Chapter II
Aristotle and Bharata on Art Emotion

In any discussion of Bharata's Rasa theory, especially when it is applied to an English novelist like Thomas Hardy, one must have a clear understanding of the implications of Aristotle's [384-322 B.C.] theory of art emotion, emerging from his theory of Catharsis. His definition of tragedy includes the coordinate clause "through pity and fear effecting the purgation of these emotions" [Aristotle 23]. And since its appearance, a controversy about the nature and scope of art has raged. Aristotle argues that "pity is aroused by unmerited misfortune, fear by the misfortune of a person like ourselves." "These emotions may be "aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet [Aristotle 49]. It is inferred that" the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents" [Aristotle 49]. In the perspective of these seminal statements about tragic pleasure or emotive satisfaction in tragedy, a brief analysis of it will be helpful in understanding the inadequacy of this theory as well as in proving the suitability of the Rasa theory for eliciting the significance of Hardy's treatment of tragic emotions.

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Tragic Pleasure

A close reading of the Poetics reveals that Aristotle is concerned with "the essential meaning and value of a play not with the techniques of getting that meaning and value across to the audience" [Daiches 28]. His critical intelligence tries to resolve the ancient controversy about the relative superiority of philosophy over poetry raised primarily by the dialogues of his teacher, Plato, who felt that the arousal of emotions in long poems and plays tended to be
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harmful to social health. A literary artist in inventing his own story for creating a self-sufficient world, as Hardy does, is not in the least averse to social health, for a "probable impossibility may reflect a more profound reality than "improbable possibility." The view that art is a means of exploring reality vindicates Plato's charges against the emotive impact of poetry on the readers and audience. Art does not corrupt by nourishing the passions and this view is substantiated by Aristotle's theory of catharsis.

Art emotion is obviously the emotion apprehended or created in a work of art; when it is experienced by a Sahridaya or a feeling heart, it becomes aesthetic experience. It is the highest experience possible only to the homo sapiens. It is the pleasure for which we turn to literature and fine arts. The tragic pleasure is kind of pleasure arising from aesthetic emotion, hence art-emotion at the level of experience may be understood as a synonym of Rasa, which tends to transform the whole sensibility of man. Art emotion or Rasa is the meaning and value of a work of art. And just as the meaning and value of an object differ from person to person Rasa – experience is also multi-faceted. More importantly, the word Rasa "is a fine crystal, secreted by Indian thought over slow centuries, and like the crystal which can shed a many-coloured radiance according to the angle of incident light, it also reveals many meanings according to the angle of approach"[Chaitanya 1]².

The effect of a work of art is said to be aesthetic experience which leaves the reader or the audience "in calm of mind all passion spent". Most western critics are in agreement with the view that Aristotle's theorization brings home the realization that tragedy "gives new knowledge yields aesthetic satisfaction, and produces a better state of mind" [Daiches 40]. This effect is "attainable by adherence to the various elements of plot, which must grow to maturity like a living organism. Aristotle's repeated emphasis on plot results in very meagre treatment of the tragic emotions. Scientific by temperament Aristotle never loses
sight of fact and fact alone is his criterion of what happens or should happen in tragedy or epic:

We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general, whose capacity, however, of learning is more limited [Aristotle 15].

"The liveliest pleasure" is experienced when a painful situation or sight is contemplated. What will happen if the situation involves the beautiful and the ugly? As Aristotle was pre-occupied with Plato's verdict that poetry "feeds and waters the passions instead of starving them", the need of developing a consistent theory of the tragic emotions did not strike his mind. The Poetics appears to be more a justification of the tragic emotions than an analysis of their structure. This argument is validated by what Professor Butcher says about it:

Aristotle held that it is not desirable to Kill or Starve the emotional part of the soul, and that the regulated indulgence of the feeling serves to maintain the balance of our nature. Tragedy he would say, is a vent for the particular emotions of pity and fear. In the first instance, it is true, its effect in not to tranquillise but to excite. It excites emotion, however, only to allay it. Pity and fear, artificially stirred, expel the latent pity and fear which we bring with us from real life, or at least, such elements in them as are disquieting. In the pleasurable calm which follows when the passion is spent, an emotional cure has been wrought [Butcher 246].
This interpretation of the effect of a tragedy seems to be correct but it does not show full understanding of emotions. We may ask to clarify this issue - which emotions are excited or aroused? And the answer is the existing emotions. Emotions exist in the reader and spectators; and as, T.S. Eliot illustrates in his essay "Hamlet and his Problems", they are aroused when external details are evoked. Yet another interpretation of pity and fear is that they reflect "sympathy for the good part of mankind in the bad part of their experiences. This is the emotional side of justice" [House 102]5

Both Professor Butcher and Humphrey House are aware of the incompleteness of the Poetics but comments to this effect are made in passing since there is no substantiation of their statements. Professor Butcher says that "the Poetics furnishes no complete theory even of poetry [ATPFA 115]; and Professor Humphrey House remarks:

Aristotle everywhere says that piety and fear are the characteristic and necessary tragic emotions. And that raises the question whether he means to exclude all others from the emotional experience which tragedy involves [House 103].

In chapter XIX of the Poetics, the clause "the excitation of the feelings such as pity, fear, anger, and the like ", Aristotle added 'anger' to pity and fear and the phrase "the like may include other feelings that a tragedy includes. It is followed by a mention of the wonderful in Chapter XXIV and it is spoken of as an element not as an emotion-"The element of the" wonderful" is required in tragedy." Aristotle believes that the irrational, "on which the wonderful depends for its chief effects, has a wider scope in Epic poetry, because there the person acting is not seen [Aristotle 95].
It is clear that Aristotle examines a limited range of art-emotions, giving pity and fear a central role to play. Hardy’s tragic world on the other hand displays a much wider range of emotions, which cannot be judged in fullness by the Aristotelian theory. Compared to the Aristotelian theory of art-emotion, Bharata’s Rasa-theory is a perfect example of how the art-emotion should be studied. Hardy’s heroes, heroines and supporting characters represent a variety of emotions; and this infinite variety requires the application of the Rasa-theory for its full explication. From this stand-point, it is necessary to look into the structure of the Rasa-theory.

II

The Rasa-Theory

Bharata like Aristotle firmly believes that the dramatic form of aesthetic experience is the most perfect fruition of aesthetic activity. He conceives of the drama as a synthesis of all the arts and his Natyasastra is a monumental treatise which develops and dissolves stage effects, music, dance, poetry and spectacle into an organism, “the soul of which is the aesthetically experienced emotion [Rasa]” [Chaitanya 1]. The theory of Rasa is beyond the ambit of art emotion; it is permeated by cosmic awareness that brings ineffable joy:

*Rasa* here stands for the supreme reality of the universe, the self-luminous consciousness, which the upanisadic seers strove to attain and which, when realized, results in transparent bliss. The Vedic reference to the soul as enjoying the flavour or essence [Rasa] of experience seems to be the basis of the elaborations of the concept in upanisadic meditation as well as aesthetic speculation Chaitanya 2]

The concept of *Rasa* in Indian literature is an indefinable realization. It suggests intense feeling with detachment. It covers two grounds, namely, a general
notion and a technical meaning. Broadly speaking, *Rasa* has been expressed as flavour, by some scholars, ‘aesthetic emotion’ or other suitable terms by others. In the aesthetic context the word suggests the sense of ‘taste’ with special emphasis on its universality. The word, in its etymology, has grown out of the Sanskrit root which means ‘tasting’.

The theory of *Rasa* forms one of the most important aesthetic foundations of Sanskrit poetics. From its first appearance in the dramatic theory of Bharata down to its recognition as the ‘Soul of poetry’ in the work of Vishvanatha, there has been a steady working out of the idea through its fairly long course of history.

Sanskrit poetics started with Bharata’s *Natyasara* and after him Bhamah, Dandi, Yamana, Anandvardhana, Abhinavgupta, Kuntaka, Mammata Bhatta, Vishvanatha, Acharya Jagannatha, Acharya Bhattacharliata and many others contributed their learned views and commentaries. The eminent rhetorician Vishvanatha Acharya who belonged to Orissa had said, “*Vakyam Rasatmakam Kavyam*” which means poetry is that arrangement of words which is charged with *rasa*, that is, the aesthetic emotion. That *rasa* is the soul of poetry was for the first time stated by Anandvardhana, who was known for his famous treatise ‘Dhanyaloka’. Thus we find that *rasa* has been recognized as the essential constituent and essence of poetry since the time of Bharata. After him, the tradition of Rasa- theory is shared by Rajshekhara, Abhinavgupta, Mahimbhatta and Vishvanatha, though it is apparent that Anandvardhana, Mamatta and Jagannatha too indirectly support this view with an accent on ‘*dhvani*’. Instead of mere *rasa* they call it *rasadhvani*.

Bharata, who is said to be the first exponent of this school is of the view that *rasa* is the essence of poetry, as is evident from his statement in the sixth chapter of his *Natyasara*.

‘*na hi rasadrate Kascidarthah pravartate*’ [Bharata 7], i.e., no meaning can proceed from speech in the absence of *rasa*. *Rasa* primarily means ‘taste’ or ‘flavour’ or ‘relish’ but metaphorically it means, the emotional experience of
beauty in poetry and drama. But taste, ‘flavour’, or ‘relish’ - none of these renderings seems to be adequate. The word rasa is the simplest and at the same time the most bewildering expression in the Sanskrit language. It is the simplest and at the same time the post bewildering expression in the Sanskrit language. It is the simplest in the sense that even an illiterate and unsophisticated person instantly comprehends its meaning, even though he may not be able to define it precisely.

‘Rasa’ literally means, juice, essence or elixir, whether the relish is of the Aryan’s drinking of the soma juice or yogi’s communion with the cosmic soul; or the reader’s delightful experience of a beautiful piece of literature, it is rasa. Bharata’s explanation makes this abundantly clear. The sages ask him ‘what is this commodity called Rasa?’ Bharat’s reply is cryptic – ‘That which is relished is rasa. In fact, whether we use the word in its association with the palate or the transcendental experiences of a yogi or the delight afforded by art, the word rasa indicates the pleasure that each class of people receives from its experience. It has been found that no comprehensive word or phrase is adequate to convey the full import of rasa. Rasa is actually the impression created on the mind of the sympathetic audience by the expression of bhavas and is an experience the individual is subject to, on account of this expression. The idea of rasa is unique to Indian poetics and dramatics and is essentially a creation of the Indian genius. However much one may try to translate, the word rasa, such a translation has always been found to be wanting.

Before proceeding further it is necessary to say a few words about the foundation of Rasa. It is based upon a particular view of psychology which holds that our personality is constituted, both towards its motivation and intellection, of a few primary emotions which lie deep in the subconscious or unconscious strata of our being. These primary emotions are the enormous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating, the wonderful. Other aesthetic psychologists have in later times added to it the peaceful or intellectual and devotional. These emotions are running in a permanent manner.
and may in that sense be called dominant emotions (Sthāyibhāvas). These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states. It should be noted that no emotion is called Rasa unless it is aesthetically excited. When a young man falls in love with a young woman and his whole being is shaken, we cannot speak of him as being the subject of Shringararasa or when his son is dead and crying in tears, we cannot speak of him that he is in the 'Karunarasa'. Rasa is an emotion excited by artistic circumstances or situations, which tend to define it.

Now let us find how our dominant emotions can be roused by aesthetic or artistic means? For this we are going to start with Bharata’s maxim from Nātysastra — ‘vibhāvanubhāva-vyabhicārisamyojana-rasanāśītarthā. It means that the realization of rasa results from the union of vibhāva, anubhāva and vyabhicāribhāva. When the permanent emotions (sthāyibhāvas) unite in the various other segments (vibhāvas, anubhāvas, vyabhicāribhāvas, they attain the quality of rasa. This is the original outline of the theory as propounded by Bharata. The sthāyibhāva or the permanent emotion as the total aesthetic experience is the basis of rasa. The essence of which lies in asvāda. when the vibhāvas, anubhāvas, and the vyabhicāribhāvas unite to awaken the sthāyibhāva it emerges as rasa.

To be able to understand the rasa sutra of Bharata and the process of realization of rasa, let us turn to a detailed examination of the nature of these emotions.

II. (a) The sthāyibhāvas

The Sthāyibhāvas are permanent or dominant moods which are made manifest within the heart of man. This taste is experienced by the reading of kavyā or by witnessing a dramatic performance. These are eight in number, viz. rati (love), hasya (gaicly), soka (sorrow krodha (anger), utsaha (enthusiasm), bhaya (fear), Jugupsa (repugnance), and vismaya (wonder). A ninth sthāyibhāva was added by Abhinavagupta and Anandvardhana-nirveda (passiveness). These
sthayibhavas are connected respectively with the sentiments (rasa) shringara, hasya, Karuna, heroic, vira, bhayanaka, bibhatsa, adbbuta and santa.

Bharata explains that the sthayibhavas are the basis of rasa and are supreme among all the bhavas which are forty nine in number. Just as a king is supreme among men and a preceptor among his disciples, so is the sthayibhava, supreme among all bhavas. The sthayibhava constitutes the principal theme of a composition. It runs through all other emotions like the thread of a garland and cannot be overpowered by them. Rather the latter feed and strengthen it and help it emerge as rasa. Thus the sthayibhavas are the core of rasa theory as enunciated by Bharata and celebrated by his successors. The word sthayibhava has been variously interpreted as a permanent state, durable psychological state, mental affection, sentiment permanent mood and emotion. And we can say that sthayibhavas are the innate, abiding impulses or emotions or instinctive disposition about which Mc Dougall says: “Take away these instinctive dispositions with their powerful impulses and the organism would become incapable of activity of any kind, it would be inert and motionless like a wonderful clock-work whose mainspring had been removed or a steam engine whose fires had been drawn. These impulses are the mental forces that maintain and shape all the life of individuals and societies and in them we are confronted with the central mystery of life and mind will”.

II(b) The Vibhavas

Vibhāva means the situation which is responsible for bringing out sthayibhavas. It has two aspects — alambana and udiipana. The person in whose mind the sthayibhavas begin is known as alambana vibhava. For example, in the case of rati- sthayibhavas the beloved is the alambana. She is responsible for the arousal of the emotion of love. The spring season, the moon-lit night, the soft breezes and the fragrance of flowers are the udiipana (or the exciting situation).
Bhartrhari has beautifully explained the role of *uddīpana vibhāva* in the following verse: “who is it that can avoid the excitement of passion in the midst of a lovely night of spring, when the air is full of agreeable smell, the boughs of trees are covered with fresh foliage, the sweet cooings of cuckoos are causing great sensation on the hearts and the sweet within is slightly perceptible on the cheeks of the moon faced ladies [Bhartrihari 32].

The *vibhāvas*, by their very nature, are stimuli, they presuppose a mental disposition in the character upon whom they operate. Coleridge, too, is referring to the importance of our mental disposition in the following lines of “Dejection: An Ode”:

O Lady! We receive but what we give,
And in our life alone does nature live:
Ours is her wedding garment, ours her shroud!
And would we aught behold, of higher worth,
Ah! from the soil itself must issue forth
A light, a glory, a fair luminous cloud Enveloping the earth. And from the soul itself must there be sent sweet and potent voice of its own birth,
Of all sweet sounds the life and element! [L.47-58].

II(c)- The Anubhavas

*Anubhavas* suggest the effect which is seen upon the character after the emotions have been developed. Bharatamuni explains that anubhava is so called because it makes the spectators feel or experience the effect of *abhinaya*, by means of words and gestures. It speaks about the emotions experienced by the characters. For example, we may quote the passionate outburst of the Moor in *Othello*, when stricken with remorse and anguish and weighed down by the death of his innocent wife at his own hands, he cries out:

Whip me, You devils,
From the possession of his heavenly sight,
Blow me about in winds, roast me in sulphur,
Wash me in steep-down gulls of liquid fire!
O Desdemona! Desdemona dead,  
Oh, Oh, Oh.

[Shakespeare, Othello V-ii, lines 278-283].

II(d) The vyabhicārībhāvas

Vyabhicārībhāvas are transitory mental states. They strike the mind in course of experiencing a permanent mood. Although they are mental states they may be acted out in a manner so as to make others know about their occurrence. Bharata explains that in the word ‘vyabhicāri’ ‘vi’ and ‘abhi’, are prefixed and the root ‘cāri’ means ‘to make’, since they move in relation to the principal emotion and help it emerge as Sentiment (rasa), they are called ‘vyabhicāri’. They are thirty three in number—passiveness (nirveda), weakness (glāni), Indolence (ākṣaya), depression (dainya), Anxiety (cintā), Despair (vīśāda), etc. Although Bharata numbered them thirty three, there may be many more transient emotions accompanying the principal one. The important thing to note is that they spring out of the principal emotions and ultimately merge into it. These transient emotions in Drama are like the waves and bubbles that appear and disappear as the mighty stream of the dominant emotion flows on, smiling and rippling and dancing. This can be explained from a passage in The Merchant of Venice, when Bassanio announces his choice of the right Casket, Portia remarks:

How all the other passions flee to air,  
As doubtful thoughts, and rash-embraced despair,  
And shuddering fear and green-eyd jealousy!  
O love, be moderate, allay thy ecstasy,  
in measure rain thy joy, scant this excess.  
I feel too much thy blessing. Make 'it less,  
For fear, I surfeit [Act III, Sc.ii].
Thus we find that the realization of rasa is the result of the union of the vibhāva, anubhāva and vyabhicārabhāva. The realization of rasa consists in an intense experience of a sentiment and the resultant exquisite joy. For example, a verse is said to have the suggested meaning as Karuṇa rasa (i.e. pathetic sentiment) when from the reading of its contents the sentiments of pathos develop in the heart of the readers. It is the unworldly way of the world of poetry that a continued experiencing of the same feeling of pathos itself leads to an exquisite joy.

The basic thing to note about the theory of rasa is that it draws a clear distinction between real life experience and art-experience. Art-experience is non-ordinary. It transports us from this mundane world to unalloyed beauty and bliss. That is why a sahridaya derives aesthetic pleasure from not only Srīngara rasa but also from Karuṇa rasa. It is a universal experience or a response of a sahridaya to a creative piece of art. Unless the reader possesses in an adequate degree intellectual and emotional equipment, he may not be able to establish that rapport with the poet which is essential for the realization of rasa by him. He must be samāndharmā i.e. of the nature of the poet himself. Rasa, as has already been emphasized, is a subjective experience and presupposes a degree of culture, imagination and training in the reader. Only a Sahridaya (having a feeling heart) or a suhanas (having a trained mind) can gain access to the magic world of poetry, and other forms of literature.

We came to the conclusion that rasa is a contemplative creative experience and not a ‘running amuck’ of emotion. It is an imaginative experience. Now we shall explain the determinants (vibhāvas), the consequents (anubhāvas) and the transitory states (vyabhicārin) of the different art-emotions or rasas:
III. Rasas

(1) Shringāra Rasa: has been given highest honour ever since the beginning of the poetics. In the words of Bharat whatever is sacred, placid, pure and worth seeing can be compared to Shringāra Rasa. According to Rudrata, "No other rasa is capable of producing that bliss or pleasure which the shringāra rasa does".

The sthāvyībhāva of the erotic sentiment is amor (rati, love). The alambanavibhāvas are the hero and the heroine. The men, Sandal, the swarm of the bees, youth, solitude, the songs of the cuckoo etc. are the uddīpana vibhāvas. The side glances, twisting of limbs, knitting of the brows, etc. are the anubhāvas. Leaving aside, fight (Leaving aside, fight (rāsa) etc. are vyabhicārībhāyas. They function in unison to produce and mature the Šringāra Rasa.

(2) Karuna Rasa: A Sahradaya derives aesthetic pleasure not only from the śringāra rasa, but from Karuna and bhayānaka also. Karuna (pathos) is much more pleasurable because of its unusual power to meet the human heart. The poise of the mind is fully regained after experiencing this rasa. The pain is replaced by pleasure". Of course, only a competent poet with a profound understanding of human heart and of the mysterious realm of words can make his theme come to life and evoke the sentiment of pathos [Singal 84]⁶

The Karuna Rasa may be seen as the loss of the desired and obtainment of the undesired. Grief (soka) is its sthāvyībhāva a deceased person is its ālambana. A reference to the lost person's merits, offering libation to him, are the uddīpana-vibhāvas; cursing destiny, stupefaction, etc. are the anubhāva, disgust, anxiety, uneasiness, etc. are the vyabhicārībhāvas.
(3) **Hasya Rasa**: The comic (hasya) sentiment has as its basis the dominant emotion of laughter. This is created by the vibhavas, such as showing unseemly dress or ornaments, impudence, greediness, quarrel, defective limbs, throbbing of the lips, the nose and the cheek, perspiration, colour of face etc. are anubhavas. Indolence, drouwsiness, sleep, envy, etc. are vyabhicaribhavas.

(4) **Raudra Rasa**: The sthāvibhāva of raudra rasa is anger (Krodha). The alambana vibhāva are anger, rape, abuse, insult, threatening, jealously, etc. Beating, breaking crushing, cutting, etc. are unddipana vibhāvas. The Red eyes, knitting of eyebrows, biting of lips, pressing one hand with the other are the anubhāvas. The vyabhicāribhāvas are presence of mind, determination, energy, restlessness, trembling, etc.

(5) **Vira Rasa**: The sthāvibhāva of vira Rasa is zeal (utsāha). Perseverence, diplomacy, discipline, military strength, etc. are vibhavas. Firmness, patience, heroism, are anubhāvas. Contentment, judgement, pride, agitation, energy ferocity, etc. are vyabhicāribhāvas.

(6) **Bhavānaka rasa**: Fear is the sthāvibhāva of this sentiment. Hideous noise, sight of ghosts, panic and anxiety, sight of death, etc. are vibhavas. Anubhāvas are trembling of the hands and feet, change of colour and loss of voice. Its vyabhicāribhāvas are paralysis, trembling, fear, dejection, agitation, restlessness, etc.

(7) **Bībhāstsa rasa**: Its sthāvibhāva is disgust. The vibhavas are hearing of unpleasant, offensive, impure and harmful things. Anubhāvas are stopping the movement of all the limbs, narrowing down of the mouth vomiting, pitting, etc. Epilepsy, delusion, fainting, sickness, death, etc. are vyabhicāribhāvas.
(8) **Adbhuta rasa** - Astonishment is the sthāvibhāva and the sight of heavenly beings or events, attainment of desired objects, seeing a magical act are the vibhāvas. Wide opening of eyes, tears of joy, uttering words of approbation, etc. are anubhāvas. Vyābhičārībhāvas are weeping, hurry in activity, choking of voice, etc.

(9) **Śānta Rasa : Nirveda** is its sthāvibhāva. Reason and showing this world to be false and full of illusions are vibhāvas. The struggle of saintly and meditative individuals are anubhāvas. Anxiety, delight, etc. are the vyābhičārībhāvas.

### II.E. Point of View

The structural constituents of the Ras- theory are not dissociated from one another; they tend to operate simultaneously for producing the desired emotional effect. Comprehensive as the theory is, it was given a new dimension by Abhinavagupta, who enriched it by “elucidating its philosophic foundations and by analyzing in depth the aesthetic dimension of the theory in terms of the nature, cognition and effect of literary experience” [Kapoor 16]

Bharat’s theory provides a cosmic plane to human experience. It reminds one of the cosmic principle which is implicit in all forms of human experience, specially in aesthetic experience. What Betty Heimann says about the cosmic principle is reflected in the Rasa theory. Man to Heinmann is no more than “part and parcel of the mighty whole “[Heimann 17] , and from this angle nature ought to be considered a major force in his life. In spite of its unchangeability nature goes on seemingly changing. There is something, hidden in nature as well as in human nature. Everything is mysteriously connected and reality is plural according to Heimann. There are “limitations of human reason and
"contemplation of reality, not discrimination in relational order" [Heimann 27] is required both for understanding the human nature and the cosmic forces.

The cosmic reality with which the human mind is occupied since ages can be apprehended in terms of art-emotions or rasas. A literary text, irrespective of its form, tends to create an art emotion. Experience in a literary composition" is a ras-bhava structure-a structure of states of being. The argument is that Being is a configuration of Samskāras [traces/impressions] left by events [involving necessarily persons] in the form of emotional conditions/responses" [Kapoor 103]. When psychology as a discipline was not born, Bharat engaged himself in discovering all those operations of the human mind which led to rasabodh or the experience of art-emotion. All the Bhavas are varied mental states and no knowledge of human nature is possible without knowing them:

We may say, then, directly or indirectly the instincts are the prime movers of all human activity. By the conative or impulse force of some instinct [or of some habit derived from some instinct every train of thought, however cold and passionless it may seem, is borne along towards its end, and every bodily activity is initiated and sustained. The instinctive impulses determine the ends of all activities and supply the driving power by which all mental activities are sustained. And all the complex intellectual apparatus of the most highly developed mind is but a means towards these ends, is but the instrument by which these impulses seek their satisfactions, while pleasure and pain do but, serve to guide them in their choice of the means [Medougall 38].

Bharata's categories like vibhāva, anubhāva and vyabhichāribhāva are psychological categories and the bhāvarasa approach to a literary work embodies
the highest satisfaction, of the mind, which experiences disturbance and poise
only to know that Bhāvarasa experience is, perhaps, the highest form of
knowledge. The root bhū means to be and bhava brings in the realization of
Being, to explain the working of the impulses and how they form emotion. A.
Richards uses a hieroglyph and observes:

Where these impulses run, and how they develop, depends entirely
upon the condition of the mind, and this depends upon the impulses,
which have previously been active. It will be seen that impulses their
direction, their strength, how they modify one another are the
essential and fundamental things in any experience. All else, whether
intellectual or emotional, arises as a consequence of their activity.
The thin trickle of stimulation which comes in through the eye finds
an immense hierarchy of systems of tendencies poised in the most
delicate stability [Richards 125]10.

The impulses are generated by experiencing the relative value of an object,
which functions as a stimulus. How a variety of impulses combine and dissolve
into a particular emotion is a mysterious phenomenon, which Bharata explains
that "just as a beverage is compounded by various spices and herbs, so the
sentiment is activated by the significant organization of the stimulus situation,
whose focal stimuli, supporting environmental pattern and depiction of ancillary
emotions and moods, compound the emotional flavour [Chaitanya 9]. Here lies
the real difficulty in valuing a work of literature.

Most critics of Hardy, it needs to be remembered, have not understood the
significance of the impulses that cross and recross a character's mind to shape
an emotion. Just as the foundation of Bharata's theory is a union of nature and
human nature, Hardy's world of events and characters is based on a cosmic
principle. No western theory of emotions even that of T S Eliot's, which was the Holy Grail of twentieth century literary criticism, is unequal to the task of surfacing the value of Hardy's novels. It is, however, not to suggest that the Rasa-theory is indispensable for understanding his novels. It is only to confirm the view that the inadequacies of criticism on Hardy can be removed by applying the Rasa-theory to his novels as the critical perceptions from Aristotle to Eliot and Derrida are partly helpful.

After examining the doctrines of emotion and art-emotion, the reading of Hardy’s novels becomes a pleasurable exercise. We feel ourselves involved in the subtleties of surging emotions of his novels. To know what really makes most of his novels tragic is to experience the emotion at work. Naturally, Hardy is very successful in creating some devastating emotions and our appreciation of them should begin with his first novel, Far From the Madding Crowd, followed by the evaluation of all the early novels.
References

1. Aristotle, Poetics in S H Butcher’s Aristotle’s Theory of Poetry and Fine Art (New Delhi: Kalyani Publishers, Reprint 1987) 23. All the elements of a tragedy—Plot, Character, Diction, thought, Spectacle and Song Combine to produce the tragic pleasure of pity and fear.


3. Krishna Chaitanga, Sanskrit Poetics [Bombay: Asia Publishing House 1918] 1. The meanings of Rasa like ‘juice of plants’, ‘Savour’, ‘taste’, relish etc are not relevant to the works of art. In the absence of a single word for Rasa, the use of the Sanskrit word seems obligatory.


6. Bhartrihari, Sringarasatka [Benares City: Vidyavilas Press, 1920] 32. It is supposed to be a perfect example of the two vibhavas. Numerous examples of the Vibharas are available Hardy’s novels.


8. Professor Kapil Kapoor has given a precise analysis of the Ras-theory, discovering “a cosmic principle” in it [98]

world as an expressive symbol of some hidden force and the idea of a hidden reality is implicit in the novels of Hardy as much as in the experience of rasa.

William McDougall, *An Introduction to Social Psychology* [London: John W. Lack and Co. 1910] 8. McDougall defines instinct as an "inherited or innate psychological disposition" which determines Richards by his Scientific investigation of how an experience work, finds the impulses to be rudimentary mental events. Their width and depth depends on the reader's mental capacity.