. The fool becomes the wise man and the wise man a fool.

Falstaff's gusto, his wit, his warmth, his invention, his outsize humanity are irresistibly conveyed by the rhythm of his speech. His pranks, witticism, sound and sight on the stage, brilliant comic/satiric remarks reverbrate even
after the play is over, leaving lasting images on the mind. Falstaff is a 'huge subject, a very tun of man'.

Shakespeare shows Falstaff cheating, stealing, lying, taking bribes, bragging, whoring - and yet miraculously nine out of the ten people leave the theatre attracted to the old knight because he relieves them of all their tensions with his pranks and comic/satiric 'vyabhicari/sancari bhavas', the images suggest the emotion and their manifestation in 'hasya rasa' as postulated by Bharata. His strange physical appearance, round obtruding belly, layers-of fat thickened on his body, bottle of sack or a continuous demand for sack, his power of punning and the rhythm produced by his witty jests, mixed with the laughter of the audience manifest the resonance of the emotion effecting 'rasanispattih' in the theatrical presentation.

'Rasa' is not a sudden revelation; it results from a gradual process of sensory and mental perceptions by way of suggestion by which a responsive spectator gets transported from the plane of worldly feelings and emotions to savour a pure aesthetic joy out of them in the higher realms of literature. Comic sentiment in the play Henry IV, is effected by the playwright by synchronising the plot, characters, situations, verbal images, sight and sound.

The audiences wait for, the rub of the mountain of flesh integrally bound with the texture of the play, his 'vyabhicari/sancari bhava' and 'anubhava' which stimulate, sustain and sharpen in the audience a sensory delight subsequently manifesting the 'rasnispattih' of comic sentiment. Their laughter becomes a part of the action of the play.
OTHELLO: A STUDY IN BIBHATSÀ RASA

Othello manifests Bibhatsa in the same proportion as Karuna, supported by Sringara and Kaudra rasas.

The Odious sentiment or the Bibhatsa rasa arise in many ways from disgusting sights, tastes, smell, touch and sound which cause uneasiness.¹

In Shakespeare's plays, Bibhatsa rasa' (Odious) is most finely manifested in the play Othello through the machinations of Iago. He works assiduously to wreck the conjugal harmony of Othello and Desdemona, and as such he is 'alambana vibhava' of Odious. As is usual with the characters evoking 'jugupsa' or Odious, they are without morals, humanity, kindness, and are egocentric, ambitious, cunning to the extent of wickedness, and when exposed, are unashamed. Iago in Othello is the master craftsman in villainy and it would not be improper to call him devil incarnate, bent upon disturbing the heaven of bliss of Othello and Desdemona by his sinister moves.

In Othello, wicked designs and manoeuvres of Iago, are so well executed and synthesised with the atmosphere, blended in the plot, that it works up the emotions of

¹ Natyasastra Ch. Vi, 73.
repugnance in the spectator. The very opening of the plot presents Iago conspiring against the Moor, the Seed that develops in the ensuing Acts to Fruition in the last Act through the actions and interaction of various characters is sown there. Iago uses Roderigo against Cassio to malign him. He plans Cassio's murder but he fails and gets exposed. Othello is doomed working on Iago's promptings and insinuations. Thus the plot is so structured with the help of characters, situations, and linguistic skill as to harmoniously heighten and intensify the effect of the emotion.

The sentiment of 'bibhatsa' has 'Jugupsa' as its 'sthayibhava'. It manifests in the play Othello, though 'Karuna' (Pathetic) remains the master sentiment supported by the emotions of 'sringara' and 'bibhatsa'. The twin emotions play upon the audience together by the contrast it presents in the characters of Iago, Othello and Desdemona. In terms of 'Rasa theory' of the Natyasastra, Iago is the 'alambana vibhava' (Determinant) to evoke the emotion of 'bibhatsa' (disgust). By the time the play reaches the climax in the sacrificial scene (v-ii) in which Othello stifies Desdemona in her bed, the spectator submerged in remorse, is roused in the manner of Emilie unable to bear the pignancy and deep sorrow (born of the sentiment of Karuna) on seeing a happy married life ruined

1. Natyasastra, Ch. XXI, verse 9.
by a villain. Thus the situations and incidents form images to effect and intensify the manifestation of the emotions.

Shakespeare has shaped up the original plot borrowed from Giraldi Cinthio and organised it in a manner so as to evoke full response from the spectator. The first ten lines of the opening scene help the movement of the plot; Roderigo and Iago enter. Roderigo plaintive against Iago, Iago seething and incoherent with anger at Othello. In his first long speech Iago reveals the cause of his fury, and lays bare the motives for his hatred of the Moor. He is jealous of the happy life of Othello and Desdemona but as could not impress her, he puts out the story that she is in love with the Captain. In the play Iago mentions of his love for Desdemona but once. His secret love is transformed into hatred and he tries to destroy the perfect marriage. Events help his designs.

The Captain loses the favour of the Moor for striking a soldier of the guard, Desdemona intercedes, and Iago tries to use this occasion against Desdemona. He pursues his hate, and tells the Moor that Desdemona hates her husband's colour (Blackness). "Make thou these eyes self-witnesses of what thou telllest", cried the Moor, "or on my life I will make thee wish thou had been born
without a tongue". In order to obtain ocular evidence, the wicked lago steals a handkerchief, embroidered in Moorish fashion, her husband's gift to Desdemona. Shakespeare uses the incident of the handkerchief very dramatically. Emilia, who does not understand lago, steals it and gives it to lago to satisfy his fantasy.

A scene borrowed wholesale from Cinthio and reworked by Shakespeare in Act IV, i, is the meeting between Ensign and the Captain watched by the Moor, who uses the conversation charged with irony and pregnant with sinister meanings. Shakespeare makes use of the images of pain, torture, and loathsome animals to underline the torment of Othello. Othello demonstrates that no other play of Shakespeare is so concerned with the evil of a person and the purity of a woman.

It is part of Shakespeare's skill that Cinthio's crude story has become a masterpiece of art and of emotional insight deserving the closest scrutiny. Theatrically, it seems to come off better than most other plays as it is a limited play, limited in design, and is deprived of complex motives or subplots which will distract the audience's attention. But within the grip of rasa or emotion, the play moves with the rapidity of a Greek tragedy to the climax. As might well be expected of Shakespeare's plays, much of its distinction lies in its presentation of the life of woman both as the playwright conceived it to exist and
as he considered, that it should exist, in accord with the prevailing ideals in Elizabethan Society. Shakespeare has taken great care in creating the women in his tragedies. Scarcely any other dramatic literature is so deeply engrossed with this phase of woman's experience. He creates such female characters as can help the movement of the play. Desdemona and Cordelia express certain values with extra-ordinary eloquence and force.

The Sanskrit stage postulates the ideal of purity along with extraordinary eloquence and force. The Sanskrit dramatists assume that women should endure in patience, grow through experiences, possess will and intelligence, be strongly developed in the sensuous and emotional life, practise controlled and calculated allurements and constitute the centre of the family. Purity is most important. In Rāvabhuti's Rāma's Later History (Uttra-ram-Charita) the common people force the pregnant Sita into exile because they question the legitimacy of the child. 'The play chiefly concerns Sita's miserable fortunes as parent just as Desdemona suffers,' when Othello suspects her. It is the purity of a woman in the Indian epics, the purity of Sita that Desdemona exhibits, and her virtue is rewarded. There is the divine element in Desdemona similar to the Sita of Rāma's Later History

of Bhavabhuti. Shakespeare builds the play on the edifice of love destroyed, but ultimately proves the victory of love even in tragedy. Othello fights against vices such as dishonour as he and Desdemona pass through travail and suffering, and he attains wisdom through suffering only.

The tragedy of Othello is based on his shattered soul whose ideal, he thinks, has been destroyed. The play opens hinting at jealousy in the conversation between Iago, who suffers from a rankling sense of injury, and Roderigo, a Venetian gentleman. He is suspicious about Desdemona's marriage. Iago is obsessed with the image of the white lady marrying a dark man. He once loved Desdemona, therefore, wants to destroy the marriage. He is a jealous and vindictive maniac as appears from his expressions from the very beginning of the play: 'I follow him to serve my turn upon him, I am not what I am' (I, i, Lines 42, 66).

His wickedness is obvious in the expression, which represent his 'anubhava' born of hatred and malice:

Call up her father;  
Rouse him, make after him, poison his delight,  
Proclaim him in the streets, incense her kinsmen,  
And though he in a fertile climate dwell,  
Plague him with flies; though that his joy be joy,  
Yet throw such changes of vexation on't,  
As it may lose some colour.  

(I, i, 69-73)

He gets the immediate satisfaction of seeing someone else hurt, and breaks into course brutal terms representing
his 'vyabhicari bhava' in terms of Natyasastra. It is clear, therefore, that Iago harbours malice against the Moor and plays a vital role in wrecking the marriage. He plans his move from the start,

There are many events in the womb of time,
Which will be delivered

(I, iii, 373-74)

The lines suggest the looming catastrophe - the brain child of his sadism, a 'vyabhicari bhava' in terms of Natyasastra. The second of his soliloquies is a subtle piece of his psychology. He wants to act on the 'free and open nature' of the Moor, in wrecking their conjugal harmony, subsequently disturbing the 'Sringara rasa'.

'Ut you are well tun'd now,
But I'll set down the pegs that make this music as honest as I am.'

(II, i, 199-200)

The word "honest" suggests his determination to wreck the perfect marriage as also the spirit of revenge that he is harbouring in his heart against Othello, as he hates him for his happy wedded life. His hatred for the Moor is expressed at many places in the play. He tells of it to Raderigo: 'I hate the Moor', (I, ii, 368), which represent his 'vyabhicari bhava', the undercurrent which
forms the rock basis of his actions. The conjugal harmony of Othello and Desdemona act as *Uddipana Vibhavat* (Excitants). Also, he resents, Cassio’s promotion over him, as is suggested by his utterance. "I will have our Michael Cassio on the hip, abuse him to the Moor", (II, i, 309-10), are his 'vyabhicari bhavas' that strengthen the emotion of disgust. Iago is limitless in his wicked design. His images are strong and show his foul mind in the verse:

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I do suspect the lusty Moore,
Hath leap’d into my seat. The thought whereof
Doth like a poisonous mineral, gnaw my inwards,
And nothing can or shall content my soul
Till I am even’d with him, wife for wife;
Or failing so, yet that I put the Moor
At least into jealousy so strong,
That judgement cannot cure.
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(II, i, 298-306)

Here Iago is clear in his conviction of vendetta. His conviction is based only on a suspicion. He suspects Othello and without confirming his suspicion he goes on to avenge to 'content his soul, represents his 'vyabhicari/ sancari bhava'. The line 'poisonous mineral, gnaw my inwards' suggest the rancour underlying his conduct which sharpens the sensibility of his mind and evocation of the subsequent emotion.

He builds the edifice of his wicked design when he manouevres to make Cassio drunk and subsequently abused
by Othello. His plans start bearing fruit soon. Cassio is taken in his trap when he seeks Desdemona’s help in gaining his lost esteem. Iago’s trap is laid thus:

For while this honest fool
Plies Desdemona to repair his fortunes
And she for him pleads strongly to the Moor,
I’ll pour this pestilence into his ear,
That she repeals him for her body’s lust:

(II, iii, 341-48)

The expression ‘Pour this pestilence’ suggests his machination, effecting the feelings of hatred in the audience. His plan has already been revealed before, whereby he wants to make Cassio a tool for success of his machination:

Cassio’s a proper man, let me see now,
To get this place, and to make up my will,
A double knavery..... how now? Let me see,
After some time, to abuse Othello’s ear,
That he is too familiar with his wife.

(II, iii, 388-94)

The words 'double knavery', suggest the malicious designs of Iago against Othello and Cassio, sharpening thus the focus of spectator. His plan works out successfully as per the desired end. His heinous design is clear to him: ‘So will I turn her virtue into pitch’ and ‘out of her own goodness make the net, that shall enmesh’em all’ (III,iii) represent his ‘vyabhicari bhava’ which heighten the emotion
of repugnance against him. The words 'net' and enmesh suggest the mind of Iago. The utterance of Iago, 'Ha I like not that' (III, iii, 35) is an expression of his disapproval. Here 'Ha' conveys much more, continues to echo in the mind of Othello, distils doubts, strengthening them further in his mind. Iago in his terse and cryptic lines talks of Cassio "sneaking away so guilty like" seeing Othello coming and leaving Desdemona, with "part of his griefs", and she suffers for that. The torture of Othello is shared by the suffering Desdemona. She takes time to understand her husband's venom. Torture and suffering are the essence of tragedy. Iago left alone with Othello allows "some hideous monster" of his thought to torture Othello. This is done in caustic language, sometimes defeating the extravagance of the person he is addressing. The Act III scene iii shows the contrast between himself and Othello, a pure mind, corrupted by the vicious. The circumstances predicate the temper of shift and ruinous decision. Othello sees himself a part of Iago. He says, "By heaven, he echoes me" (III, iii, 110).

His jealousy is not pretence; in his own strange fashion he loves Desdemona and destroys the bond bit by bit. The "green eyed monster" is actively at work. When Othello is completely under his control, Iago says:
Othello's suspicion against his wife is confirmed on corroboration from her past life, and the traditions of Venice as suggested by Iago.

Gradually, Othello is submerged in Iago, and though starting as a lover and a valiant soldier, he loses his serenity and peace of mind. In all lands the theatre thrives on violence. The most active agent of evil is Iago. His mode of speech is different from that of Othello. Having Othello completely under his control, he says: "That cuckold lives in bliss, who, certain of his fate, lives not his wronger" (III, iii, 170-171). Jealousy conceived as a monster moves from outside to ravage the pure man's heart. The motive hunting Iago, who hates the Moor, allows the poison to work: "Look to your wife, observe her well with Cassio: wear your eye thus, not jealous, nor secure" (III, iii, 201-202). He invokes the country of her birth and God:

in Venice they do let God see the pranks
They dare not show their husbands; their best conscience.

(III, iii, 203-204)
She did deceive her father, marrying;
And when she seem'd to shake and fear your looks,
She lov'd them most.

(III, iii, 206-209)

He is the symbol of 'Jugupsa' or disgust. Hence he adopts a kind of dog in the manger attitude towards the marriage of Othello and Desdemona. He is determined to see that Desdemona should not be happy with a black man. In speeches adorned with poetic images, and verse very taut he warns:

Ay, there's the point: as, to be bold with you,
Not to affect many proposed matches
Of her own clime, complexion, and degree,
Whereunto, we see, in all things nature tends

(III, iii, 232-235)

It is easy to note the indirectness and suggestion out of his hints, how he dares sail close to the wind, admitting, his own tendency, to oversuspiciousness, and even when Othello begins to boil over, warning him against jealousy. Finally when Othello breaks into an oath of vengeance, he includes himself into Othello's vow. The intermingling of the various intrigues produce a fine piece of dramatic irony; the willow song is a dramatic foreshadowing of the end, in the sad song of death that will haunt Desdemona as she prepares for bed on the fatal night, followed by the murder scene which fills the
audience with a deep feeling of disgust against Iago - the arch villain, who brought about the fatal crisis, in the life of those who have done nothing to harm him. So Emily C. Bartels calls him a 'villain by conscious and remorseless choice.1

He is a spirit of negation - of doubt, hatred, destruction and death. Iago unleashes his envy slowly and surely. When he becomes aware that his poison works on the Moor, he uses the handkerchief as ocular proof. His jealousy is infectious, it affects every one. In fact with Roderigo, Bianca, Iago and Othello, they form the various phases of jealousy. Iago is the artisan of intrigue, who first alienates and then destroys a pair of wedded lovers, an action fraught with the pathos, the loss of noble love and noble life.

His victims are a beautiful and pure-hearted Venetian woman, a noble and heroic Moorish prince, a loyal and ingenuous fellow soldier, his own honest wife, and a foolish gentleman whose wealth he has drained into his own pocket. He is a soldier, a liar, an adept at dissimulation and intrigue, a cynic, an egotist, a criminal. His crimes, he explains, are motivated by his resentment over the denial of an office to which he aspires and by his desire to recover it, by his suspicion that he is a deceived husband and by his desire for revenge,... He inflicts unendurable suffering, destroys love and friendship and four lives, and at the end moves off in defiant silence to torture and his own death.2

Iago is a symbol of vice, 'personified disgust'. Bernard Spivack asserts, 'Iago is a Machiavel', a fig, "says Iago". 'tis in overselves that we are thus or thus", demolishing in a phrase, the theological foundation, beneath, the whole system of Christian ethics. Intellect and scorn suppressing piety and reverence, compose the double-edged instrument, with which he takes off life's idealism. His credo and conduct shape themselves accordingly. Loyalty in services is the dotage of 'honest knaves' who deserve to be whipped for their folly, Candor in human dealings, whereby word and action faithfully mirror the sentiment of the heart, is as grossly inane as wearing the heart upon the sleeve 'for daws to peck at'. Rich idiots like Roderigo were made to be mulcted without scruple. Generous masters like Othello were made to be cheated. He knows that only fools lament the loss of reputation, as if, it were a bodily wound. Hence he is wonderfully opposed to the theme of the play as 'its anti-theme, and in fact, the most astonishing product of the Shakespearean technique of contrast'.

Throughout the major part of Act III, lago is given blank verse and his manoeuvres are neatly

2. Ibid.
3. Ibid.
poeticized with the images which disturb the eye of faith. "Sealing her father's eyes up, close as oak", as prime as goats" "as hot as monkeys", "as salt as wolves, in pride", point daggers at Othello. He is an adept at poisoning minds and is careful to say: "My speech should fall into such vile success as my thoughts aim not at" (III, iii, 223-224). Othello infected by Iago nearly speaks the language of Iago, who asks him to "abandon all remorse", but he is not damned, for he tries to gather his experience, and save himself from the degradation to which he is being driven. In his breast, love yields to hate and hate leads him to destruction. In eloquent and self-dramatizing verse he disowns Desdemona: 'Damn her, Lewd minx' (III, iii, 476).

Iago succeeds in destroying Othello's faith in "divine Desdemona" and hence he is more than a stage villain, set in contrast to Othello. Othello trusts Iago, and this trust is betrayed and shattered to pieces. He prepares himself, for the ceremonial and sacrificial murder of Desdemona: "Hot, hot, and moist; this hand of yours requires/A sequester from liberty, fasting and praying" (III, iv, 39-40). Desdemona does not understand Othello's strange and rash attitude. He passes through mental torture, admits that "chaos is come again" (III, iii, 92) and rushes to mis-judge Desdemona. But he seems to waver: "beauty
unprovide my mind again" - and exclaims "O thou weed, that art so lovely, fair and small' st so sweet". He has lost control of his mind and soon starts talking of "goats and monkey" and Pish! Noses, ears, and lips... comes to senses and, therefore, speaks agonisingly; "It is the cause, it is the cause, my soul".

Like a good Christian, he asks Desdemona: "Have you prayed to-night"? (V, ii, 24), and it follows 'put out the light, then put out the light'. Full of revenge based on evidence, which soon appears to be deceptive, he smothers her before she says "one prayer", When the act is done, he condemns himself. Emilia who acts as his conscience asserts: "O! She was heavenly true" (V, ii, 133). The conclusion is achieved by a quick succession of dramatic events - the manner of the murder of Desdemona, the introduction of the willow-song scene, Othello's remorse, the exposure of Iago, and his punishment.

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1. The repetition prefigures precisely the comparison Shakespeare is about to make between the lamp Othello is holding and Desdemona's life and being. T.S. Eliot observes: that its heavy rhythm suggests the strained tone and obsessed mood of the man, and an almost priest-like attitude behind the man motions. We begin to see the murder of Desdemona in the larger general terms of ritualistic sacrifice. T.S. Eliot quoted in J. Isaacs, An Assessment of Twentieth Century Literature (1951), P. 159.

J.L. Satyan: in his Elements of Drama, says: that an apparent reproduction of ordinary conversation will be, in good drama, a construction of words set up to do many jobs that are not immediately obvious, London, 1976, P.11.
Iago employs repulsive images and phrases of accusation as "twixt my sheets. He has done my office" (1, iii, 393) and again he says in a filthy language:

How satisfied, my lord?
Would you, the supervisor, grossly gape on-
Behold her topp'd?

And again "the slime that sticks on filthy deeds'

(V, 2, 148)

Othello in one of his heart-rending speeches to Desdemona says how he could have borne 'All kinds of sores and shames on my bare head' (iv, 2, 49) if only he could have been protected from the final degradation of losing his peace of mind, 'there where I have garner'd up my heart',....

With this language which answers the general values of the play Shakespeare has defined the function and character of each of the major figures by the language they employ, Othello's own early speeches explore his proud, manly, and simple character. He is direct in speech, without any of the subtleties. In his defence before the Duke, he uses simple words without imagery, or rhetoric, or argument:

Her father loved me; oft invited me;  
Still question'd me the story of my life,  
From year to year, the battles, sieges, fortunes,  
That I have pass'd.
This speech seems to mark consciously the contrast between the normal Othello of the earlier acts, and the tragically infected and distraught Othello of the later scenes. The language changes as Othello's mood modifies and nowhere is the control of style illustrated more brilliantly than in this interpretation of Othello afflicted by the disease of jealousy. Pathos marks his despairing attempt to cling to a life of reason, before abandoning himself to the horrors that await him:

I think my wife be honest and think she is not;
I think that thou art just and think thou art not.
I'll have some proof.

Just compare the confusion in Othello to that of Hamlet in his soliloquy 'to be or not to be'. At first the sway of his rising emotion is expressed, as often before in Shakespeare, rhetorically, it is here that the magnificent image of the Pontic and Propontic Sea is called into service, but later, his distraught mind is shown realistically. The large phrases are abandoned, verse is discarded, and there remains the heap of broken phrases of a mind out of control: 'Lie with her'. 'We say lie on her'; when they belie her: 'Lie with her! that's fulsome.' 'Hankerchief-confessions-handkerchief'. . . . . 'Pish! Noses; ears, and lips! Is't possible?' 'Confess-handkerchief! O devil

(IV.i.L. 35-40)
The weight of suppressed emotion is too much for him, and he breaks out into a storm of rant and bursts forth in wild, crude phrases, ending in a region beyond words in a cry of agony:

Whip me, ye devils,  
From the possession of this heavenly sight.  
Blow me about in windst roast me in sulphur.  
Wash me in steep-down gulfs of liquid fire!  
O Desdemona! Desdemona dead!  

Oht! Oht! Oht

(v. 2. 277-281)

It moves into imagery of the base Indian, who 'threw a pearl away, richer than all his tribe' (v. 2. 347), and so reconstructs the memory of Othello as the eastern figure, the noble honest figure among all the subtle and curled darlings of Venice.

He condemns himself, feels remorse, but he does not forget he is a soldier with a weapon and he is controlled by fate. He stabs himself to redeem himself of the sin. The loftier the character the more atrocious is the crime in Shakespeare. The beauty and the beast become one in death. We pity, on their plight:

...one that lov'd not wisely, but too well;  
Of one not easily jealous, but being wrought,  
Perplex'd in the extreme:

(v. ii. 345-347).
'It turns Iago's demonization against itself, and vindicates Othello. The superb dramatic orchestration of the ending is the distillation of the playwright's vision of good and evil. The repose is achieved when evil is wiped out with good and a new order is established. 'Rasa' grows out of, is the fulfilment, of the emotion presented in art, and sympathy for the Moor and Desdemona in contrast to the 'disgust against Iago which serves to heighten the Karuna rasa and the vice-versa. Iago symbolises disgust to the audience. His heart is as hard and callous as head is active.

Every move of Iago is precisely timed and adroitly executed, and the famous, 'temptation scene', is a masterpiece of dramatic tension. The plot is the making of characters. Othello is what he is, and that Othello slowly becomes what Iago's potent devilry makes him, that the play imposes on the audience a relentless strain that makes the play a most powerful piece of theatre.2

Iago is an extreme instance of diseased intellectual activity, with the most perfect indifference to moral good or evil, or rather with a decided preference of the latter, because it falls more readily in with his favourite propensity, gives greater zest to his thoughts and scope to his actions. 'He is a being next to devil only not quite devil and this Shakespeare has attempted - executed disgust, .......'3

1. Emily C. Bartels, Shakespearean Quarterly No. 4, 1990, P. 454.
The emotions manifest through the 'vibhavasyand situations, mainly through the interaction of Iago and Othello supported by others. The words of sadist Iago displays his designs through heavy syllables and images; i.e. set down the pegs', 'make the net that shall enmesh them all' etc. etc. In the theatre the play touches its peak, it being the most artful of all his plays. The conflict begins late in the play but advances without pause and with accelerating speed to the catastrophe, a main cause of a gripping tension for the audience, manifesting 'bibhatsa'sentiment, to the play goer. 'Iago's intrigue occupies a position in the drama for which no parallel can be found in other tragedies'. The spectators inspire the keenest sympathy and antipathy, respectively for Othello and Iago as Bradley says:

"Terror and pity are here two much to bear. We long to be allowed to feel also indignation, if not rage., and Emilia lets in feel them and gives them words... the feeling evoked by Emilia are one of the causes which mitigate the excess of tragic pain at the conclusion. Others are the downfall of Iago, ......." 2

The playwright achieves his effects through the images formed by the words i.e. 'Well tun'd, 'enmesh', 'leap'd into', mineral gnawing inwards', 'green-ey'd'

1. A.C. Bradley, Shakespearean Tragedy, P.177.
2. Ibid. P.178.
'hideous monster', which suggests the intriguing mind and the looming catastrophe. The temptation scene and the 'willow song', carry an undercurrent of symbolism sharpening thus the resonance of the emotion. The fusion of the elements of drama in the theatrical presentation effect a proper mood through the poetic process ingrained in the texture of the play. Othello starts on the notes of 'Sringara' but soon these notes turn into jarring notes finally yielding place to 'Bibhatsa' and 'Karuna', the twin emotions grown in contrast to each other. There is a strong mood of antipathy for Iago, the central figure in the play, by whose device so many lives are destroyed, It manifests in the audience mixed feelings of compassion or 'Karuna' for Desdemona and Othello, and repugnance for Iago, as postulated by the playwright 'Sringara' only supports to heighten the effect of the sentiments.
'Karuna' is the principal sentiment supported by the sentiments of 'Bibhatsa', 'Hasya' and 'Kaudra' (repugnance, comic, furious) in the play King Lear. King Lear is the apotheosis of 'Karuna rasa':

The pathetic (Karuna) sentiment arises from the Dominant state of sorrow. It grows from the Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight, dangerous accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as shedding of tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like.¹

The plot presents a world torn by strife, suffering and subjectivism, and in the pursuit of material possessions, riding roughshod over the human values, sensibilities and sentiments. The plot is so worked out as becomes a plea for mercy among mankind as it presents a crude confrontation between the good and the evil. The characters are so

¹. Natyaśāstra, Ch. VI, 62-63. verse.
designed so as to personify the perception of the playwright playing upon the twin emotions of repugnance and compassion. Cordelia is projected as a saintly character, Goneril and Regan as wolves and Lear personifies suffering. The events show them in the throes of extreme misery augmented by folly, old age, arrogance, and hypocrisy. The first two acts explore the sincerity in parent-child relationship, marked by pride, selfishness and hypocrisy thus working up the relevant emotions. The third act projects Lear in a terrible suffering passing through a violent storm of emotions. The cumulative effect of the two storms, one within and the other in the elements is to show Lear's soul in torture. The Tempest scene presenting the helpless father takes the plot and the emotions forward to their highest pitch in the play. The succeeding acts find a free flow of the manifestation of 'karuna rasa' worked out in all its intensity. Obsessed with the betrayals of his daughters, Lear turns mad, develops a philosophical insight into human life, tears off his clothes, at the look of naked Edgar, holds mock trials of his daughters, who are guilty of filial ingratitude, thus projecting a dreadfully agonised man. The plot structure and representation of characters, together, work up the aesthetic delight or 'rasanispatih'.

Lear, the old king of Britain, intends dividing his
kingdom among his three daughters, in such proportions as their affection for him seem to deserve. The two elder daughters show excellence in glib eloquence but Cordelia fails in the art and is disinherited. The old king divides the kingdom between Goneril and Regan, and they, in return agree, to keep the king with his retinue of hundred knights for one month alternately. The transference of Lear's kingdom occasions the very tragedy it is designed to prevent. It is the 'biija' of the plot which forms the basis for the subsequent events. The resultant conduct of the daughters sets into motion the plot and emotions in unison.

Within a fortnight, the blatant betrayal of Goneril, followed by that of Regan bruises the king's pride. This moves the plot forward projecting the daughters as being cruel and uncaring towards their old father. All this stirs the twin emotions of repugnance against the daughters and sympathy for the afflicted father. Lear is the 'alambana vibhava' of pathetic sentiment (Karuna rasa). The hypocrisy of the daughters and their ill-treatment act as Excitants to evoke sympathy for Lear, and repugnance against themselves in the audience. The consequent 'anubhavas'; voluntary and involuntary emotions

2. Natyasastra, Ch. XXI, verse 22-26. forming basis
of disgust, indignation and misery, are represented before the audience who feel 'karunā' or sympathy for the old King Lear. The interaction of characters make situations which shape the plot so as to stir and heighten various emotions.

The play starts with 'bibhatsa' (Odious) in the exposure of the wickedness of the daughters and their 'real' nature, hidden under the mask of their hypocrisy, their moves and countermoves, coupled with the sarcasm of Fool, 'sancari/vyabhicari bhava' or transient voluntary and involuntary emotions which evoke revulsion. Cordelia has already hinted at their cunningness:

Time shall unfold what plighted cunning hides
Who covers faults, at last with shame derides.

(Act I, Sc. i, Lines 279-80)

Within a few days of the inheritance of the Kingdom, Goneril betrays her real self while instructing Oswald, her steward against her father:

When he returns from hunting
I will not speak with him; say I am sick;
If he distaste it, let him to my sister,
Whose mind and mine, I know, in that are one.

(Act I, Sc. iii, Lines 8-9, 15-16)

Goneril's revelation of her true intentions exposes her false pretensions of love for the old father. The
Knights of the King notice this neglect towards Lear:

Your Highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears as well in general dependants as in the Duke himself also and your daughter.

(Act I, Sc. iv, Lines 58-61)

The King accepts it, 'I have perceived a most fain neglect of late (I, iv, Line 67).

Complaints of Goneril against the Knights infuriate Lear, who is not accustomed to being commanded. He feels indignant and expresses his annoyance quite violently. So, he decides to go to his other daughter Regan. Fool's comic/satiric remarks act as Excitants:

'e'er since thou mad'st thy daughters thy mothers for when thou gav'st them the rod and putt'st down thine own brachis.

(Act I, Sc. iv, Lines 170-172).

The 'vyabhicari bhava' of Fool act to accentuate the 'bibhatsa', only to supplement and complement it to heighten the emotions in the audience.

Goneril's cutting down his train by half, maddens the king with rage, who in protest bursts out hinting at
his folly:

O Lear, Lear, Lear!

Bear at this gate, that let thy folly in

(Striking his head)

(Act 1, Sc. IV, Lines 255-56)

A father of eighty years strikes his head in frustration and indignation but that leaves his daughter unaffected of the sorrow that audience feels for Lear - evoking revulsion against those stone-hearted daughters and pity and sympathy for Lear. The King cries in pain:

Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster.

(Act I, Sc. iv, Lines 251-53)

It represents the cry of agony of the King, the words 'marble-hearted fiend' and 'sea-monster', make the images of 'bibbhatas' resonate in the audience; the image of monster for Goneril, is Lear's 'vyabhicāri bhava' suggesting his heartache, who continues to regret:

How sharper than a serpent's tooth it is
to have a thankless child.

(Act I, Sc. v, Lines 283-84)
The imagery of 'serpent's tooth' suggests the intensity of pain felt by Lear. These 'anubhavas' of Lear suggest his feelings of remorse, who has burnt his oars, by dividing his kingdom between his daughters. Now he is left, with no other option, but to bear the stings of humiliation, inflicted upon him by his daughters. Lear's striking head denotes his 'sancari bhava', through 'sattvika abhinaya', regretting in frustration and agony that evokes sympathy in the audience for the old man who suffers for being over generous to his undeserving daughter. On hearing of the cutting down of his retinue to half, Lear bursts out with ire and pangs of agony that evoke deep sympathy in the audience, who feel with him his misery and hurt psyche, expressed in his 'vyabhicari bhava' in the words:

I'll tell thee (To Goneril) - Life and death! I am ashamed
That thou hast power to shake my manhood thus,
That these hot tears, which break from me perforce
Should make thee worth them. Blasts and fogs upon thee!
The untented woundings of a father's curse
Reweep this cause again. I'll pluck ye out,
And cast you, with the waters that you loose,
To temper clay. Yes, is't come to this?

But let it be so:

(Act I, Sc. iv, 294-302).
Hot tears trickling down the cheeks of Lear, and expression of 'Ha! Let it be so' express his 'sancari bhavas' that suggest the pangs of his agony. He is bordering on madness due to 'monster ingratitude' and vents his anger 'O, let me not be mad \ not mad.' (Act I, Sc. v, Line 41).

The spectator finds Lear coming down to merge into common man facing the predicament of ill-treatment and filial ingratitude to become one with him to feel his grief-stricken heart. Lear is transformed into a universal figure of an old parent, thus appealing to the latent emotion of filial love and relationship and posing an enigma to human society to recast the parent-child and child-parent relationship anew. The race of materialism has come to such a pass that it has bypassed all human decencies and assumed devilish proportions. If a child defrauds the parent, what bond can link one ordinary human being with another? It only points towards the emergence of a crisis of faith between man and man. A similar crisis is present in Hamlet where, for the lust of a kingdom, a brother kills his real brother severing all human values and emotional ties which lie dormant under the crust of materialism. The race for material gains poses a threat to the homogeneity of society and forces one to raise his voice in favour of higher ethical
values. The creations of Shakespeare represent the eternal conflict between noble and evil in human society. One arrives at a moot question whether society can exist and grow on materialism sans humanism. A similar undercurrent of filial ingratitude runs in the sub-plot concerning Gloucester and his son, Edgar and Edmund, which strengthens the 'karuna' emotion.

The King tries his second daughter who acts worse than the first. Ironic as it is, she sends him back to Goneril to ask forgiveness, and stay there, till the expiry of one month. In the meantime, Goneril also arrives there, and together they adopt a harder line and argue against the need of even one servant. Baffled, Lear, cutting through their need-based argument makes the audience feel the truth in the words:

O reason not the need; our basest beggars
Are in the poorest thing superfluous;
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st
Which scarcely keeps thee warm.

(Act II, Sc. iv, Lines 262-268)
It reveals a tempest of human emotions within him. Lear radiates his greatness, and sense of pride in this outburst, but the more his pride is wounded, the more clearly does it show its unconquerable nature, which will perish only with the life of King himself. Pride remains unshaken, an obsession with him throughout. The king is passing through a storm of emotions and Nature, too, is in one of her most furious moods. In the play, Nature with its storm and tempest, thunder and lightening, remains hostile and the King, exposed to the fury of elements, vents his suppressed fury, and speculates over the basic reality of human nature, the animal kingdom and in the elements outside the world of man and animals. He deduces that man's civilization is a hoax; because his daughters have proved so. He asks the elements:

Humble thy hellyful \ spit, fire \ spout, rain \ nor rain, wind, thunder, fire are my daughters: I tax you not, you elements, with unkindness; I never gave you kingdom', call'd you children, You owe me no subscription; then let fall Your horrible pleasure; here I stand your slave A poor, infirm, weak and despised old man.

(Act III, Sc. ii, Lines 13-19)
The verbal image, formed by the line: 'fire are my daughters', reveals Lear's mind and transmits the intensity of the emotion and perception of Lear in that situation, making it resonant in the audience. Lear is so overwhelmed with the thought of his daughters' ingratitude that his mind has grown insensitive to all other feelings; and the expression 'Those pelican daughters' (Act III, Sc. iv, Line 76) suggest his 'anubhava.' Cruelty of his daughters becomes the monomania with the King which turns him mad. These speeches of Lear seem to be spun out of the very nerves and sinews of the storm. The terrific energies and hostilities of external and natural elements take all their meaning from his mind. The storm around him, purges his character of all the baser elements and Lear emerges from this ordeal of suffering and purgation as a saint and philosopher; the spiritual evolution of Lear makes him aware of the naked realities of life as they stood against the human values.

Lear, wandering amidst the tempest had all his feelings of distress, increased by the overflowings of the wild wit of the fool, as vinegar poured upon wounds exacerbates their pain. Thus even fool's comic humour tends to the development of tragic passion.1

Lear, for the first time, views almost naked Edgar and broods over man as God made him and questions: 'Is man no more than this?' (Act III, Sc. iv, Line 101) and he tears off his clothes to become like Edgar, who is the typical man as God made him without the trapping of man-made artificialities, 'a poor, bareforked (two-legged) animal'. The Fool endeavours to outjest the spiritual trauma of Lear on finding him tearing off his clothes. The sight of Lear tearing off his clothes on the stage infuses pathos in the audience who pity the man tortured to the extent of madness by his own daughters. Lear's incoherent talk throughout, and his praise for Edgar as a great philosopher evoke sympathy for him. In the shelter of the farmhouse, to which Gloucester has conducted him, Lear appears raving mad and imagines that Goneril and Regan are being tried before him in the court. This is a pathetic and emotionally surcharged situation. He holds a mock trial of his two ungrateful daughters and presents them before Edgar and the Fool, who act as judges. Lear fancies that Goneril has escaped, and presents Regan and asks the judges to dissect her, to find out what her body is composed of, as it would give them a clue of her hard-heartedness. Lear asks the judges to find out whether there was any special natural cause that made hearts like those so hard. This dreadful agony of Lear is revealed in
Gloucester is arrested for helping the King to escape to Dover. He tries to stir the conscience of Goneril and Regan against the cruel treatment that they meted out to their old father, but instead, his eyes are plucked and with blood trickling down his cheeks, he is thrown on the road. This scene evokes revulsion against Regan and her husband and sympathy and compassion for Gloucester. The growth of the main plot and the sub-plot reveal the working up of the same emotions and, hence, there is an essential unity of effect on the audience. Both stories are so structured as to delineate the abrogation of natural family relations and emotional ties and produce a great commotion in the moral world. The villainy of Edmund, second only to Iago, becomes possible in the society which have produced a Goneril and a Regan. The union of the evoked emotions, 'bibhatsa' and 'karuna' in both the stories, universalise the emotions. A psychological study of the characters reveals to the audience the inner recesses of human mind. The audience finds the wicked prospering and the virtuous suffering and tend to believe Gloucester who exclaims in despair:

As flies to wanton boys, are we to the gods -
they kill us for their sport

(Act IV, Sc. i, Lines 44-45)
Lear and Gloucester, stand together for suffering humanity at large. The theatre of the action is not only the single world of man, but all its corresponding planes in the scheme of creation: the family, the state and the physical universe. The audience sees through the little kingdom of Lear, into wide world itself and both become one, bringing in the universalisation (sādārānīkārana) of the emotion that unites mankind.

The messengers of Cordelia found out the King. 
Cordelia's condemnation of her sisters, on learning about the ill-treatment meted out to her father presents her agonised thoughts:

Sister \ Sisters \ Shame of Ladies \ Sisters \ 
Kent \ Father \ Sisters \ What \ i'th storm in the night? 
Let pity not be believed it.'

(Act IV, Sc. iii, Lines 31-33)

The repetition of the word 'sisters' and 'what' makes the emotion resonate. This repetition and reference to the storm deepens the two emotions simultaneously. She continues to pour out her agony in the words:

Had you not been their father, these white flakes, 
Had challeng'd pity of them. Was this a face 
To be expos'd against warring winds? 
To stand against the deep dread bolted thunder? 
In the most terrible and nimble stroke 
Of quick, cross-lightening? to watch poor perdu? 

with this thin helm,
Mine enemy's dog

Though he had bit me, should have stood that night
Against my fire, and wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,

(Act IV, Sc. vii, Lines 30-40)

Gloucester led by Edgar and Lear fantastically dressed with wild flowers, happen to meet each other in their wanderings. The mad ravings of the king present a heart-piercing phenomenon. Cordelia's praying to kind heavens to heal her father and restore his shattered faculties, evoke sympathy and admiration in the audience for her. She makes soul-stirring and pathetic statements and is yearning to restore him to his normal self with the help of her lips.

Lear wakes up from his sleep to be warmly cheered by Cordelia. He greets Cordelia as an angel, a soul in bliss and considers himself as a person bound on the wheel of fire in hell, as a punishment for his sins. He repents and sheds tears which are hot like molten lead. These words of Lear make the audience cry for pity for the suffering man. The British army arrests Lear and Cordelia. Cordelia, unconcerned about herself, feels sorry for her father, but the King is in repose in her company. At last, when Lear enters carrying Cordelia dead in his arms, raving madly
over the inhuman action, the audience is overwhelmed with compassion for her, and miserable Lear, who has to bear the trauma of his beloved daughter's dead body in his arms. Lear cries in agony:

*Howl! howl! howl! O you are men of stones; She's dead as earth, Lend me a looking glass; If that her breath will mist or stain the stone, Why then she lives.*

(Act V, Sc. iii, Lines 256, 60-62)

He raves again:

*Why should a dog, a horse, a rat, have life, And thou no breath at all? Thou'lt come no more, Never, never, never, never, never! Look on her, her lips, Look there, look there! (Dies)*

(Act V, Sc. iii, Lines 305-10)

Here King becomes a symbol of 'karuna' - the death of Cordelia has left him utterly miserable. His cries: 'Cordelia, Cordelia!' rend the atmosphere. His last words, a cry of agony of a parent effect the manifestation of compassion. The word 'never' is repeated in the play to create the effect on the stage of Lear's mental state of shock and grief on the death of Cordelia. It
represents his soul-shattering speech and cry of revulsion. When he finally enters the stage with the dead body of Cordelia in his arms, he again loses his mental poise, gained partly through his reconciliation with Cordelia, and bursts forth with the last ounce of energy left in his failing body and mind. He dies asking questions. Lear's almost demented words in which he divests himself of all authority leave a deep psychological bearing on the audience. Through his mad whirling words, his mind is shown to the audience that manifest the sentiment. Its final result is deep sympathy for the miserable man and the manifestation of 'karuna rasa' in the audience, thereby making Lear a supreme symbol of 'Karuna' and raising the play to the supreme gospel of compassion.

A mad, unhappy and afflicted king is regarded as a supreme incitement to pity. She is reported to have exclaimed: 'Let pity not be believed.' Pity is not only the redeeming feature of the play but its crowning feature. Not only Lear but all the characters, except those inveterately cursed by evil, as Goneril, Regan, Edmund and Cornwall, learn its lesson through mutual sympathy and concern. The play is a tree with dark foliage, that nonetheless bears flowers of delicate and intense beauty. Their fragrance is the breath of pity. As a typical instance may be recalled Cordelia's words on hearing
of her father's plight: "The untuned and jarring senses,
Of wind up, Of this child-changed father."

(Act IV, Sc. vii, L.16-17)

Lear is mentally a child; in passion a titan. The absurdity of his every act at the beginning of his tragedy is contrasted with the dynamic fury which intermittently bursts out, flickers - then flames and finally gives us those grand apostrophes lifted from man's stage of earth to heaven's rain and fire thunder:

Blow, winds, and crack your cheeks' blow. 
You cataracts and hurricanoes, spout
Fill you have drench'd our steeples, drown's the cock's

(Act III, Sc. ii. 1)

'The speech of this passionate and restrained volume of Promethean curses are followed by:'

No, I will be the pattern of all patience;
I will say nothing.

(Ill, ii, 37)

King Lear has great depth, great spiritual power, and an assertion of human values.

The progressive softening of the King's heart, the play's inwardness and increasing address to the sentiment of compassion,

1. G. Wilson Knight, King Lear and the Comedy of the Grotesque, P.126.
first becomes overwhelming early in Act III. We know that we are concerned not simply with the fate of one old man but with the nature and place of man in the world.

It is typical of Shakespeare as a thinker that he is never committed to any philosophical system; each play takes a different stance. Indeed, in each individual play expression becomes all the richer for moving on more than a single track. Yet compassion is clearly the leading emotion in King Lear.

The play's setting is done in the world of Britain before the Norman Conquest and even before the start of Christianity. The assumption seems to be that the official religion in Lear's kingdom is some form of nature worship. Kenneth Muir discussing one of the questions which have provoked controversy in the present century as to whether the play is the expression of pessimism or nihilism quotes the views for and arrives at the conclusion that:

the fragrant injustice of his (Lear's life cannot be reversed by the operations of divine justice: Shakespeare had to start from the dramatic hypothesis available to a pagan. He shows that the will to power is self-destructive, that the violation of natural law leads to anarchy, and that the sins of the comparatively good open the door to the worse sins of the evil characters - who are not yet wholly evil - and to the death of the innocent. It may be said that the Christian ethic is vindicated without any support from the Christian hope.

Reading King Lear aloud or reading it as though it were heard, with utmost attention to the expressiveness of the sound values, yields a unique delight. The scene of Lear's reconciliation with Cordelia is made up of austere lines:

Lear: Do not laugh at me;  
For, as I am a man, I think this lady  
To be my child Cordelia.  

Cordelia: And so I am, I am.  

Lear: But your tears wet? Yes, faith, I pray weep not;  
If you have poison for me, I will drink it.  
I know you do not love me; for your sisters  
Have, as I do remember, done me wrong;  
You have some cause they have not  

Cordelia: No cause, no cause  

(Act IV, Sc.vii, 68-76)

The vocabulary is uncommonly large. Words are drawn from many unusual sources, as the considerable vocabulary from the literature of demoniac persons in the words of Edgar while disguised as a roving beggar. Medical, legal, and astronomical terms appear with frequency. Although anything rather than a monotone characterizes the play, there is observable a general
tendency to dark colouring and the sensation of cold.

Atmosphere is everywhere ideally wedded to subject matter. Scenes and episodes pass through the greatest possible variations. Speech in the scenes at court in Act I, which constitute virtually a prologue, is courtly and formal in accord with the ceremoniousness of the occasion and the artificiality of its entire conception. The second act, linguistically, as in almost all respects, is a miracle of changing sky. So Kent, immobilized in the stocks, describes it. For the storm in Act III, Shakespeare creates a thunderous eloquence, unique and utterly appropriate. In Act IV, the speech that accompanies the meeting between Cordelia and her father, is hushed, tender, and delicate. The challenges exchanged between Edgar and Edmund in Act V, are animated with the chivalrous fervour. Lear’s last words have a deep psychological bearing of his mind.

The world is presented as a scene of widespread and acute suffering. Its heroes are those who at their own cost turn to commiserate with its victims, and to the utmost of their ability, relieve their pain. This is the prevailing instruction in the Christian Gospels and in the Buddhist sutras dealing with the descent of the merciful Buddha into the corporeal world for the purpose of relieving its suffering.  

Shakespeare took the folktale Lear and converted it into something radically different. The essence of the folk story is still there, with all its simplicity and its patent impossibilities. But how much is added! The plot is more complex and important characters such as Edgar and the Fool have been added. Above all a highly developed poetic style has been achieved which reveals the rhetoric at their best, and rich inflections of language prove the most effectual in terms of Abhinavagupta's 'dhvani' in his commentary on Natyasastra. In King Lear, Shakespeare developed to its utmost possibilities, the principles of poetic drama as characterised by bestowing on each character an idiom of his own. By the very tone of speech, he characterises the changeableness in Lear's mood, Gloucester's gravity, Goneril's haughtiness, Regan's malice, Kent's robustness, the Fool's earthy humour, Cordelia's saintliness and Edmund's dry, merciless intellectuality.

The plot rests on an exploration of behaviour of Goneril and Regan, towards their father, before the division of kingdom and after, this situation on which the entire play hinges, is unthinkable for any reader who meets a revolting psychological shock regarding the filial ingratitude in the sacred relationship. The crude human relations, as shown in the play, present a mere symbolism
and not a social reality. The view is supported by G. Wilson Knight in the words:

we shall regard each play as a visionary whole close knit in personification, atmospheric suggestion and direct poetic symbolism. Three moods of transmission equal in their importance.... Each incident, each turn of thought, each suggestive symbol throughout King Lear radiates inwards from the play's circumference to the burning central core without knowledge of which we shall miss their relevance.............. See each play as an expanded metaphor by means of which the original vision has been projected into forms roughly corresponding with actuality ........................................
The persons, ultimately, are not human at all, but purely symbols of a poetic vision.¹

King Lear is both the most massive of Shakespeare's dramatic constructions and the most clearly derived from a central core, at the same time a highly complex work of art and a simple folktale transposed for the stage.² It proves that the weakness of a good man can be as destructive as the ruthlessness of an evil man. The play presents through its plot, characters, sights, sounds, verbal and visual images, an eternal conflict between the evil

1. G. Wilson Knight, The Wheel of Fire, P.16
and the good. In terms of *Natyaśāstra*, it instructs as well as entertains evoking the various sentiments through the words and gestures of King Lear, Fool and the three daughters which represent their 'anubhava', 'vyabhicāri/sancāri bhava' in a theatrical presentation of the play effecting 'rasanīspattih' in the audience; symbolising the different characters for different sentiments manifested therein i.e. 'bibhatsa' for Goneril, Regan and Edmund, 'Karuna' for King Lear and Gloucester and Cordelia, comic/satiric for Fool which only supports to nourish and heighten the former two rasas.
HAMLET: A STUDY IN SHANTA RASA

'Shanta rasa' manifests in the play *Hamlet*, supplemented by other 'rasas,' such as 'Karuna, Phayanka, and Bibhatsa' (Pathetic, Terrible and Disgust). The play *Hamlet* is so designed as to present the prince torn and tormented as if in a battlefield, akin to afflicted (Vishadagrasta) Arjuna of the epic *Mahabharata* with this disadvantage that *Hamlet* has no Krishna to aid and advise him as Arjuna had. The spiritual vision of the prince grows as the play progresses, out of his own inner conflict and eternal questionings about the infinity of the soul, death and life beyond, and he ultimately arrives at the ultimate truth that to confront life is the only way for man as preached by the Indian theory of 'Karma', i.e. to be the

1. Though Hanomohan Ghosh had listed eight rasas only, later rhetoricians added a ninth, the 'Santa rasa' to the list. Abhinavagupta advocates that 'Bharata himself has made a mention of this rasa.' Raghvan says that Santa has been an interpolation in later texts of *Natyasastra*. Abhinava has accepted the 'Santa text' of the *Natyasastra* and established 'Santa' not only as one of the rasas, but a 'Maharasa' the 'basic rasa.' The relish of all rasas ultimately merges in tranquility and repose, after the withdrawal of our senses from their interest. Santa is 'all embracing rasa' which annihilates all ego and restores a blissful repose.' Abhinava Vol. 1, P. 339. Tatra sarvaprasannam Santa prgye eva svadah'. Visvanath explains 'Santa' as that 'mental state in which there is neither pain, nor pleasure, nor worry, not hatred, nor love, nor any desire and which has serenity as its permanent state or emotion. Sahitya Darpana 111 P. 265 following verse 250.
architect of one's own fate. Finally he comes to understand that 'readiness is all' and the 'rest is silence'. Thus he is the tormented Arjuna and the guide Krishna rolled into one. The plot is worked out in such a manner that brings out sentiments of 'bhaya, bibhatya and karuna' to supplement 'Shanta', the master sentiment in the play. The integrated effect of all these emotions is that the spectator comes to feel 'readiness is all' and 'rest is silence'.

According to Natyasastra, the Sthiyibhava of Santa rasa is 'sama or 'nirveda' i.e. Renunciation. Despondency (Nirveda) is caused by Determinants such as being reduced to poverty, getting insulted, abusive language, anger, beating, loss of beloved persons and the knowledge of the ultimate truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like..... A despondent man has the eyes bathed in tears, face and eyes miserable due to heavy breathing and he is like a Yogi absorbed in meditation.

Prince Hamlet is the 'alambana Vibheva' (Determinant) bearing out the characteristics postulated by Bharata Muni. Ghost's revelation serves as the Excitant stimuli and the Consequents (anubhavas) such as the feelings of melancholy, sorrow, remorse, anguish and revulsion bring out the effect of despondency (nirveda). The antics of Hamlet of feigning madness (stambha, nirveda, glani, sanka, dainya, cinta, mohn, aveya, amarsa, unmad, trasa and vitarka), silence, despondency, weakness, depression,

anxiety, distraction, agitation, indignation, insanity, fright and meditation bring out the characteristics of a distressed person which become a factor in manifesting 'santa rasa' finally as postulated by Bharata. The conjunction of all these mental states evoke a feeling of renunciation, mood of introspection and finally creating a mental equilibrium as in Arjuna who became ready to fight the battle in the true spirit of a warrior. Likewise, Hamlet prepares himself mentally and spiritually to confront the battle of life.

The atmosphere of the play is built with the help of relevant situations, sights, sounds, characters, linguistic skill, costumes, and music to bring out a response in the spectator. The play begins in an eerie atmosphere, created by the appearance of the Ghost of the late King in a still frosty night outside the castle. It frightens the guards on duty. This vision of the Ghost and the corresponding dialogue with Hamlet torments his anguished mind. His father's sudden death and mother's remarriage in less than two months after his death is considered at the time an act of indiscretion.

The emotion that has swayed him rudely is much more than the grief for the dead father. He is conscious of the trauma of his mother's wrongs. Father dead and mother lost
in marriage, leave him rudderless in his grief, and it creates in him the mood of renunciation, gloom and melancholy similar to that of Arjuna who, standing in the battle-field, surveys his relatives as opponents whom he has come to kill. This mood overpowers his mind as it does Arjuna's and both are akin in their psychic condition termed in the Bhagavad Gita as 'Vishadgrasta Yoga'. The ensuing acts only intensify this feeling in the mind of Hamlet. Ophelia's negative response is a situation that makes him all the more helpless, having lost the last straw of hope that could draw him out of this mood of melancholy. The playwright builds an extremely pessimistic atmosphere, in which the prince considers life futile and deliberates over committing suicide. The scene showing the arrival of the players, and the subsequent play by them helps the prince in solving the riddle. It carries the plot forward as it proves to the prince the guilt of his mother and treachery of his uncle. All this emboldens him to harangue his mother and kill Polonious. Without the inclusion of the Play scene, it would have been difficult to carry the plot forward. Hence, the events are so integrated as to produce the desired effects harmoniously. Murder of Polonious makes way for Hamlet's despatch to England. His return to Denmark in mysterious circumstances, his discussion with Horatio in the grave about the futility
of life, and acceptance of the duel with Laertes, are some of the situations that the playwright builds in harmony with the persons and the incidents, that help to effect a particular atmosphere to manifest the artistic effect desired by him. The manifestation of 'bhyanaka', 'bibhatsa', 'Karuna' and 'Shanta rasas' in sequence heighten their effect on the audience in the theatre, by means of 'vyehvicari/sancari bhavas' and 'anubhava' suggested through sight, sound, music, costume, gestures and the like.

His philosophic mood is suggested through the reference to supernatural elements on the appearance of his father's ghost that has created a turmoil within him:

There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.

(1, v, 167-168)

Hamlet is a prober, a searcher, never content with relation to the mere surface of life. The mirror which he proposes to hold up before his mother in the fateful scene of her inquisition is to reveal not her outward and physical self but, to use his own words, "the inmost part of you". The important place in the play given to soliloquy indicates the inwardness or subjectivity of Shakespeare's outlook, the quality so prominent in the Renaissance man's mind.

Hamlet's apparel is his 'inky cloak', mark of his
grief for his father, mark also of his character as a man of melancholy, mark, possibly too, of his being one in whom appearance and reality are attuned. Later, in his madness, with his mind disordered, he will wear his costume in a corresponding disarray, the disarray that Ophelia describes so vividly to Polonius: "Lord Hamlet with his doublet all unbrac'd, No hat upon his head: his stockings foul'd, Ungarter'd". Shakespeare creates the effect of the despondent man in dress also. The costumes of the characters as envisaged by Bharata in the Natyasastra have to be in tune with the sentiment in the play. The costumes of Hamlet suggest and heighten the emotion of melancholy, indignation and renunciation. Inky coat suggests the black gloomy mood of the hero who is tormented within by eternal questionings of death and beyond. The recent death of his father has cast a pall of despondency over the atmosphere. As he proceeds to probe into the matter, he adopts antics of a mad man - this psychological state is represented on the stage by 'vacikabhinaya', his behaviour towards Polonius, Ophelia and his friends, by his demented words and his disorganised dress. All these coupled together stimulate the 'rasa' in the audience. In terms of Natyasastra, it is 'sattvika' abhinaya envisaged by the dramatist.

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1. Natyasastra, Ch. XXI, XXXV 61-66
2. Natyasastra Ch. XX, 5-7
3. Natyasastra Ch. XX, 8-16.
time was, the play keeps reminding us, when Denmørk was a different place. That was before Hamlet's mother took off "the rose from the fair forehead of an innocent love" and set a blister there. Hamlet then was still "the expectancy and rose of the fair stage"; Ophelia, the "rose of May."

For Denmørk was garden then, when his father ruled. There had been something heroic about his father - a king who met the threats to Denmørk in open battle, fought with Norway, slew the elder Fortinbras in an honourable trial of strength. There had been something god-like about his father too: "Hyperion's curls, the front of Jove himself, and eye like Mars... But, the ghost reveals", a serpent was in the garden", and "the serpent that did sting thy father's life now wears his crown." Hyperion's throne is occupied by "a vice of kings," "a king of shreds and patches"; Hyperion's bed, by satyr, a paddock. The garden in unweeded now, and "grows to seed; things rank and gross in nature Possess it merely." Even in himself he feels the taint, the taint of being his mother's sin; other taint, of which he admonishes Ophelia.

Hamlet is painfully aware, of the baffling human predicament between the angels and the beasts, between the glory of having been made in God's image and the incrimination of being descended from fallen Adam.
Hamlet is more than aware of it; he exemplifies it; and it is for this reason that his problem appeals to us so powerfully as an image of our own.

Hamlet's psychological state is revealed through his dialogue:

The earth, seems to me a sterile promontory; this most excellent canopy the air, look you, this brave O'er hanging firmament, this majestical roof fretted with golden fire - why, it appeareth no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason! how infinite in faculties! how like an angel in apprehension, how like a God! the beauty of world! the paragon of animals and yet to me, what is this quintessence of dust? Man delights not me - no, nor woman neither."

(II, Sc. II Lines 295-308)

His 'vyabhicari bhavas', about the riddle of existence stated here, sharpen the focus of perception of the playwright, transfusing, thus, in the audience, the emotive pattern through these questionings of Hamlet, suggesting a sense of renunciation (nirveda). He experiences gloom and darkness all around, and the ray of light that can illumine his mind and lead him to action is nowhere within his reach. He is restless in search of the truth, akin to Mahatma Buddha, to whom the world did not delight, and who renounced this world in search of the noble truth.
To him this physical existence is nothing more than the 'quintessence of dust!' Bradley says,

He has no attachment for his physical existence. The arrival of the players appears to be a ray of hope which may help him to free himself from this despondent mood; because his conflict is inner, as he was restrained by conscience or a moral scruple; he could not satisfy himself that that was right to avenge his father.

The internal conflict makes him lethargic as he is full of doubts about the ghost that he has seen.

... the spirit that I have seen
May be a devil; and the devil hath power
'\textit{To assume a pleasing shape; yea, and perhaps}
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.'

(Act II, Sc. ii, Lines 594-99)

These 'vyabhicari bhavas', born of the situation, strengthen the emotion by deepening the conflict in Hamlet's mind. These 'anubhavas' make him inert, and his conflict increases with each 'anubhava' that he feels. The players provide him a medium to find a solution to his inner tension, though only temporarily. Hamlet asks

one of the players to enact the speech on the grief of Hecuba at her husband's death, Priam. On hearing an intense emotional expression of the grief of Hecuba by the actor, Hamlet is moved to tears, and he compares his role to this portrayal of emotional state of Hecuba in his soliloquised thoughts:

What is Hecuba to him, or he to her,
That he should seek for her? What would he do
Had he the motive and the cue for passion
That I have? He would drown the stage with tears,

Yet I,
A dull and muddy mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause.

(Act II, Sc. ii, Lines 553-63)

These 'vyabhicāri bhava' in which he calls himself 'a muddy mettled rascal' etc., suggest his 'bhava' of remorse through his self-reprimand, a tormented psychic state and his indignation against himself which foster the emotion further. He remonstrates his iner

Ha'
'Sounds I should take it; For it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should ha' fatted all the region kites
With this slave's offal. Bloody, bawdy, villains'

remorseless, trecherous, leacherous, kindless villain.

(Act II, Sc. ii, Lines 590-594)
These 'anubhaves', of catching the conscience of a guilty person are suggested, in this soliloquy, by which he wants to affirm the validity of the Ghost's revelation about the murder of his father and the remarriage of his mother, which is tormenting his mind within. The 'vyabhicari bhavas', calling himself 'pigeon liver'd', 'lack gall', 'what an ass am I', and his condemnation of his uncle in 'bloody, bawdy villain', 'remorseless, treacherous, lecherous, kindless, villain' suggest his mental state, born of the situation created by the appearance and revelation of the ghost. The actors present his voluntary emotions, of the conflict within the recesses of his mind, which consequently take the plot to its climax. His moral scruples, his strong conscience gripping his mind suggest that he cannot act till the sifting of the truth is achieved like grain from the chaff. This sifting of the truth creates a trauma in him, and his mind becomes a thoroughfare for all sorts of emotions, impulses, ideas and solutions:

To be or not to be - that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
or to take arms against a sea of troubles
And by opposing end them? To die - to sleep
To sleep, perchance to draw. Ay, there's the rub
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil.

(Act III, Sc. i, L. 56-63)
He continues in the same strain

Thus conscience does make a cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought

(Act III, Sc. i, Lines 85-89)

Hamlet's world is world of riddles. The hero's own language is often riddling. When he puns, his puns have receding depths in them, like the one which constitutes his first speech: "A little more than kin, and less than kind." His utterances in madness, even if wild and whirling, are simultaneously, as Polonius discovers, pregnant: "Do you know me my lord?" "Excellent well. You are a fishmonger." Even the madness itself is riddling: How much is real? How much is feigned? What does it mean? Sane or mad. Hamlet's mind plays restlessly about his world, turning up one riddle upon another. The riddle of character, for example and how it is that in a man whose virtues else are "pure as grace," some vicious mole of nature, some "dram of aele," can "all the noble substance oft adulter." Or the riddle of the player's art, and how a man can so project himself into a fiction, a dream of passion, that he can weep for Hecuba. Or the riddle of action: how we may think too little - "What to ourselves in
passion we propose," says the player-king. "The passion ending, doth the purpose lose;" "Thus conscience does make cowards of us all, And thus the native hue of resolution Is sicklied o'er with the pale cast of thought." There are also more immediate riddles. The ghost which may be a devil, for "the de'il hath power T' assume a pleasing shape." Ophelia—what does her behaviour to him mean? Surprising her in her closet, he falls to such perusal of her face as he would draw it. Even the king at his prayers is a riddle. Will a revenge that takes him in the purging of his soul be vengeance, or hire and salary? As for himself, Hamlet realizes, he is the greatest riddle of all—a mystery, he warns Rosencrantz and Guildenstern, from which he will not have the heart plucked out. He cannot tell why he has of late lost all his mirth, forgone all custom of exercises. Still less can he tell why he delays: "I do not know why yet I live to say, 'This thing's to do, 'Sith I have cause and will, strength and means to do 't."

Hamlet's world is pre-eminently in the interrogative mood. It reverberates with questions, anguished, meditative, alarmed. There are questions that in this play, to an extent unparalleled in any other, mark the phases and even the nuances of the action, helping to establish its peculiar baffled tone. There are other questions whose interrogations,
innocent at first glance, are subsequently seen to have reached beyond their contexts and point towards some pervasive inscrutability in Hamlet's world.

The mysteriousness of Hamlet's world is a piece. It is not simply a matter of missing motivation, to be expunged if only we could find the perfect clue. It is built in.

His debate between the Self and the Soul, over life, death, suicide, representing agony and remorse within the soul, which make him sick of this mortal existence, is a mystery to him. But the unknown mysterious world beyond death, too, is making the confusion in him worse than confounded because nobody has so far come back to tell what lies beyond death. So, he is tightly gripped by his inner conflict, arisen due to the mysterious nature of the issue. These are his 'vyabhicari bhavas' which express the eternal questionings of man about right or wrong, about life, death and beyond. This mystery always turns everybody mystic and one tends towards a search for lasting peace as Arjuna did in the battlefield, or Hamlet does in the play. These 'anubhavas' strengthen the mood of renunciation.

Ophelia's feelings of compassion for this torn man, struggling within, suggest the emotion to the audience who

too feel sympathy for him, because 'a noble mind is here overthrown', the 'expectancy and rose of the fair state' (Act III, Sc. i, Lines 152-154). He tells Ophelia, 'how cheerfully my mother looks, and my father died within's two hours' (Act III, Sc. ii, Line 122) that proves that his mother's o'erhasty marriage is haunting him all through, giving a rude shock to his peace and equilibrium. As the play progresses and exposes the theme similar to that of his father's death, Claudius in indignation leaves the place. This action suggests and confirms to Hamlet the guilt of his uncle. The king finds threat to his security in Hamlet's presence in Denmark and decides to despatch him to England. The king is tormented within by his guilt on being reminded by a similar theme in the play. His conscience awakes and its qualms disturb his peace. He kneels down to pray to seek forgiveness and mercy from God. These are his 'anubhevas', 'sancari bhavas' manifested in him through the dramatic performance which suggest the validity of Hamlet's distress. He happens to pass by on the way to his mother's apartment and finds his culprit praying. He is determined to avenge at the first available opportunity, but he does not, when the opportunity knocks at his door, on moral considerations. A man in communion with God, if killed, will attain heaven and Hamlet does not want it when his own father is suffering on the sulphurous fires.
So he lets go of the opportunity. His mother's chiding him for offending the king, provokes Hamlet and he bursts out his ire piled up so far, subsequently killing the eavesdropper Polonious, but unaffected by this murder, he continues to harangue his mother against her sin, so forcefully and intensely that it overwhelms the queen with the sense of shame. This situation takes the play to its climax as something infinitely beautiful in that sunshine of faith and love which breaks out when the queen surrenders:

*O Hamlet, thou hast cleft my heart in twain. (Act IV, Sc. i, Line 156)*

Hamlet asks her:

*O throw away the worser part of it
Live the purer with the other half.*

*(Act IV, Sc. i, Lines 156-158)*

The conversation represents their 'anubhavas', by which both relieve their tense emotions.

Hamlet is next seen observing gravediggers at work, digging and hurling away skulls of the buried men, singing and cracking jokes simultaneously because they have no feeling of their business. *Hamlet is surprised at this sight, his bones ache to think of it, but it suggests to him the solution to his agony and despondency. Hamlet*
philosophises the situation as usual and happens to get at the skull of Yorick, who was his father's court jester and known to him, reminding him of his pranks and jests. He questions:

Dost thou think Alexander look'd a this fashion i' th' earth?

(Act V, Sc. i, Line 192)

This situation brings him to the ultimate conclusion which subsequently heightens the sentiment to its intensity:

To what base uses we may return Horatio?
Why may not imagination trace the noble dust of Alexander till 'a find it stopping a bung-hole?

(Act V, Sc. i, Lines 196-199).

It is the haunting mystery of life itself that Hamlet's speech points to, holding in its inscrutable folds those other mysteries that he has wrestled with so long. The mystery of evil is present here - for this is, after all, the universal graveyard. And last, but the most pervasive of all is the mystery of human limitation, the grotesque nature of man's little joys, his big ambitions. The fact that the man who used to bear us on his back is now a skull that smells; that the noble dust of Alexander somewhere plugs a bunghole; that "Imperious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away."

The futility of human life is the quintessence of his philosophy suggested therein, and, therefore, his analysis is to be always ready to act:

indifferent to pleasure and pain, to gain and loss, to conquest and defeat, thus make ready for the fight... As do the foolish attached to works, so should the wise do, but without attachment seeking to establish order in the world'.

Lord Krishna spoke to Arjuna and made him realise the truth. Akin to that, Hamlet too has realised the truth.

After the graveyard and what it indicates has come to pass in him, Hamlet is ready for the final contest of mighty opposites. He accepts the world as it is, the world as a duel, in which, evil holds the poisoned rapier and the poisoned chalice waits. He has realised the truth now:

'There is a special Providence in the fall of a sparrow, if it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come - the readiness is all.

(Act V, Sc. ii, Lines 210-214)

He accepts to fight the duel in which he kills Claudius in full fury to root out the evil. The intensity of his fury is suggested in these words:

Here, thou incestuous, murd'rous, damned Dane
Drink off this potion. Is thy union here?
Follow my mother

(Act V, Sc. ii, Lines 317-319)

The strange final scene when (after the ferocious duel) Hamlet thrusts the poisoned cup upon the king and stands smiling at the death throes, moves around with a serene triumph in his mind. The expression that remains on his face, even after death, leaving Horatio to report him to the world. Nothing becomes the performance like its end. Robert Speaight elaborates it as:

No where was this originality more impressive than in the final speech. "Well there you are", he seemed to be saying, 'all this trouble began with my father's row with old Fortinbras, and here is young Fortinbras' arising in the nick of time to pay off old scores..... And then the single touch of uncomplicated sentiment saved up for the last moment of all, when he kisses his father's miniature - father and son folded into the constitution of sequence.

He dies saying - 'the rest is silence' (Act V, Sc. ii, Line 7-0). Thus his soul, rid of the eternal questions, cleared of all doubts, despondency, depression, melancholy, gloom and darkness of ignorance (avidya), learns the gospel of the eternal truth, of righteous action and deliverance - Moksha, through repose expressed in the serene smile, that he attains in the end.

The stage, littered with corpses and bloodshed, akin to the battlefield in Kurukshetra, in Mahabharata, points to the struggle between the forces of vice and virtue, realism and idealism. A.C. Bradley explains it as:

'But it shows the infinite nature of the soul of Hamlet who brings home to us at once the sense of soul's infinity and the sense of doom which not only circumscribes that infinity but appears to be its offspring.'

A mental state of serenity is evoked at the sight of this unique smile. The spectator experiences the spiritual and psychological states of Hamlet who becomes a part of the audience by universalisation of the sentiment or 'sadharmi Karan'.

The spectator does not confine only to watching the august working out of the law which the dramatist's understanding of

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spiritual and psychological truth enables him to put before the audience, who is required to enter imaginatively into the spiritual and psychological states with which the given experience is confronted. And this additional dimension - the dimension of inwardness - forces us to be something other than the spectator."

The audience finds itself in Hamlet. The conflicting emotions, the perplexities of the character are universal. Hence, Hamlet has a universal fascination, a universal spiritual appeal. The play, nourished by a mysticism and transcendental philosophy of life, death and beyond, essentially idealistic, falls in the pale of Indian thought, philosophy and idealism symbolised by Hamlet who strives to be righteous and dutiful (dharma) in his action (Karma) to attain 'Moksha', the ideals of any Indian of Bharata's perception. It provides an unusual aesthetic delight satisfying the intellectual and spiritual aspects of human life. The play begins with Hamlet confused and depressed, but when it ends, he is a realised soul in repose and one who has done his duty (dharma) righteously.

In the opinion of Prof. S.C. Sengupta 'rasa' in Hamlet is aversion:

It is aversion of Hamlet which is strengthened and enriched by other mental states and has been fully revealed to us by the significant actions (anubhava) and drifting thoughts (sancari bhavas). Hamlet's aversion finds expression largely through this dhvani, i.e., through Hamlet's character—his sporadic activity, his deep disgust, his subtle but confused logic, through the descriptions of the court of Elsinore, situations in Denmark, Hamlet's encounter with the ghost and........1

After the mortuary scene, there is a sea change in Hamlet's attitude. Dr. S.C. Sen Gupta attests it in the words:

Despair has become mild, aversion has deepened into resignation; aggressive melancholy has been coloured by serenity and detachment. And we have on the whole a more philosophical Prince. The aesthete who delighted in holding the mirror up to nature is now anxious to explore the nature of reality and finds that the basic truth of life is that Alexander, however great he might be, died and was buried and thus returned to earth; of earth we make loam, and of that loam, whereto he was converted........

Aversion yields place, finally, to serenity and detachment, in other words 'shanta rasa'. It would be

2. Ibid. P164
better to say that aversion of Hamlet helps to evoke and strengthen other rasas in the play like 'Karuna and Shanta'.

'Bhayenka' in this play is introduced in the beginning to aid and stimulate the mood of revulsion manifested in the hatred of Hamlet towards his mother and uncle. These are only the 'anubhavas' of the character in a given situation. It is not the master sentiment, therefore, as it helps to rouse 'nirveda', melancholy and finally merges into serenity to manifest 'Shanta rasa', which is an all-embracing rasa and called 'Maharasa' by Abhinava Gupta.

Hamlet has been called a revenge play. The statement seems to be a half-truth, for the theme of revenge is only in the foreground and ultimately, so incidental that although Hamlet succeeds in killing Claudius, nobody would suggest that he succeeds in his mission, though he gloats over the new 'union' he effects between his uncle and his mother, he does not at this crucial moment mention his father at all. When ghost commands him to take revenge, he readily agrees, but he reacts against his mother and revenge recedes in the background. When Hamlet returns to Elsinore in a detached, resigned mood, he has forgotten his father and also the mission he was entrusted with. It is only a casual remark of Horatio that makes him remember his duty to punish the King. Even here the King's old crime does not seem to be
an adequate cause of action; he has to support it with two personal injuries: *Popp'd in between the election and my hopes,* / *Thrown out his angle for my proper life,* / And with such cozenage* (V, ii, 6^-7). There was no sign previously that he ever cared for the succession or that he set much value on his own life. He makes no use of the short time he has at his disposal - 'the interim is mine' - and the initiative easily passes on to the enemy. When at least he does kill the King, it is only to punish him for his recent treachery; he does not remember his father, and only the double entente of word 'union' calls back to his mind the adulterous, incestuous relationship which was at the root of his tragedy

It is considered that the play is about a mission delayed. It would be unjust to call it so, because *Hamlet* is not a play about a mission delayed and never executed in the proper sense of the term. The portrait of Hamlet is only a means to an end. The play really envisages a complex and profound state of the soul in which *bibhatca* is compounded with many other states. It is the penetrating vision of life with its sweetness and bitterness, heroism and villainy, love and hatred, laughter and sorrow, idealism and cynicism that accounts for its enduring poetic appeal. Combining concepts of Eastern and Western poetics, we may say that in Hamlet we are face to face with the state
of 'nirveda', which assimilates and absorbs all other emotions, ideas and impulses and gives us an intense realization of truth, and it is also tragic, because through the interaction of Plot and Character it shows both the grandeur and the futility of human thought, feeling and endeavour. In terms of Nātyaśāstra, he is the 'vibhava' to give ideas, impulses and emotions a local habitation (alambana).

In giving an account of the situation in Denmark, Shakespeare has the same reliance on the suggestive power of language and exercises the same command of 'indirections' as in his portraiture of the encounter between Hamlet and the Ghost. He does not make any plain statement about the state of affairs or about the law of succession in Denmark. The country has a competent ruler in Claudius, who can handle a difficult situation with firmness, is suave to the claims of the state as to his personal interests. But the studied rhetoric of his address and his silken urbanities point to a few uncomfortable conjectures that will gain in weight as the play proceeds. It was an all too brief courtship that led to an incestuous marriage between a man and his widowed sister-in-law. Were they lovers during the first husband's lifetime? It is also suggested that the new king came to the throne not by virtue of a natural right of succession but with the help of the better wisdoms of a handful of courtiers.
whose opinions he could sway. He has before him the sulky son of the old King, whom he nominates as his heir, but he does not allow the heir-apparent to leave the court because here alone his own authority and influence are undoubted. Hamlet himself, however, is indifferent to Claudius getting the throne in preference to him as to the promise with which Claudius crams him. He does not mention the matter in soliloquies or conversation, neither does the Ghost, who understands his son, make any reference to the supersession of Hamlet.

The surprisingly new possibilities of language which make this play appear a turning point in the development of Shakespeare's style seem to have their origin in the personality of Hamlet. The new language comes from him, in him it attains perfection. The language of the King and the Queen, of Laertes and Polonius, although subtly adapted to their characters, still treads the well-worn paths. But Hamlet's nature can only find expression in a wholly new language. It is Hamlet who creates the most significant images, images marking the atmosphere and theme of the play, which are paler and less pregnant in the speech of the other characters. Hamlet's imagery shows us that whenever he thinks and speaks, he is at the same time a visionary, a seer, for whom the living things of the world about him embody and symbolize thought. His first monologue may show this: the short space of time which lies between his
father's death and his mother's remarriage is to him a series of pictures taken from real life.

A little month, or ere those shoes were old
With which she follow'd my poor father's body
Like Niobe, all tears:

(1, ii, 147)

These are keen observations of reality, which find expression in all the images Hamlet employs often carried to the point of an unsparing poignancy. He splits his mother's heart "in twain," because he tells her the truth from which she shrinks and which she conceals from herself. And again, it is by means of images that he seeks to lead her to recognition of the truth. He renews the memory of his father in her by means of that forceful description of his outward appearance which could be compared with Hyperion, Mars and Mercury.

Hamlet needs images for his "antic disposition". He would betray himself if he used open direct language. Hence, he must speak ambiguously and cloak his real meaning under quibbles and puns, images and parables. Hamlet's words "A little more than kin, and less than kind," announces the main theme of the play's plot, showing Hamlet as a sardonic and witty, critic of his own state of moral and social values which he ardently contends himself.
Surely no role in drama exceeds that of Hamlet in poetic eloquence and depth. For five acts he has spoken with unsurpassed brilliance. He has uttered as many words, deeply inspired philosophic ideas as could possibly be contained within a single part. He dies when there is no more to be said. His purpose as a pawn in art has been fulfilled. The words are simply, "The rest is silence."

Hamlet like Timon, is an archetypal figure, being a complex of many heroes. He is out of joint with a society of which he clearly sees the decadence and evil. Through his ghostly converse and consequent profundity of spiritual disturbance, he is unfitted for direct action, while nevertheless doing much to control the other persons, indeed dominating them half magically from within. Hamlet is a student and scholar; and in this too, as in his surface ineffectuality and his revulsion from an evil society, he forecasts the learned Prospero.

Metaphorically speaking, nothing remains but music, either implied or heard. The verbal artistry, employed, convey the meaning by delicate implications that often express familiar ideas yet in language so rare and completely adequate that in many cases the words have become familiar quotations, even the standard idioms in which the ideas are suggested. Hamlet demonstrates that Shakespeare, as poet, was capable of picking up the burden.
of philosophic thought and carrying it away as Samson bore away the gates of Gaza on his shoulders. In the 'To be or not to be' speech....Hamlet's contrasting moods are felt in the movement of the verse, in language that deflects through the varied and precise operation of the sense, the constantly fluctuating relation of thought to emotion.

The conflicts in Hamlet's mind are no longer arguments but states of experience in which sense and thought are fused in the study, not of an idea but of a character.2

G. Wilson Knight's observation about Hamlet, corroborates his being in a state of 'Nirveda':

It has often been observed that Hamlet reflects a mind in pain and preplexity. In Hamlet we are confronted by that mode of spirit which sees the world of men and nature as an 'un-weeded garden (1, ii, 135), bereft of vision, tortured by too much thinking, obsessed with love's impurity and death's hideousness. Immortality of the spirit in time and decay of the body in time are both fearful to Hamlet; the inability of love to stand the test of time is a torture to Hamlet.3

3. Wilson Knight further observes:

In this work Shakespeare looks inward, projecting perfectly his own spiritual experience into symbols of objectivity, traces in a compact play the part

progress of his own soul. He is now the object of 
his own search, and no other theme but that of his
visionary self is now of power to call forth the
riches of his imagination.

The music along with the verbal artistry on the stage
or in the background, helps to heighten the effect of the
emotion making it resonant. The play ends with the background
music denoting the march of army of Fortinbras. The
employment of music at the end is to turn the mind of the
spectator from the bloody spectacle of the stage littered
with the corpses, which may hinder the realisation of the
suggested sentiments. The music suggests the heralding
of a new era after the elimination of evil giving hope
and heightening the emotional effects of the 'Anandamayashantih'
postulated by Bharata. The philosophic mood of the
play is heightened by Shakespeare through linguistic skill
in suggesting the emotion through the words, 'inky cloak',
'sterile promontory', 'quintessence of dust', like Niobe',
'muddy settled rascal' 'the undiscovered country', 'from
whose bourn no traveller returns', 'heart in twain',
'base uses', etc. deepen the import of rasa. The objective
correlates help the evocation of the emotion concerning the
human life, death and beyond, which manifest the mood,
heightened by supplementary emotions in sequence to one
another, i.e. 'bhayanka' helps to evoke 'bibhatsa'; and 'karuna' as a
corollary to 'bibhatsa', finally merging into 'Shanta' - the all
embracing 'Maharasa' or the Master sentiment.