CONCLUSION

The starting point of this study is Bharata's contention that 'rasanispatih' is the primary objective of dramatic art, realised through the 'vibhava', 'anubhava', and 'vyabhicari bhava' (characters, consequents, voluntary and involuntary emotions). Shakespeare's plays have been analysed as the interplay of (a) 'vibhava', (b) 'anubhava', and (c) 'vyabhicari/sancari bhava'. The emphasis has been how 'dhvani', 'vibhava', 'anubhava', and 'bhava' go into effecting the realisation of the dominant rasa.

In Romeo and Juliet, the atmosphere proper to 'vipralambha sringara rasa' is created by the 'vibhavas', their words, 'bhavas' and the situations created by them. The reference to words, 'moon, sun, stars, night, music of the nightingale or the lark create the mood, the projection of the balcony separating Romeo and Juliet, images of street brawls, swords flashing, torches running on and off suggest the 'vipralambha sringara rasa'. The buoyant spirit of youth in every word, and the bitterness of despair caused by their separation are their 'anubhavas'. The transition from the heights of bliss in their union, to the depths of gloom in their separation, from the nupital bed to an untimely grave reinforces the 'bhava'. The audience feels the vicarious pleasure in their union and separation through the interplay of these elements of drama.
In the *Tempest* Prospero is the vibhava, who unleashes the dramatic situations through the 'vacikabhinaya'. The repetition of 'anubhavas', vyabhicari and sancari bhavas' orchestrate the distillation of the 'adbhuta rasa'. The shipwreck is caused by Prospero in which inmates of the ship come to lead Ferdinand by music springing from different directions. The dance of fairies tempt the visitors, and Ariel removes the banquet tunderously etc. etc. Various situations which evoke the 'bhava'. A spectacle of loveliness and ugliness all seen on an island set somewhere in an unknown sea whose only native is the sort of a monster, builds the atmosphere proper to the sentiment.

In the interaction of the 'vibhavas', Prospero, Ariel and Caliban i.e. the human and imaginary characters, the apparently grotesque become dramatic.

In *Henry V* the words 'Muse of fire' turns of tennis balls, turning into gunstones' suggest the mood of the play. The youth, the 'vibhavas' shown afire, buying horses and armours in place of silken dresses create the atmosphere proper for the 'bhava'. The command to 'set the teeth', 'stretch the nostril wide', 'sancari bhavas', build a visual and verbal image suggesting the emotion of heroism adapted to the purpose of the stage.

In *King Henry IV* the visual image of Falstaff
surrounded by his friends in a tavern, eating drinking and making fun, build the atmosphere required to evoke the ‘bhava’. The multiplication of incidents such as buckram men’s story into a wonderful fertility and invention suggested through these images, and representation of gestures and gait on the stage evoke the ‘bhava’ and the subsequent mood. Falstaff is wholly incongruous — a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle, cowardly in appearance, a knave without malice, a liar without deceit, a soldier without dignity decency or honour who spins the play with his repeated pranks and witticism, along the body movement and strange gait, subsequently effecting the Hasya rasa.

In Othello, Iago is the ploy of the dramatist in evoking ‘bhava’ by the interplay of poetic images. The words 'I am not what I am', 'I hate the Moor', 'you are well tuned now, but I shall set down the pegs', 'as honest as I am', suggest an intriguing mind, out to set down the pegs that make music. 'Honest' and 'set down' suggest his determination by an indirectness. The 'poisonous mineral' that gnaws his inwards impels him to act in a henious manner. The use of the word 'net', 'enmesh them' suggest his malicious designs; and 'ha ha I like
not that' on seeing Cassio 'sneaking away so guilty like, whets the suspicion in the hooor, and rouses the 'bhava' in the audience, which are painfully exciting and the most terrible. The pathos and disgust are at once profound and effective. The words 'he','honest' net emmesh 'sneak away' spin the 'bhavas' in the play which subsequently effect 'rasanispatttin'.

In *King Lear* a special world is created through the imagery, of animals which inhabit it. The dragons, curs, rats, geese, wolves, vultures, tigers, a world of disease, of plagues, carbuncles, boils build a sickening atmosphere in the play. It corroborates the mental frame of *King Lear*. Here is a picture of a human body in anguished moments, the 'vibhava' of the sentiment, tugged, wrenched, beaten, pierced, stung, scouraged distracted, flayed, gashed, scolded, tortured and finally broken on the rack. The imagery, provides a background for the action. The language enriches the effects on the stage in portraying all that is dark and deadly. The aged king, the 'vibhava' is hopelessly unable to see through the designs of those around him, and the sudden shock of realisation of the results of his own hasty action, coupled with the tremendous blow to his pride finally unhinges his brain which brings in the catastrophe and the resonance of the pathetic sentiment.
In *Hamlet*, the use of the words, 'sun breeding maggots in a dead dog'. King's calling Hamlet as a 'foul disease', and the reference to something is 'rotten in the state of Denmark' etc. etc. suggest rotten atmosphere of the play. The physical props, 'vibhavas' giving suggestions, transmutes drama into a symbol, gain richer meaning of the poetic image, intensifying the unity of the effect through the speeches of Hamlet. No Shakespearean character opens his heart so freely in words as Hamlet to make the audience feel his, 'bhava' and 'anubhava' of his irresolution and its cause, his defeated thoughts. His 'bhavas' of self remonstration project a genius caught fast in the foils of circumstance and unable to get free, who struggles to find the ultimate. His 'inky cloak', 'stockings foul'd,' 'no hat upon head', suggest his dark mood through his dress. His soliloquies 'to be or not to be' 'to what base uses we may return', play a very significant role to build the atmosphere required for the sentiment. The interplay of poetic images formed through dress and words along with gestures or 'stativika abhinaya' evoke the 'bhava' and their fusion subsequently effect 'rasanispattih'.

The study seeks to work out in the structuring of the plays. The development of major and subsidiary sentiments - which is the dynamics of Shakespeare's dramatic art. Shakespeare's plays have been seen as plot
structures and also as performance structures. In fact, the identification of these vibhava, anubhava, vyābhicāri sancari bhave, and rasanispatiḥ in these plays establishes the structural basis of dominant sentiments. The classification of Shakespeare’s plays into History, Tragedy and Comedy acquires sharper focus with the application of kāsa theory.