CHAPTER IV

RASABHAÑGA IN THE FAMILY REUNION - AN ANALYSIS OF

ANAUCITYA IN THE PLAY

Eliot, the classicist had a passionate desire to make the poetic drama an integral part of the twentieth century tradition in art and literature, and he fulfilled this desire by restoring the severed links between morality and religion on the one hand and drama on the other. He had the firm conviction that the commercialization and vulgarization of literature was the culmination of the greater demoralization of society brought about by its intense materialism, and the play *The Family Reunion* was written by him with the view of upholding the moral and spiritual values of the modern age.

Eliot had hinted that the theme of purgation contained in the play *The Family Reunion* is related to the Orestes’ story in Aeschylus’ *Choephoroi*, but rasa theory is a highly intrinsic theory which evaluates the aesthetic quality of a work on the principle of *aura* inherent in the work itself, and as such it is proper to analyze the play on its own without resorting to any external assistance.

Eliot’s failure in making a fusion between the technical expertise of the play and its emotional content has hindered the sahṛdayas from gaining the supreme aesthetic relish. Eliot’s insistence on the real pattern in a carpet to arrive at an organic unity is also conspicuous by its nonexistence in this play. Since the main objective of this chapter is to analyze the various instances of rasabhaṅga in this play, an attempt has been made in this context to analyze Eliot’s treatment of the various sentiments like karuṇa, śānta, bhayānaka, hāsyā and śṛngāra to find out, what had prevented the play from culminating in a dominant
angi-rasa. The instances of anacitya occurring in the other dramatic components like characterization, images, words, sentences, versification, treatment of the main plot and subordinate incidents, and in the blending of realism and supernaturalism are also discussed in this chapter.

Bharata's principle of anacitya of sentiments admits the presence of many anga-rasas in a play, but on the vital condition that they should surrender to the dominant angi-rasa ultimately. The play *The Family Reunion* is conspicuous by the absence of a single crystallized angi-rasa. The presence of two protagonists, who remain equally strong and dynamic till the end has resulted in the existence of two angi-rasas in the play. Amy the Matriarch of the Monchensey family is the ālambana vibhāva of karuṇa rasa, and the visāyālambana or the cause of this emotion is her fear of her approaching death and her frantic desire to avert this inevitability. Harry her son, is the ālambana vibhāva of sānta rasa, but no satisfactory and convincing visāyālambana is offered by the dramatist for his inexpressible feeling of guilt. The equal significance given to these two characters has made the play to hover between the two angi-rasas instead of culminating in one dominant rasa, and this has resulted in rasabhānga.

Eliot's portrayal of Amy is a perfect instance of anacitya of characterization. She is a woman neglected and deceived by her husband, and it is only natural that she should end up as a possessive mother and a domineering woman. Her entire existence is centered round the ancestral estate of Wishwood, and it is quite inevitable that she should strive
unceasingly to keep the place alive to knit the rest of the family together. Amy's situation is tragic because she is completely ignorant of the stifling effect of her actions on her family members, especially on her eldest son Harry. Amy's humiliating marriage has worked on her indomitable pride to reduce her to an automaton, and she becomes the prototype of all wives, who suffer from loveless wedlock.

The Upanisads glorify a mother as "Putrasaya samyag-anus astri-anusana-karitri" or as the perfect teacher of her children. But at Wishwood, the insecurity, fears, and apprehensions of Amy, the mother, have made her children weak, neurotic, and insecure. Amy's younger sons John and Arthur have failed to rise up to her expectations, and this has prompted her to pin her entire hopes on her eldest son Harry. Though Amy tries desperately to project the impression of power, strength, and arrogance, it is only a brittle facade, and the feeling that is dominant in her is soka.

The varied gamut of Amy's emotion is conveyed through her opening speech, which illustrates her dominating attitude, her fears, her insecurity, her advancing age, her feeble health, and her possessive attachment to her son Harry:

I have nothing to do but watch the days draw out,
Now that I sit in the house from October to June
And the swallow comes too soon and the spring will be over
And the cuckoo will be gone before I am out again.

The vyabhicāri bhāvas of karuṇa like despair and lethargy are successfully communicated through her speech. The word 'nothing' is an instance of ucitārhatvam padasya, i.e., the use of the proper word at the proper place, and it highlights the sthāyi
bhāva of Soka by depicting the miserable plight of an old woman, who passionately clings to a ruined estate her only contact with reality.

Amy's conversation with the other characters, which throws light on her passionate attachment to Wishwood, is an instance of vaktivisaucitya as it suits her temperament and the situation.

I do not want the clock to stop in the dark.

If you want to know why I ever leave Wishwood,

That is the reason. I keep Wishwood alive

To keep the family alive, to keep them together,

To keep me alive, and I live to keep them.

The repetition of the word 'keep' highlights Amy's desperate attempts to arrest change in Wishwood, and prepares the appropriate atmosphere for the development of the karuṇa rasa. This repetition is integral to the character of the speaker, and the emotions depicted, and as such it is freed from the kāvyadosa called punarukta.

Amy is the typical archetypal product of the English feudalistic society, and despite her deteriorating health she had stoically striven to give a sense of timelessness to the old house. The images of time used by Amy blend with the sthāyi bhāva of Soka inherent in her nature to become perfect instances of alankāraucitya. The unrealized aspects of her aspirations point to her unrealized past, when all the time is collapsed into the present and this concept of time which is juxtaposed with an element of timelessness prepare the sahrdayas for her death or the stopping of the clock in the dark.
The versification employed in the speeches of Amy strengthens the feeling of soka that is dominant in her. Though she is miserable and helpless she tries to give the impression of courage and power, and the powerful rhythm used by her while she is talking about Harry’s return conveys her determination to arrest time. The rhythm in the incomplete monosyllabic line, “At the moment: but life may still go right,” conveys the desperateness of her situation, but at the same time the terseness of the monosyllables elevates the statement to a command. In her conviction that she can arrest time by pretending to believe that nothing has changed in Wishwood, there is the vyabhicāri bhāva delusion and this strengthens the sentiment of karuṇā.

Amy’s passionate attachment to her son Harry, her desire to arrest change in the house, her reluctance to talk about Harry’s dead wife, her desperate insistence that all the family members should be there for her birthday, and her weariness are the fitting anubhāvas of karuṇā rasa. The dilapidated and cold house Wishwood is the most suitable back ground to stimulate the sentiment of karuṇā. Agatha’s pointed reply, “Wishwood was always a cold place, Amy” when Amy complains about the delayed spring, throws light on the lack of warmth at Wishwood to make it the most appropriate uddipana vibhāva of karuṇā rasa.

Mary’s comment about Wishwood also throws light on the pathetic state of affairs at Wishwood: “Waiting, waiting, always waiting / I think this house means to keep us waiting.” The lack of warmth, the emptiness, and the miserable state of affairs at Wishwood are highlighted by the repetition of the word ‘waiting’. This has made the place the
most suitable uddipana vibhāva of karuṇa rasa.

The scene in which the family doctor Warburton makes Harry aware of the deteriorating physical condition of Amy is one of the most natural and appropriate scenes in the whole play. The matter of fact words employed by the doctor highlights the deteriorating health of Amy. He compares her whole body to a machine that is running down:

The whole machine is weak
And running down. Her heart’s very feeble.
With care, and avoiding all excitement
She may live several years. A sudden shock
Might send her off at any moment.

This appropriate image throws light on the vyabhicāri bhāva of illness, and anticipates the situation, when the machine would ultimately collapse in her death. Warburton’s warning that a sudden shock can precipitate Amy’s death prepares the sahādayas to accept the death of Amy, when Harry makes the abrupt announcement of his departure.

In Amy the sahādayas come across almost all the vyabhicāri bhāvas of karuṇa rasa like physical weakness, delusion, illness, depression, anxiety, and death. Amy had been passionately clinging onto the estate for the sake of her son Harry and when he expresses his desire to go away she becomes totally indifferent to her only anchor in life. The vyabhicāri bhāva of karuṇa rasa like indifference and despair are conveyed through her
words, which express her dejectedness and indifference to Wishwood, which had once been an anchor to her.

Why should I worry
To keep the tiles on the roof, combat the endless weather.
Resist the wind? Fighting with increased taxes
And unpaid rents and tithes? Nourish investments
With wakeful nights and patient calculations
With the solicitor, the broker, agent? Why should I?
It is no concern of the body in the tomb
To bother about the upkeep.

The bewailing of Amy befits the sentiment of pathos, and her words express her indifference to her material possessions. Amy's comparison of her weak and miserable existence to a 'body in the tomb' is an instance of alankāraucitya, where the image blends with the bhāva to highlight the vyabhicāri bhavas of āsoka like despair and indifference.

Though Amy is the vibhāva of karuṇa, the feeling of bhaya is also manifested in her in the initial stages. She fears the passage of time, and her approaching death, but this feeling of fear gives way to āsoka, when all her well-wrought out plans are thwarted by Harry's untimely decision to leave Wishwood. Her words uttered in anguish highlights her feeling of āsoka: "So you will all leave me! An old woman alone in a damned house! I will let the walls crumble." The employment of a vulgar colloquial word is generally regarded as an instance of anauucitya of pada. But the word 'damned' is an instance of uciitārthatvam padaśya in this context as it has made Wishwood the right uddipana vibhāva of karuṇa rasa by stressing its coldness, remoteness, and its lack of warmth.
Any play to be successful should have a definite action, and the only definite action in *The Family Reunion* is the death of Amy. In spite of the presence of all these appropriate stimulants of the karuṇa rasa this play suffers from rasabhangā and it would be relevant to analyze the various instances of anaucitya that has obstructed karuṇa from becoming the pradhāna rasa of this play.

Amy’s entire life had revolved round the images of clock and time, and her frantic and unsuccessful attempts to arrest time ends in her death. Amy announces her approaching death by calling out “Agatha! Mary! Come! / The clock has stopped in the dark.” A dying woman announcing her own death is an instance of anaucitya of dialogue, and the artificiality involved in her utterance is responsible for reducing the tragic tempo to a great extent. It would have been a sign of aucitya had Eliot concluded the play on a pathetic note by making some other character announce the death of Amy in a tone filled with intense anguish.

The indifference and the insensitivity of the chorus have also prevented karuṇa from being the dominant rasa of the play. Amy is the vibhāva of karuṇa rasa, and the attitude of this group to her death is one of unconcernedness. Ivy and Violet appear as spiteful spinsters, and the uncles are crass and indifferent. They are only worried about appearances, and in doing the right thing at such a time, so they start talking about mundane things like the cancellation of their return tickets, and the reading of Amy’s will:

IVY. I shall have to stay till after the funeral. will my ticket to London still be valid?

GERALD. I do not look forward with pleasure to dealing with Arthur
and John in the morning.

VIOLET. We must wait for the will to be read. I shall send a wire in
the morning.

CHARLES I fear that my mind is not what it was—or was it?—and yet
I think that I might understand. ¹¹

This casual atmosphere, the most inappropriate uddipana vibhāva of śoka, acts as a deterrent
to the development of karuṇa rasa. Marana is the rightful vyabhicāri bhāva of karuṇa, and
if Eliot had given the other characters the befitting anubhāvas of śoka like sighs, tears,
lamentations, and fainting the play would have culminated in karuṇa rasa.

The rune at the end of the play is an instance of loka-virodha as it confuses the
sahṛdayas, and diverts their attention from the death of Amy. Their attention is diverted from
the karuṇa rasa by the pagan superstition involved in Agatha’s conjuring and incantation:

A curse is slow in coming
To complete fruition
It cannot be hurried
And it cannot be delayed. ¹²

The circling of the table and the blowing out the candles, and the words spoken in the
dark creates an atmosphere of mystery and bafflement that obstructs the karuṇa rasa. The
language and the tone of the rune almost like a magical incantation not suited to the theme,
the speakers, and the background ends up as an instance of both arthanaucitya and
vakrtriṣayanaucitya. The sahṛdayas are baffled by this act, and such a feeling prevailing
at the culmination of the play has resulted in rasabhaṅga.

Another glaring instance of anaucitya in the play lies in the inappropriate treatment of the sthāyī bhāvas like, bhaya, soka, hāsa, and śama. The añgi-rasa in a play is decided on the basis of the full-length importance given to it by the writer, by keeping the anga-rasas in the background. In the play *The Family Reunion* the three rasas karuṇa, sānta and bhayānaka remain dominant till the end of the play, and this anaucitya in the treatment of the various rasas has prevented the sahādayas from arriving at a state of supreme aesthetic relish.

An insight into the central theme of the play is offered by Agatha’s remark to Harry towards the end of the play:

> What we have written is not a story of detection
> Of crime and punishment, but of sin and expiation.
> It is possible that you have known what sin
> You shall expiate, or whose, or why.  

But the real motivation for Harry’s sacrifice, and the consequence of this expiation on others is not presented by the dramatist in a convincing manner. The best method of communicating an emotion is the accurate presentation of the vibhāvas, anubhāvas and vyabhicāri bhāvas, but ambiguity in the depiction of these elements can result in rasabhaṅga. If Harry is the ālambana vibhāva of sānta rasa, there is no satisfactory visayālambana for his confused feelings of guilt, despair, and uneasiness. The real or longed
for murder of his wife can never be a satisfactory visayālambana for Harry’s acute feelings of uneasiness, and his words illustrate his utter bewilderment as to the real nature of his despair and indifference:

Untranslatable: I talk in general terms
Because the particular has no language. One thinks to escape
By violence, but one is still alone
In an overcrowded desert, jostled by ghosts.14

The expressions employed by Harry to depict his misery act as deterrents to the development of the action as they suffer from the defect called abhiplutārtha. The defect abhiplutārtha is manifested when there is no correlation among the ideas expressed. Harry’s despair, his feelings of guilt, and his concept of sin are totally magnified, and are not proportionate to the actual state of events. Any feeling that is made to appear more important than it really is can be labelled as inflated, and such a feeling falls like an agitated blow on the sensitivity of the sahrdayas. Harry feels that his problem is untranslatable, and this incommunicable feeling resulting from the absence of proper vibhāvas and anubhāvas is an instance of anaucitya in the treatment of the sentiments

Harry’s confusion resurfaces while he tells Agatha about his wife’s death: “Perhaps my life has only been a dream/ Dreamt through me by the minds of others / Perhaps I only dreamt I pushed her.” 15 The word ‘pushed’ employed by Harry in this context is an instance of anucitarthatvam padasya, and it had failed to clarify the mental condition of the speaker and the real meaning of the context. There is confusion as to whether it was a deliberate cold-blooded murder on the part of Harry or an accident. If Eliot had used the words ‘murdered’ or ‘killed’ instead of ‘pushed’ the murder would have become a concrete
reality, and the most appropriate vibhāva for Harry's feeling of guilt.

The word "dream" is another instance of anauccitya of pada as it conveys Harry's utter helplessness in distinguishing between, what he had actually done in the past, and what he merely wanted to do. This utterance is marked by the kāvyā dosa called vyarthā. The defect called vyarthā arises when there is a contradiction between the different parts in one sentence or in a group of sentences. The utterance becomes meaningless due to this contradictory meaning. The distinction between real murder and intended murder is not negligible, and the inability of the dramatist to clear this point in a convincing manner is an instance of anauccitya in the treatment of this word 'dream'.

The lack of a convincing explanation as to why Harry is selected as the moral consciousness of his family is another instance of anauccitya in the treatment of the plot. It is not the case of the father's sin visiting his son, or the case of the original sin, but only an inexpressible trepidation, and like the elusive Will O the wisp the real feeling of Harry remains incommunicable, and this ambiguity in its treatment has prevented the sthāyi bhāva of Śama from culminating in sānta rasa. The relation between the vibhāva and the bhāva is not innate and original, and this is an instance of anauccitya in the depiction of sentiments.

Universalization is the first requisite in the path of rasa realization, but Harry exists only as a mere individual and not as a universalized man. The sthāyi bhāva of Śama has to be first located in Harry to enable the sāhrdayas to appreciate the corresponding rasa, but he represents an individuality unique of its kind, no other person can identify with him as he is like no one. Eliot's failure in breaking down the barriers between Harry and the sāhrdayas has obstructed the process of sādhāranīkaraṇa to a great extent, there by making
it impossible to raise his character to a collective level of enjoyment or rasa. The vague hints
given by the other characters suggest that Harry suffer from Oedipal neurosis, but the
sahādayas are not able to decipher whether his real problem is physical or psychoneurosis.

Harry remains in a secluded cocoon, and the other characters barring Agatha are
apprehensive in breaking his shell of indifference. Only Agatha, who has a greater perception
of reality than the others, is able to enlighten Harry about his elevated spiritual status
through her words:

It is possible
You are the consciousness of your unhappy family.
Its bird sent flying through the purgatorial flame.
Indeed it is possible. You may learn hereafter,
Moving alone through flames of ice, chosen
To resolve the enchantment under which we suffer.

This speech of Agatha, which is nothing, but pure unmixed poetry lacks comprehensibility,
and as such it has failed to highlight Harry's role as the spiritual saviour of his family. The out
of place words, and the abstract images used by Agatha act as a stumbling block in the path
of sānta rasa. Harry is compared to a bird flying through the purgatorial flame, but as the
author had failed to convince the sahādayas the exact rationale behind his election, this
imagery remains as a mere embellishment without contributing in any way to the emotional
content of the play.

Bharata has clearly stipulated that the seed of the play should be brought to a
successful fruition at the end of the play to aid in rasa realization. In the initial stages of the
play, Harry appears as a Mumukṣu or seeker of truth in whom the sway of natural impulses and material passions are reduced to the bare minimum, but as Eliot has failed to present the later spiritual development of Harry in a convincing manner, the other characters are left in the dark as to his future course of action.

There is no regret or repentance in Harry's attitude to his mother, and his attitude to his relatives is lacking in politeness. The quality of compassion that exists in the chosen one is lacking in Harry, and his grim humour is evident from his reply, when his mother tells him that nothing has been changed in Wishwood: “Changed? nothing changed? how can you say that nothing is changed? / You all look so withered and young.” 17 He appears cynical and haughty and his words filled with sarcastic humour negate the concept of vaktrvisayucitya expected from the chosen one. His words only serve to highlight the features of raudra rasa like krodha (anger), adhikṣepa (abuse), apamāna (insult), and vākpārusya (harsh words)

Though Harry appears as a Mumukṣu in the initial stages he is not completely freed from all traces of ignorance and egotism, and as such he has failed to reach the second stage of the Mukta or the liberated. The behaviour of Harry negates the qualities like concern, love, and compassion that exist in a Mukta. The firm conviction and contentment of the chosen one is lacking in Harry, and this is another impediment in the path of śānta rasa. A person who has arrived at a state of self-realization, and who is planning to go on a spiritual quest will appear confident, composed, and ready to fulfill the divine plan, but these qualities are lacking in Harry the spiritual elect, and his words only serve to echo his fears and apprehensions.
And now I know

That my business is not to run away, but to pursue.

Not to avoid being found, but to seek.

I would not have chosen this way, had there been any other!

It is at once the hardest thing, and the only thing possible.\(^1\)

This speech negates the voluntary nature of Harry's decision, and conveys the impression that he is almost compelled to make this decision much against his wishes. The superlative form of the word 'hard' is an instance of anacoluta of pada as it has reduced Harry's decision to a kind of inescapable compulsion.

Harry's petulant reply to Amy's question as to where he intends to go indicates that his decision to become the sacrificial lamb is just an instance of mere escapism from the deep struggle in his consciousness: "Where does one go from a world of insanity? Somewhere on the other side of despair."\(^19\) Eliot has played down the real significance of Harry's spiritual election by making him raise this question, and the anacoluta involved in this utterance obstructs the development of Šānta rasa. Though Harry has taken the decision to leave Wishwood he is not sure as to why he is selected as the consciousness of his family, and his words express his utter confusion:

Why I have this election

I do not understand. It must have been preparing always,

And I see it was what I always wanted. Strength demanded

That seems too much, is just enough strength given

I must follow the bright angels.\(^20\)

These sentences, which hang loosely together without conveying the sense only serve to express Harry's anguish and uncertainty at this election. Though he makes a reference to
his bright angels his poise seems to be restricted to his words only, and has not been developed into a sentiment by means of a combination of vibhāvas, anubhāvas, and vyabhicāri bhāvas.

A spiritually elevated person should depict the vyabhicāri bhāvas of sānta rasa like joy, resolve, kindness, and self-disparagement, but these qualities are lacking in Harry. The feelings like exhaustion, despair, and inconstancy that are dominant in Harry wipe out the very notion of sānta rasa. As he is bound up by his own idiosyncrasies Harry tends to ignore the conversation of others, and his frequent cutting short of the speeches of his dialogue partners reflect his impatience and his desire to dominate them. A person, who strives for spiritual realization will be sensitive to the needs of others, but the monologist speeches of Harry, which are mere literary artifices are deterrents to the development of sānta rasa.

There is nothing in Harry's nature to indicate sharanagathi or a total surrender to the divine plan. The eclipse of worldly desires and non possession are the right anubhāvas of a person undertaking a spiritual quest, but Harry, the chosen one is bothered about mundane things like his cigarette case and his bank address. The situation in which Downing, Harry's chauffeur hurries in to take the cigarette case, and his conversation with the others is most inopportune to the development of sānta rasa: "Oh, excuse me, Miss, excuse me. Mr. Charles / His Lordship sent me back because he remembered / He thinks he left his cigarette-case on the table." A person motivated by the missionary zeal should observe the taporniyama of austerity to some degree, and Harry's concern with the cigarette case is the most unsuitable anubhava of sānta rasa.

Harry's decision to go on a spiritual quest has not made any impact on the other characters or on the action of the play other than precipitating Amy's death, and marana
which is the vyabhicāri bhāva of karuṇa has nothing to do with the strengthening of Sama in this play. The others are not sure whether Harry's future course of action is renunciation or escapism, and their comments indicate their collective bewilderment at his decision.

CHARLES. Where is Harry going? What is the matter?

AMY. Ask Agatha.

GERALD. Why, what's the matter? Where is he going?

AMY. Ask Agatha.

VIOLET. I cannot understand at all. Why is he leaving?

AMY. Ask Agatha.

The only hint that they get about his spiritual election is the sneering remark of Amy. “Harry is going away to become a missionary.” Apart from this sarcastic comment of Amy, no satisfactory anubhāvas are offered by the dramatist to confirm Harry’s religious quest. The attitude of the chorus with its peculiar inaction to the spiritual regeneration of Harry presents an incomplete picture, and incompleteness in the development of the plot is an instance of anaucitya.

Harry’s attitude towards his aunt Agatha has also prevented this play from culminating on a note of sānta. Agatha’s role is akin to an Ācharya, and it is she, who makes Harry aware of his elevated spiritual status. Amy conveys Agatha’s superior spiritual status using the minimum number of words: “Only Agatha seems to discover some meaning in death /Which I cannot find.”

Agatha anticipates the return of Harry and is prepared for his encounter with his past, and in his meeting with her he undergoes the same feeling his father had experienced
in a day of unusual heat. Agatha's feelings towards Harry's father were based on tender sincere love, and she has transferred this feeling to the son. Agatha was attracted to the child in the womb of her sister, and she had done everything she could to avert his death while his father was devising means to get rid of his pregnant wife Amy. Her words express the great concern she had for Harry:

I did not want to kill you!

You to be killed! What were you then? only a thing called 'life' -
Something that should have been mine, as I felt then

Most people would not have felt that compunction

If they felt no other. But I wanted you!15

Agatha's speech stirs the tender feeling of ādṛta in the sahṛdayas, but her role as the surrogate mother of Harry is not carried to its natural culmination as there is anaucitya in the scene, in which Harry becomes Agatha's lover and spiritual child at the same time. Harry is able to enter the rose garden with Agatha's help, where he becomes her lover and son at the same time, and encounters the genuine all-encompassing love not love that is merely an obligation created by the bondage of blood. Depiction of vibhāvas associated with an incompatible rasa is an instance of anaucitya. After portraying Agatha as the spiritual guide and mother of Harry, Eliot makes the same person to indulge in a passionate relationship with her spiritual son, and this has resulted in rasabhanga. A morbid touch is apparent in the relation between the nephew and the aunt, and this dichotomy involved in Harry's attitude to Agatha has hindered the development of śānta rasa.

The element of duality in Harry's attitude to Mary is an instance of anaucitya in the
treatment of both śānta and śṛṅgāra rasas; there exists in him attraction towards her as a warm and sincere friend and childhood companion and revulsion as a woman. Harry’s married life made miserable by the possessive nature of his wife had prompted him to treat all women with hatred and suspicion, but meeting Mary, his childhood companion at Wishwood his childhood home has brought about a slow transformation in him. Flowers surround Mary as she is busily arranging them for Amy’s birthday party, and this background is the right uḍḍīpana vibhāva to stimulate the śṛṅgāra rasa. Harry is stirred by the feelings of love and concern for Mary, they share their childhood reminiscences and frustrations, and for a short while they experience perfect happiness. Harry for the first time appears as a tender human being capable of giving and accepting love, and his words indicate the change that had come over him:

You bring me news
Of a door that opens at the end of a corridor,
Sunlight and singing; when I had felt sure
That every corridor only led to another,
Or to a blank wall.

The words uttered by him are sweet and tender, and the kāvyāgūna called mādhurya manifested in this speech stirs the sweet sentiment of śṛṅgāra. Mary starts talking about the pain of the breaking bud, and the sprouting of the aconite under the snow to convey the stirring of love in her, but this tender moment is abruptly cut short by the inopportune appearance of the Eumenides. Mary’s incapacity to comprehend the real significance of the Eumenides makes Harry angry and impatient with her. He realizes that Mary is obtuse, and
incapable of sharing his secrets, and the soft words that would have stimulated tender love give way to rude and harsh remarks, and this narmaspurga or the abrupt end of pleasantry arrests all further progress of Šringāra rasa. Vākparusya generally associated with a strong sentiment like raudra obstructs the progress of a sweet sentiment like Šringāra. It is possible that sometimes two rasas, mutually incompatible, may be shown in the one and the same character, but in such cases the two rasas should not be portrayed simultaneously as it would result in rasabhāsa.

Bharata's notion of a nirvahaṇa sandhi or an ideal conclusion is one in which the objects of the opening junction and other sandhis along with the bija are brought together, when they have attained fruition. But in The Family Reunion the conflict between the dominating mother and the suffering son remains unresolved till the end. If Eliot had exercised delicacy and subtlety in the treatment of the sentiments then the maternal loss would have ended up as the spiritual salvation of the son to make śānta the pradhāna rasa of the play. For a work to give aesthetic pleasure there should be the crystallization of an emotional experience, which creates a unified impression on the sahṛdayas. In The Family Reunion the dominant feeling in Amy is grief, in the chorus fear and mirth, and in Harry quietism, and this impropriety in the treatment of the sentiments is responsible for its rasabhāṇga.

The uncles and aunts in their individual capacities exist as the vibhāvas of hāsyā, and in their collective capacity as the chorus constitutes the vibhāva of bhayānaka. This dichotomy and the abrupt transition in the role of the characters go against all principles of
lokapramana. Hāsyā and bhaya are discordant emotions, and their occurrence in the same persons at more or less the same time is an instance of anāucitya of prakṛti.

Right from the beginning of the play the chorus is affected by the sthāyi bhāva of fear, the fear of playing a role in an unknown drama, fear of a public scandal, and fear of Harry’s strange behaviour. The images of the prolonged winter, the lack of warmth at Wishwood, its remoteness from civilization, and its rigid code of behaviour strengthens this feeling of fear. The collective restlessness of the chorus is evident from their bewildered utterance: “Yet we are here at Amy’s command, to play an unreal part in some monstrous farce, ridiculous in some nightmare pantomime.” This speech conveys all the transient feelings of bhayānaka rasa like excitement, anxiety, agitation, and suspicion. The words ‘nightmare’ and ‘monstrous farce’ highlight their feeling of terror and uneasiness to stimulate the bhayānaka rasa.

As the play progresses their fears become more and more intense, and their words convey their heightened terror: “Why do we all behave as if the door might suddenly open, the curtains be drawn/The cellar make some dreadful disclosure, the roof disappear/And we should cease to be sure of what is real or unreal”? As the dramatist has failed to provide a satisfactory viśayālambhana for this sthāyi bhāva of bhaya their feeling of terror, which is in excess of the actual situation has only served to hinder Sānta from becoming the dominant emotion of this play.

The others long for reassurance, but till the end of the play they remain in the dark as to the exact nature and cause of Harry’s spiritual problem, and its impact on them. They are obtuse as far as the ultimate reality is concerned, and their absolute indifference to the
situation is evident from their words:

And what are we, and what are we doing?
To each and all of these questions
There is no conceivable answer.
We have suffered far more than a personal loss
We have lost our way in the dark.  

A dramatic utterance should pave the way for the execution of an act whether in the form of a promise, a threat or an act of persuasion, but the chorus suffers from collective neuralgic stupidity, and instead of comprehending reality they indulge in escapism, and turn to unnecessary things like the weather forecast and international catastrophes. The chorus remains a separate entity that does not merge with the action of the play, and their words, which convey their inability and reluctance in bridging this gap has prevented the play from culminating on a note of śānta: "We do not like to climb a stair, and find that it takes us down/ We do not like to walk out of a door, and find ourselves back in the same room / We do not like the maze in the garden, because it too closely resembles the maze in the brain."  

Bharata considers discovery as an important poetic excellence, whereby on seeing certain parts alone the bhāva can be inferred, but this quality is lacking in the speech of the chorus. The word 'maze' used towards the conclusion of the play is an instance of anacutitya of pada as it reminds the sahrdayas of the maze in which the entire action of the play is trapped, and this confused feeling obstructs the development of śānta rasa.

Their detailed guidelines to Harry as to the precautions taken by a missionary are offered in a tone of light banter, and this diverts the readers' attention from his spiritual choice. Hāsyā and bhayānaka are discordant emotions, and their existence in the chorus at
the same time has resulted in rasabhangā.

Since the play *The Family Reunion* suffers from rasabhangā, it would be proper to analyze the various instances of anaucitya existing in the other important dramatic components. The greatest instance of anaucitya in the play lies in the characterization of the Eumenides. Eliot’s failure in incorporating them into the contemporary setting of the play in a convincing manner is an instance of anaucitya of borrowing. The sahrdayas are forced to consult Greek literature to decipher the real meaning of the Eumenides; this is an instance of glaring anaucitya, and this negates the intrinsic power of a work in providing aesthetic relish. The suggestion of cosmic forces in a modern play can be tolerated, but presenting the Eumenides in the window of an old English country house along side with telephones and televisions is highly absurd as it suffers from the doṣa called deśa-kāla-kala-loka-nyāya-āgamvirodhin, and this goes against all principles of lokadhārmi. The imaginative description of a dramatist is generally directly associated with some rasa or other, and is responsible for converting the described objects into real perceptual sensations, but the Eumenides appear mute and lack clear-cut physical description thus making it impossible for the sahrdayas to visualize them.

If the role of the Eumenides is to prepare Harry for his divine election, their transformation from avenging angels to guardian angels ought to have been presented in a more convincing and systematic manner by Eliot. The other characters are totally opaque to the presence of the Eumenides, and only the words of Downing the chauffeur offer some insight into their ennobling powers:
You soon get used them
Of course I knew they was to do with his Lordship.
And not with me, so I could see them cheerful-like,
In a manner of speaking. There's no harm in them,
I'll take my oath. Will that be all, Miss? 32

As Eliot has not presented the ritualistic struggle between the natural and supernatural forces in a convincing manner, the Eumenides fail to blend with the overall texture of the work.

To strengthen the rasa, the characters should become an integral constituent of the play, and there should exist an ordered relationship between the parts and the whole, but in this play there is anacumtya in the existence of three separate groups of characters. The uncles and aunts belong to the category of individuals called the baddha or the ordinary men and women in whom the ego obliterates all other ennobling influences. Harry belongs to the class called Mumuksus or the seekers of liberation, and in the initial stages of the play he is presented as a person in whom the sway of natural passions and material impulses are reduced to the minimum. In between these two groups there is Agatha a person of greater spiritual perception than the chorus, but it is impossible for her to obliterate the discrepancy between the two groups and this dichotomy has prevented this play from culminating in a dominant sentiment.

Kṣemendra has emphasized the point that the alankāras in a literary work should not be employed for the sake of mere ornamentation, but should enhance the rasa. The appropriate images integral to the work increase the beauty of sound and sense to strengthen the kāvyarasa, but by indulging in verbal acrostics and piling images upon images that are
in no way suited to the theme of the play or to the sentiments depicted. Eliot has assumed the role of a satrāmbhayavahāraka or a pedant in the play *The Family Reunion*. As the dramatist was not able to relate Harry's emotional experience to objects and situations in the outside world, these images give only a personal and private meaning to the beholders. The chaos in the arrangement of these images and the lack of crystallized clear-cut images to suit the emotions are instances of anauṣṭartya of alankāras.

The dominant image in this play is the image of the garden but no other character barring Harry and Agatha enter the garden, and even Mary, Harry's childhood friend is allowed to stand only on its threshold. The rose garden, which is a universal image fails to alter the general mood and the emotional content of the play as it has not been taken to its logical conclusion by the playwright. The reference to a black raven flying over the garden is suggestive of an unrealized desire, and this imagery, which interferes with the ideal concept of a rose-garden hampers the flow of Śānta rasa.

Harry's apprehension is heightened to a great extent by the feeling that someone spies upon him, and the image of the eye extends throughout the play. The very first question that Harry asks his relatives on his arrival is connected with the eyes: "How can you sit in this blaze of light for all the world to look at? / If you knew how you looked, when I saw you through the window! / Do you like to be stared at by eyes through a window?" M The other characters express their inability to perceive the spying eyes, and Harry's reply reveals his shock and despair at their indifference:

**NO, no, not there. Look there**

**Can't you see them? You don't see them but I see them**

**And they see me. This is the first time I have seen them**
In the Java straits, in the Sunda sea,

In the sweet sickly tropical night, I knew they were coming.

The image of the eye reappears in Agatha's ardent wish that the watchful eyes maybe diverted from the house: "The eye of the day time/And the eye of the night time/Be diverted from this house." It is interesting to note that whenever Harry makes an attempt to lead a normal life the fear that he is being spied upon by some unseen powers shatters his feeling of complacency. Agatha, Harry's spiritual anchor makes a reference to the spying eye to make him aware of his spiritual election:

Over and under
Echo and noise of feet.
I was only the feet, and the eye
Seeing the feet, the unwinking eye
Fixing the movement. Over and under.

Harry makes a reference to the endless drift of shocking forms in a desert, where he feels he is guided by the eye:

In and out, an endless drift
Of shrieking forms in a circular desert
Weaving with contagion of putrescent embraces
On dissolving bone. In and out the movement
Until the chain broke, and I was left
Under the single eye above the desert.

Towards the conclusion of the play, Harry again makes a reference to the eye of redemption to talk about his liberation from the chain of agony that had been strangling him
The chain breaks,
The wheel stops, and the noise of machinery,
And the desert is cleared, under the judicial sun
Of the final eye, and the awful evacuation
Cleanses". 38

As the watchful eye has failed to offer any spiritual hope to the nihilistic situation encountered by Harry, this image stands out in isolation instead of blending with the overall emotional pattern of the play. This play revolves round the imagery of the eye, but the trans-metaphorical perception of ideas and events, which are signs of alankārānucitva has prevented this image from promoting the sentiment of Śānta.

The imagery of the wheel is used by Eliot to indicate the endless round of meaninglessness in human life, and its bondage to worldly pleasures. In the first scene Harry makes a reference to the “burning wheel” 39 and towards the conclusion of the play Agatha’s spiritual superiority is stressed by referring to her as a person, who is liberated from the human wheel 40. Though Harry tries to project the impression of self-realization he is still left in a state of hopeless frustration, and if Eliot had presented Harry as a person completely liberated from the human wheel his spiritual realization would have become a definite reality to strengthen the Śānta rasa.

There is a kind of overloading intellectualization in the images, and Eliot had failed to transcript Harry’s spiritual experience through them. The conversation between Harry and Agatha abounds in images like the corridor, the footfall, and the door opening into the corridor, but these images, which are highly suggestive and over intellectualized, do not foster the sentiment of Śānta. The violence of the images like “The noxious smell
untraceable in the drains/ Inaccessible to the plumbers, that has its hour of the night" and "The partial anaesthesia of suffering without feeling/ And partial observation of one's automatism/ While the slow stain sinks deeper through the skin "41 have an inappropriate decorum for the close family scene, and the violence involved in these images is totally out of tune with the sentiment of Sānta

Smell is at the root of intense human awareness, so olfactory images are used by the dramatist to convey Harry's deep awareness of his spiritual transgressions. Harry appears nervous, miserable, egoistic, and vacillating as he suffers from:

That apprehension deeper than all sense,
Deeper than the sense of smell, but like a smell
In that it is undescribable, a sweet and bitter smell
From another world. "42

Harry's reference to a noxious smell indicates that he is grappling with some problem that he has failed to communicate to the others. The images that appear forced and imposed from outside confuse a situation that appears remote, artificial, and mystifying. Images dealing with the notion of smell repeatedly employed by Harry the protagonist has failed to create in him an intense spiritual and mental awareness caused by this heightened perception of smell, and as a consequence they end up as instances of alankāranaucitya

The words used by Agatha after Harry's final encounter with the Eumenides suffer from anaucitya of alankāras

What I have been saying

That you have a long journey. You have nothing to stay for.

Think of it like a children's hunt:
Here you have found a clue, hidden in the obvious place

Delay, and it is lost.  

It was conveyed earlier that Harry had entered the rose garden along with Agatha, and has taken the decision to follow the Eumenides, but the comparison of Harry’s spiritual quest to a children’s hunt confuses the sahādayas by implying that his spiritual quest is as elusive and meaningless like a treasure hunt by children. This anaucitya in the treatment of the simile hinders the development of Śānta rasa by conveying the impression that Harry has not arrived at a state of complete self-realization.

The images in the choric odes with their non-rational private suggestive meanings are inappropriate to the sentiment of Śānta. The images like “the transparent deception”44, the “standing stones”45, and the “maze in the garden”46 confuse the sahādayas as the meaning of these images appear vague at the evocative, detonative, and associative levels. These elevated images employed by Eliot create a form of under pattern, which breaks the real pattern of the play to disturb its smooth flow.

The images fail to stimulate an auditory and emotional response, which reinforces the meaning. The assimilation and transformation of perceptions and images into emotions don’t take place, and the images startle the sahādayas and arrest the smooth development of Śānta rasa. Exaggerated descriptions transcending ordinary comprehension are marked by the dōsa called atyukti, and this acts as an impediment in the path of rasa realization.

Rasa is the soul of a literary composition, and anything that obstructs the smooth flow of rasa is regarded as a kāvya-dōsa. On evaluating the diction of the play on the principle
of aucitya, the sahar dayas come across both pada dosa and anuciatrtvam padasya.

The heightened verbal phantasmagoria indulged in by Eliot has failed to do justice to the soft sentiments like śānta and karuna. The language in the choric speeches is opaque, and since the sahar dayas find it difficult to penetrate this hard opacity to arrive at the real essence, the padasiddhi of words does not lead to the arthavicāra or meaning of things. The words of the chorus that convey their despair is a clear instance of this anaucitya:

I am afraid of all that has happened, and of all that is to come,

Of the things to come that sit at the door, as if they had been there always.

And the past is about to happen, and the future was long since settled

And the wings of the future darken the past, the beak and claws have desecrated History.

Here the words settled, desecrated, and shamed used only for the sake of poetic splendour and rhythm, have contributed in no way to the development of śānta rasa. As they have failed to satisfy the curiosity of the sahar dayas, the words used by the chorus in this context suffer from the doṣa called apārtha.

Mādhurya and saukumarya are the excellences of pada occurring in a work dealing with the theme of spiritual quest, but most of the words used by Harry are harsh and act as impediments of śānta rasa. The incessant verbal bombardment in the expressions like filthiness, horror, contagion, putrescent embraces, shrieking forms, dissolving bone, giant lizard, awful evacuation, and such epithets used by the chosen one Harry in his conversation
with Agatha suffer from the padāsā called śrutidūṣṭa. This defect, which distresses the mind and offends the ear is highly inappropriate to depict the soft sentiments of karuṇa and sānta.

The words uttered by Harry lack cohesion, precision, and elegance, so there is no emotional identification between the speaker and his diction. The expressions like “the unexpected crash of the iron cataract” and “the nightly panic of dreaming dissolution” used by Harry are incomprehensible, and come under the pada doṣa called avācakam.

Highly poetical words, which are used merely for the sake of metrical requirements suffer from the poetic defect called nirarthakam, and they fail to establish a link between conception and articulation. The dialogues of Harry, which remain obscure and unintelligible suffer from the vākyadoṣa called klīstam. His conversation with Mary, when he is trying desperately to communicate his state of mind to her is a typical instance of this defect.

The bright colour fades
Together with the unrecapturable emotion,
The glow upon the world, that never found its object,
And the eyes adjusts itself to a twilight
Where the dead stone is seen to be a batrachian
The aphyllous branch ophidian.  

The individualistic introspection and moral ambiguity involved in this dialogue appears obscure, and this speech of Harry occurring at a critical junction hampers the development of the sānta rasa through its incomprehensibility. The words like, batrachian,
ophidian, and aphyllous used by Harry suffer from the padadoṣa called avācakam, i.e. the use of a word that is not well known in popular usage. As these words have failed to convey Harry’s nightmarish experience in a convincing manner, his conversation ends up as a mere collection of words, and this verbal bombast indulged in by him obstructs the development of sānta rasa. The words employed by Harry after he has taken the decision to become the purgatorial bird of his family suffer from the vākyadosa called virudhabandhanam that is the use of sentences that are not suited to the development of the main rasa:

I shall have to learn. That is still unsettled
I have not yet had the precise directions.
Where does one go from a world of insanity?
Somewhere on the other side of despair. 57

The poetic style of a play should suit its emotional content, or else it would result in rasabandhokta or the arresting of rasa. An analysis of the style of this play confirms the fact that an exalted poetic style, which suits the lofty sentiments of vīra and raudra appears as a doṣa in a play dealing with the theme of spiritual quest. The quality of ojas, which is dominant in the speeches of Harry acts as a deterrent to the development of the sānta rasa. The very presence of ojas negates the stabilization of the self gained through absolute self-realization.

The greatest anaucitya of poetic structure is visible in the speeches of the chorus. When the chorus falls into a trance, and talks in a philosophical manner, the passages gain in verbal intensity.
In an old house there is always listening, and more is heard than I spoken.
And what is spoken remains in the room, waiting for the future to hear it.
And whatever happens began in the past, and presses hard on the future.
The agony in the curtained bedroom, whether of birth or of dying
Gathers into itself all the voices of the past, and projects them into the future.  

The depiction of four characters collectively indulging in a ritualistic chant totally out of place with their earlier frivolous behaviour is an instance of anaucitya. The strongly stressed words which, convey a deeper truth through complicated symbols are at a total variance with the rhythm and tone of speech used by them in their individual capacity. The transition from the ritualistic chants to the casual dialogues is an instance of anaucitya, and the beholders are made intensely conscious of the dichotomy in the role of the chorus.

Their individual reaction to Arthur's accident is quite different from the tone of their early choral odes.

VIOLET. This is just what I expected. But if Agatha

is going to moralize about it, I shall scream

GERALD. It is going to be awkward, explaining this to Amy.

IVY. Poor Arthur! I'm sure that you're being much too hard on him.

CHARLES. In my time, these affairs were kept out of papers;

But nowadays, there's no such thing as privacy.
The racanaucitya does not demand a uniform pattern throughout the work, but consents that it can be varied to suit the rasa, but giving sublime transcendental poetry to opaque characters is a clear instance of anaucitya of racana.

Though the words of the rune convey the longing of the other characters for peace and serenity, the verse form employed in this context, which is almost like a pagan incantation has prevented it from ending up as a benediction that strengthens the sānta rasa:

And the curse be ended

By intercession
By pilgrimage
By those who depart
In several directions
For their own redemption
And that of the departed-May they rest in peace. 55

An element of artificiality involved in this utterance has prevented it from strengthening the sānta rasa.

Barring a few isolated instances of vrtaucitya, which are quoted below the versification, is far removed from the nature of the characters and the rasa depicted. The verse form is guided by the principles of propriety in the conversation of the doctor regarding Amy’s illness, and the rhythm is employed with aucitya to suit the doctor’s matter of fact dialogue:

She has only lived for your return to Wishwood,

For you to take command at Wishwood,

And for that reason, it is most essential
That nothing should disturb or excite her.\textsuperscript{56}

The verse that depicts the mental condition of Mary is an instance of anacita of versification. When Gerald asks her to speak as the representative of the younger generation, Mary's pent up emotions are given an outlet by a kind of stumbling, jerky verse form:

Really cousin Gerald, if you want information

About the younger generation, you must ask someone else

I'm afraid that I don't deserve the compliment.

I don't belong to any generation. \textsuperscript{57}

The jerky rhythm is a sign of vṛttanacita as it highlights her feeling of insecurity, isolation, and her misery in being shut up in Wishwood in the company of old people.

The fact that Bharata was well aware of the role of the different plot divisions in enhancing the rasa is evident from his dictum: "Keeping in view the Rasas and the Bhāvas these sandhyāngas must be introduced in the Nātaka befitting the respective Sandhi by the poets clever in the poetical compositions."\textsuperscript{58} Bharata considers the beginning as that part of the dramatic composition where the eagerness of the hero for the attainment of his hopes is recorded in a clear and convincing manner. The expository scene in \textit{The Family Reunion} is a sign of anacita as it appears too long and drawn out, and in spite of its length it has not succeeded in giving a penetrating insight into the real spiritual problem faced by Harry. His longing to escape from his spiritual dilemma is not resolved in a satisfactory manner in the nirvahana sandhi or conclusion.
Bharata regards the ithivṛttam as the kāvyāśarāra or the body of drama. Eliot has failed to develop the theme of spiritual quest of Harry Monchensey in a convincing and satisfactory manner to stimulate the śānta rasa as the second theme dealing with Amy Monchensey's desire to bring stability to Wishwood is equally powerful. This has made the dramatic body shaky and weak, and all the embellishments of drama appear out of place and artificial on a frail body.

There is also anauçitya resulting from the blending of realistic and unrealistic incidents in the same work. The telephone, the newspaper, the cigarettes, and the motor accidents are all typical incidents occurring in the contemporary society, and Eliot had observed strict samayaucitya by resorting to prose for the newspaper report on Arthur's accident and in the reading of a telegram. But this realism and contemporaneity is shattered by the presence of the Eumenides, the choric chants, the lyrical duets, and the runes that make the play anti-realistic.

Vidhivaparītya or the irony of fate depicted through this play has also prevented this play from culminating in a single rasa. Amy expected a reunion with her family, but what had materialized is Harry's reunion with the ghosts from his family's past. This strange reunion precipitates Harry's sudden departure and culminates in the death of Amy. It is also responsible for the rasabhanga in this play as the dichotomy between the two protagonists remains unresolved till the end.

The minor incidents that hinder the angi-rasa are instances of anauçitya of plot construction. The various comic escapades of Harry's younger brothers are not successfully incorporated into the texture of the play, so they have only served to stimulate the hāṣya.
rasa. The visit of the police chief Winchell and Harry’s uneasiness on seeing him adds to the nature of a crime thriller that interferes with the dominant note of śānta. The minor incidents should blend with the theme of the play to stimulate the appropriate rasa, but here they have only served to complicate the cause and nature of Harry’s guilt.

Eliot, the critic and dramatist, insisted on impersonality for the success of a work but Eliot, the philosopher, had used this play as a platform to preach his moral values. In any successful work there should be a presiding aesthetic sentiment resulting from the aucitya employed by the writer in the treatment of the sentiments, but here the intellectual, philosophical, and moral consciousness of Eliot, the moral crusader, intervenes between the sahṛdayas and the play to create rasabhaṅga. The karāyitripratibha of the poet, which is directed at sermonizing has made it impossible for him to stir the bhāvayitripratibha of the sahṛdayas. The sabda and artha of this play, instead of merging together move like parallel railway tracks “running side by side for a considerable time, but bearing different set of trains bound for different junctions.”59 These glaring instances of anaucitya have made the play The Family Reunion a tangled skein that baffles a sahṛdaya’s sensibility instead of producing the supreme aesthetic relish in him.
Notes

1 Sankara’s Commentary on the Brhadaranyaka Upanisad. IV. i.


3 Eliot Part I. Scene I. 287.

4 Eliot Part I. Scene I. 287.


6 Eliot Part I. Scene II. 305.

7 Eliot Part II. Scene I. 320.

8 Eliot Part II. Scene III. 343.

9 Eliot Part II. Scene III. 343.

10 Eliot Part II. Scene III. 347.

11 Eliot Part II. Scene III. 349.

12 Eliot Part II. Scene III. 349.

13 Eliot Part II. Scene III. 333.


16 Eliot Part II. Scene III. 333.

17 Eliot Part I. Scene I. 292.

18 Eliot Part II. Scene III. 338.

19 Eliot Part II. Scene III. 339.

20 Eliot Part II. Scene III. 339.

21 Eliot Part II. Scene III. 346.
23 Eliot Part 11. Scene 111. 344.


295.
30 Eliot Part 11. Scene 111. 349.
31 Eliot Part 11 Scene 111. 348.
37 Eliot Part 11 Scene 11. 335.
40 Eliot Part 11 Scene 11. 335.
43 Eliot Part 11 Scene 11. 337.
58 Bharata  299.