CHAPTER VI

ŚĀNTA : THE ANGI-RASA IN THE CONFIDENTIAL CLERK

After the opening performance of his play *The Confidential Clerk* T S Eliot is reported to have told critics: "If one wanted to say something serious now-a-days, it was easier to say it in comedy than in tragedy." The *Confidential Clerk* labelled as a farce by the majority of critics, is actually a serious play dealing with the notion of self-realization.

The Indian aestheticians, who regard the *ithivṛttā* of a play as the physical form of a dramatic composition hold the view that a well constructed plot contributes greatly to the enhancement of aesthetic relish. Eliot's remarkable manipulation of the five artha-prakṛti's, or the elements of the plot like bija, bindu, pātāka, prakārī, and kārya has served greatly to the culmination of the play *The Confidential Clerk* on a note of Śānta.

The play deals with the vital question of self-realization, but this issue is inextricably linked with the basic problem of parentage and parenthood, which form the fountainhead of all human existence. Even God-human relationship is based on this element of parentage, where all religions accept God as the creator. The central theme of the play thus revolves round the quest of identity, directed at its worldly and spiritual aspects. As the development of the plot moves in harmony with the spiritual progress of the protagonist, an attempt has been made in this chapter to trace the progress of the angi-rasa along with the spiritual progress of the hero. The *ācīrīta* exerted by Eliot in the treatment of the other dramatic components is also discussed in this context.

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At the commencement of the play, Colby the protagonist appears restless and disappointed, and in his uneasiness depicted in the opening juncture there is the bija of the action. Colby’s desire to dissociate himself from the world of illusion, and the desperate attempts made by him to make an integration between the secular and the spiritual worlds constitute the bindu of the play. The case of confused parentage and the relationship between Lucasta and Kaghan form the appropriate pātāka and prakāra of the play and these bring forth a family reunion that forms the backdrop of Colby’s solitary service to God. Colby’s decision to make Eggerson his spiritual father is the kārya of this play.

The plot revolves round the theme of self-realization, and this makes ānta the dominant sentiment of this play. The other sthāyi bhāvas, which are only secondary are not developed into dominant rasas due to the inherent weakness of their corresponding anubhāvas and vyabhicāri bhāvas. Though the real stress is on serenity, it is not ānta emerging from the traditional concept of total renunciation, but a state in which a person gains real happiness and peace by conducting his day-to-day life according to the dictates of spirituality.

Colby is the ālambara vibhāva of ānta rasa and the visayālambana is his spiritual crisis. Though he is aware of the fact that his appointment as the confidential clerk is the first step on the way to legalizing his position as the son and heir of Sir Claude, Colby remains apathetic and his words to Sir Claude indicate his dissatisfaction with such a deceptive life:

I must confess, that up to this point

I haven’t been able to feel very settled
And what you’ve had in mind still seems to me
Like building my life upon a deception."

The very fact that a life of dichotomy is totally alien to him conveys the impression that Colby is different from ordinary beings who are satisfied with half truths, deceptions, and illusions.

When Sir Claude reassures Colby by saying that once Lady Elizabeth takes a fancy towards him she will accept him as her long lost son, he expresses his unhappiness at such a deceptive life: “It doesn’t seem quite honest / If we all have to live in a world of make-believe / Is that good for us? Or a kindness to her?” Śānta rasa is characterized by a state of tranquility gained by a correct perception of truth, and this question integral to the action of the play strengthens its further development. Lucasta’s words that though Colby is insecure, he is different from the others highlight the elevated spiritual status of Colby:

You’ve still got your inner world—a world that’s more real
That’s why you are different from the rest of us
You have your secret garden; to which you can retire
And lock the gate behind you. 

The kāvyavāna prasāda imbued in Lucasta’s words communicates in a convincing manner the superior spiritual status of Colby, and the kāvyalakṣaṇa called manoratha inherent in her speech gives expression to his desire for self-realization, an appropriate anubhāva of Śānta rasa. As Colby is not a dreaming idealist a life of dichotomy is totally alien to him. He prefers a life in which the inner world merges with the outside world, and
where the presence of God is a definite reality. Another anubhāva of Śānta rasa like the contemplation of the almighty is apparent in his yearning to have God in his private garden to make the outside world real and acceptable to him:

    Not to be alone there.
    If I were religious, God would walk in my garden
    And that would make the world outside it real
    And acceptable, I think.  

The qualities like gāmbhirya, and audarya existing in Colby the protagonist highlight the sthāyi bhāva of Śama dominant in him. He is aware of his limitations as a second rate musician, but he prefers this state of reality to a successful public life, which appears as a masquerade to him. Colby is an intensely spiritual person and only absolute self-realization can give peace of mind to such persons.

In Colby’s quest of the ultimate truth, and in his decision not to get married, the sāhādayas come across the anubhāvas of Śānta rasa like satya, brahmacarya, and aparigraha. A tempting life is offered to him but his indifference to such a state has successfully delineated the depth of his placidity. The vyabhicāri bhāvas like nirveda, and dhṛti are conveyed through Colby’s indifferent and unconcerned reply, when the others discuss the vital question of his parentage:

    During this conversation. I only feel... numb.
    If there’s agony, it’s part of a total agony
    Which I can’t begin to feel yet. I’m simply indifferent
    And all the time that you’ve been talking
I’ve only been thinking. ‘What does it matter

Whose son I am?’

This speech is an instance of vaktrvisayaucitya and such detachment of the highest state, highlights his yearning for self-realization. The simple monosyllabic word ‘numb’ conveys the vyabhicāri bhāvas like vairagya and dhṛti in a satisfactory manner. Vairagya purifies Colby’s mind and leads him onto the path of spiritual discipline for the realization of God. The guna called artha-vyakti is manifested in the word ‘numb’ as his desire for renunciation is clearly apprehended through this expression. The punarūkta of the word ‘agony’ draws the sahṛdayas’ attention to Colby’s feeling of dainya and visāda at the worldly fetters that obstruct his spiritual progress.

Lucasta with her perspicacious insight into human nature is able to sum up the real nature of Colby, and her conversation with him highlights his apathy:

No. You’re either above caring,

Or else you’re insensible—I don’t mean insensitive!

But you’re terribly cold. Or else you’ve some fire

That warms other people. You’re either an egotist

Or something so different from the rest of us

That we can’t judge you. That’s you, Colby.

Lucasta’s words convey the vyabhicāri bhāvas of sānta like vairagya and trṣṇaksayasukha that are dominant in Colby. In her reference to a secret fire that warms him there is the quality of nirveda born out of tattvajñāna.
Once the vital question of his parentage is resolved Colby arrives at a state of ātmajñāna or knowledge of the self, and this feeling has contributed greatly to the development of Śānta as the angi-rasa of the play. Colby’s condition is not total renunciation, but a state of detachment called vyatireka where one is neither elated by joy nor depressed by sorrow. Once he is freed from the confusion of his parentage, Colby arrives at a state of self-realization that strengthens the sentiment of Śānta. Colby’s reply when Claude entreats him to regard him at least as a friend and not as a father befits a Māmukṣu.

But you would still think of me as your son
There can be no relation of father and son
Unless it work both ways. For you to regard me-
As you would - as your son, when I could not think of you
As my father: if I accepted that
I should be guilty towards you. I like you too much.  

The words of Colby leave the sahrdayas in no doubt as to the pattern of quietude in the play. The word ‘like’ strengthens the sentiment of Śānta by denoting the universal love instilled in Colby through his absolute self-realization. Explicit self-commentary occurs when a character consciously outlines his picture of himself by means of appropriate dialogue. The explicitness of sense in this dialogue is brought about by the absence of extraneous matter needed for the completion of sense and this has resulted in the kāvyagūpta called arthavāyakti.

Colby’s feeling of nirveda is evident from his desire to leave the others, and to follow the dictates of his spirit. Jñāna and vairagya are the two wings that help a Māmukṣu
to fly to a state of contentment and peace. Colby’s transcendence occurs in terms of spiritual values and humanistic ideals and there is a definite pattern behind his self-realization. The earlier dichotomy between his private life and public life is resolved, and Colby arrives at the state of kāraṇa-traya- sarūpyam or a state of harmony between thought, word and deed. Since Colby is the anchor of the group, freeing him from all the fetters of family life is quite appropriate from the point of view of dramatic action. His deliverance from illusions and ambitions has created the proper atmosphere for the development of śānta rasa.

The path of an ideal Vedāntin is not a total renunciation devoid of all activity, but one that frees him from all anxiety that definitely follows selfish pursuits. It is the realization that spiritual matters should be given predominance over matters of the spirit. There is perfect equanimity in Colby’s mind after it is freed from hatred, envy, pain, and the excessive happiness in the contemplation of worldly things. He appears as an ideal Vedāntin, who rejects what is pleasant (preyas) for the sake of what is good (sreyas). These feelings manifested in Colby have contributed greatly to the strengthening of śānta rasa.

Colby’s decision to go with Eggerson his spiritual father completes the father son pattern of this play to make śānta the ango-rasa of the play. Eggerson had a real son born out of sincere love, he was a perfect father, but his son was lost in action, and it is only providence that he should get a spiritual son in Colby. The words of Eggerson appear like a benediction due to the padaucitya, vākyauicitya, and vrtaucitya employed by Eliot:

Mr. Simpkins! You’ll be thinking of reading for orders.
And you still have your music. Why, Mr. Simpkins,
Joshua Park may be only a stepping-stone
To a precentorship! And a canonry! 

The Kāvyaguna called utārata present in Eggerson’s words exalts it to a benediction to strengthen the sentiment of sānta. In his intuition that Colby would become a priest, the saḥṛdayas come across the appropriate anubhāvas of sānta rasa like śravana, manana, and nīdīhyasana, i.e. study of holy books, reasoning, and meditation. The saḥṛdayas who are able to perceive with Eggerson the inevitability of the destiny of Colby are left with a feeling of mellowed acceptance of Colby’s destiny.

The five steps undertaken by the hero of a play to gain his cherished ends are ārambha-commencement, vatna-effort, prāptyāśa-hope of attainment, nīyatāpti-certainty of attainment, and phalāgama-attainment of the fruit. These five stages in the life of Colby are traced with perfect aucitya to make sānta the dominant sentiment of this play. Colby’s feeling of unreality to everything around him marks the commencement of his spiritual quest. His retreat to his garden and his desire to make his garden a part of one single world is the effort made by him to escape from this feeling of unreality. The revelation of Mrs. Guzzard frees him from all confusion regarding his parentage, and once he is freed from all filial bondage there comes to him the hope of attainment. In Eggerson’s desire to accept Colby as his spiritual son and to make him the organist of the parish church there is the certainty of attainment of the later’s vocation. In Eggerson’s prophecy that Joshua Park is only a stepping stone to a precentorship and a canonry there is the firm conviction of Colby’s ultimate liberation.

The scene of recognition, where all the relatives are brought together is a classic example of aucitya of situation. For the play to end on a note of sānta, the hero’s actions
should bring about happiness and contentment in others, and a great and significant transformation comes over the other characters once Colby makes his ultimate choice. Their vices like the evasion of the past, hypocrisy, lack of genuine love, and communication gap are solved, and they arrive at a state of spiritual perception and solidarity, which knits them together by ending their feeling of alienation. In the life of ordinary people even the kāmya-karmas or secular duties can become nitya-karmas or spiritual duties once they are conducted in a disinterested and sincere manner.

Sir Claude arrives at this state of realization and his attitude towards his wife and children undergo a significant change. A new bond of understanding is created in his domestic life and he is able to share his suppressed ambitions and secrets with his wife. Lady Elizabeth the globe trotting social butterfly is able to see her husband in a new perspective, and is ready to share her disillusionments with him. Their children thus become the greatest redemptive channel for the salvation of the Mulhammers and a close empathy established between the parents and the children at the end of the play has contributed in no uncertain terms to the enhancement of the śānta rasa. Kaghan and Lucasta, who were earlier indifferent to the Mulhammers are now ready to accept them. Kaghan’s words illustrate his changed feeling towards them, and his readiness to accept them:

And we should like to understand you . . .

I mean, I’m including both of you,

Claude . . . and aunt Elizabeth.

You know Claude, both Lucasta and I

Would like to mean something to you . . . if you’d let us;

And we take the responsibility of meaning it.\textsuperscript{11}
The kavyaguna called prasāda manifested in this dialogue fuses the expressed and the unexpressed to conjointly reveal a unified experience that strengthens the sentiment of Sānta.

The central theme of the play deals with the quest of self-realization, and as such it would have been an instance of rasabhaśa if the aṅga-rasas of hāsyā, karaṇa and śṛṅgāra had interfered with the development of Sānta as the aṅgi-raṣa. The Indian aestheticians are particular that no other rasa should receive greater importance in a work than the dominant one. A writer should devote the prime attention towards the aṅgi-raṣa, and the other rasas should come in only incidentally. It is quite interesting to analyze how Eliot has succeeded in subordinating these rasas to enhance the general atmosphere of Sānta.

It would have been the height of anaucitya if śṛṅgāra was made the aṅgi-raṣa of the play dealing with the quest of identity, and this must have prompted Eliot to subjugate it to Sānta rasa. The play is conspicuous by the absence of suitable uddipana vibhāvas that foster the sentiment of śṛṅgāra. Pleasant seasons, garlands, sensual objects, beautiful gardens and excellent mansions are the appropriate uddipana vibhāvas that kindle the sentiment of śṛṅgāra. The drawing room of the Mulhammers, where the young couple are always thrown in the company of the older people is the most unsuitable uddipana vibhāva of śṛṅgāra rasa.

The great propriety employed by Eliot in the characterization of Lucasta and B. Kaghan has prevented the young couple from becoming the suitable ālambana vibhāvas of śṛṅgāra rasa. The appropriate physical descriptions that foster the śṛṅgāra are deliberately
avoided by Eliot to arrest its development into the angī-rasa. A hero who is the vibhāva of śṛṅgāra should be high-spirited, handsome, dashing, and dynamic and the heroine is sweet, charming, coy, modest, and a person skilled in the fine arts. Such a heroine is expected to comport herself in a ladylike manner and observe the proper decorum of behaviour. Longing, jealousy, and anxiety are the proper vyabhicārī bhāvas of a person in love, and sighs, coquettishness, sidelong glances, yearning, dreams, and witty remarks are its appropriate anubhāvas.

In normal cases the wondrousness of love makes the lady transcend all cravings of the body like hunger and sleep, but by emphasizing Lucasta’s insatiable hunger Eliot has successfully arrested the development of śṛṅgāra as an angī-rasa. The boisterous and aggressive behaviour of Lucasta is not at all suited to a girl in love, and by portraying her as a girl, continuously craving for food Eliot has diverted the attention from śṛṅgāra-rasa. The enormous appetite of Lucasta is conveyed through Kaghan’s remark: “I’ve just given her lunch. The problem with Lucasta is how to keep her fed between meals.”

Kaghan’s attitude to Lucasta’s tantrums, when she complains of hunger is like that of an indulgent father’s towards a spoilt child. His words take on a cajoling and humorous note, when he reminds her that it is too early to have a proper dinner:

You can’t want dinner yet.
It’s only six o’clock. We can’t dine till eight;
Not at any restaurant that you like.
For a change, let’s talk about Lucasta.”
The easy banter in the tone of Kaghan, when he talks about Lucasta indicates a love, which is both mellowed and founded on the solid basis of reality, and as such there is no need for Eliot to romanticize it.

What is highlighted in Lucasta’s character is not her relationship with Kaghan but with Claude and Lady Elizabeth. Both Lucasta, the illegitimate daughter of sir Claude and Kaghan an orphan are misfits in a society that is governed by the dictates of hypocrisy and snobbery, so it is only natural that each should treasure the company of the other. Their relationship might lack the deep romanticism that characterizes the śṛṅgāra rasa, but they are secure and contented in their relationship, and the words of Kaghan stress their mutual dependance:

Do you know I was a foundling? You didn’t know that.

Never had any parents. Just adopted, from nowhere.

That’s why I want to be a power in the city.

On the boards of all the solidest companies.

Because I’ve no background —no background at all.

That’s one thing I like about Lucasta.

She doesn’t despise me.

The repetition of the word ‘background’ draws the attention of the sahṛdayas to the miserable plight of two young people with the stigma of illegitimacy attached to them gaining solace in each other’s company. Punarukta ceases to be a kāvyadosa, when the speaker is engaged in drawing his attention to some deep emotion, and in this context the repetition of the word emphasizes his yearning for social acceptance and recognition. The
kāvyaguna práśāda manifested in this utterance conveys its sense without any effort.

After his first acquaintance with Lucasta, Colby is quick to notice that she has been trying to give a false impression as a kind of self-defence. His words to Lucasta throw light on her insecurity:

- You jump- because you are afraid of being pushed.
- I think that you’re brave-and I think that you are frightened
- Perhaps you’ve been very badly hurt, at some time.
- Or at least, there may be something in your life
- To rob you of any sense of security.¹⁵

The sahṛdayas’ curiosity is aroused by this remark and their attention is successfully diverted to the cause of her insecurity. Sasamśaya is a kāvyadosa when doubt is created by the statements used to express definite sense. But if such a condition is intended to be expressed, it ceases to be a defect and becomes a perfect example of saṃśayalankāra.

The possibility of a romantic love between Lucasta and Colby is thwarted by the admirable artistry of the plot. Colby is a sādhaka, and it is only natural that he should be freed from such a romantic relationship to pave the way for the development of śānta rasa. The premature withering of such a relationship is conveyed by the dramatist in an appropriate manner through the misunderstanding that Lucasta is Colby’s half-sister.

The auctiya employed by Eliot in its treatment has prevented the karuṇa rasa from jeopardizing the superior status of śānta. The incompatibility in his married life and his frustrated ambition to become a potter has made Sir Claude irritated and evasive, and in the initial stages of the play he appears as an apparently spineless human being caught in
a dilemma between hidden personal aspirations and social obligations. As he is not unduly perturbed by his role as a successful businessman, it is impossible for these elements to become the appropriate visayālambana of karuṇa rasa. His words to Colby convey the feeling that he is reconciled to his life as a successful businessman: “If you haven’t the strength to impose your own terms/ Upon life, you must accept the terms it offers you.”

It is impossible for such a man, capable of accepting life in a philosophical manner to exist as the vibhāva of karuṇa rasa for long.

The separation from dear and near ones can be the vibhāva of karuṇa rasa, but Sir. Claude’s frustrated fatherhood is not a convincing viṣayālambana for his feeling of wretchedness, as his earlier relationship with Colby and Lucasta was highly superficial. He had neglected his illegitimate son, Colby and at present he is only interested in regularizing his position in the household. Sir. Claude’s absence of paternal concern is evident from Colby’s attitude to him; he regards him only as a patron and provider, and not as a father.

Lucasta’s reply to Colby’s query whether she is Claude’s daughter conveys the view that Sir. Claude’s attitude towards his illegitimate daughter is one of indifference:

- Oh, there’s no doubt of that.
- I’m sure he wished there had been.
- He’s been good to me. In his way.
- But I’m always a reminder to him
- Of something he would prefer to forget.¹⁷

Sir. Claude’s grief seems to be restricted to his words only, and the lack of appropriate vibhāvas, anubhāvas and vyabhicāri bhāvas of Soka has prevented it from
developing into the sentiment of karuṇa. The suitable uddīpana vibhāvas that strengthen the karuṇa rasa are conspicuous by their absence in this play. The casual atmosphere in Sir Claude Mulhammer’s palatial house is the most unsuitable uddīpana vibhāva of karuṇa rasa. Sir. Claude appears uneasy and miserable, but his misery doesn’t make karuṇa the anu-rgasa of the play as the stress is on the regeneration of a group, and this theme, if treated with aucitya can culminate only in sānta rasa.

Eliot’s treatment of the sentiment of hāsya is an instance of aucitya in the depiction of the sentiments. There is surface comedy in the play, but as the ultimate stress is on the self-realization of the protagonist it doesn’t make hāsya the anu-rgasa of the play. The complicated elements of confused parentage and a series of coincidences would have made the play to degenerate into a farce, but for the aucitya employed by Eliot in the treatment of the vital question of individual identity.

In the initial stages of the play Lady Elizabeth appears as the vibhāva of hāsya. Her interfering busy body attitude and her budging in with advice in matters totally irrelevant to her are suggestive of the sthāyī bhāva of mirth existing in her. She is always pointing out the faults of others and quarreling with them, and these doṣoda haraua and kalaha are the proper anubhāvas of hāsya. Absent-mindedness is another anubhāva of hāsya and Eggerson’s reply to Colby’s question whether Lady Elizabeth has lapses of memory, highlights this aspect of her nature:

I didn’t mean that.

She hasn’t very much memory to lose.

Though she sometimes remembers when you least expect it.

But she does forget things. 12
The various escapades resulting from Lady Elizabeth’s frantic search for spiritual peace provoke laughter, but as her attempts to master mind control and thought control are only the outlets for some deep-rooted spiritual and emotional insecurity in her, it is impossible for this feeling of hāsa to develop into hāsyā rasa. Sir. Claude makes a casual reference to this aspect of Lady Elizabeth’s nature while discussing his passion for pottery:

It’s all I have
I suppose it takes the place of religion:
Just as my wife’s investigations
Into what she calls the life of the spirit
Are a kind of substitution for religion.19

The word ‘substitution’ employed in this context is an instance of padaucitya. The kavyaguna śleṣa manifested in this well-connected utterance brings out the intended meaning smoothly.

By stressing the spiritual longing of Lady Elizabeth it has successfully diverted the sahādayas attention from hāsyā rasa.

Mrs. Guzzard’s juggling with the question of parentage and mistaken identity would have made her character degenerate into the farcical, but for the perfect vṛttyaucitya employed by Eliot. The matter of fact attitude and promptness of Mrs. Guzzard are conveyed through the words of Sir. Claude:

She ought to be here now! It’s surprising
I hadn’t been aware how the time was passing
What with Lucasta’s unexpected visit.
She ought to be here. It wouldn’t be like her
To be late for an appointment. She always mentioned it.

If I was late when I went to see her,²⁰

It is impossible for such a prompt and systematic woman as Mrs. Guzzard to exist as the vibhāva of hāsya. Her down right no-nonsense manner and her clipped words are totally alien to the sentiment of hāsya. As the stress is always on the spiritual awakening of Colby, Mrs. Guzzard does not degenerate into an auctioneer of parents and children, but appears as a benign person who offers the right solution to his quest of worldly identity. The tale of mistaken identity involving three babies is intricately linked with Lucasta and Kaghan’s search for identity, and once the jigsaw puzzle is solved, and the children are restored to their respective parents the pattern of the play becomes complete on a note of quietism.

As the situation of mistaken identity ends up like a revelation, which is both significant and agonizing, the predominance of coincidences does not obstruct the development of sānta rasa. Mrs. Guzzard’s agonized question gives an insight into the consequences of such a revelation on her future life:

When I gave up my place as Colby’s mother
I gave up something I could never have back.
Don’t you understand that this revelation
Drives the knife deeper and twists it in the wound?²¹

This poignant question suited to the solemnity of the situation enhances the sentiment of sānta. Mrs. Guzzard is a woman belonging to the lower strata of society, and the most common words employed by a woman of her stature in such a context are showdown, exposure, and disclosure. The word ‘revelation’ used by her doesn’t suit her station, but it suits the central theme of self-realization, and as such it lends emphasis to the
propriety of sentiment. The kāvyaguṇa called udārata inherent in this situation hints at a kind of divine revelation of truth, which resolves the question of parentage in a manner totally different from what the other characters had expected. Udārata implies an elevation consisting of the expression of some high merit.

The matter of fact and down to earth explanation offered by Mrs. Guzzard as to why she had cheated Sir Claude, and had given Kaghan up for adoption has also prevented the play from degenerating into a farce:

In telling you the truth
I am sacrificing my ambitions for Colby.
I am sacrificing also my previous sacrifice.
This is even greater than the sacrifice I made
When I let you claim him.  

The word 'sacrifice' repeated many times in Mrs. Guzzard’s single speech, traces a divine pattern behind her action to strengthen the śānta rasa. The absence of extraneous matter to be brought over for the completion of the sense has resulted in the poetic merit called arthavyakti in her explanation. In arthavyakti the ideas must be grasped from the words actually used, there must not be any expectation of further word or words to complete the idea. Mrs Guzzard’s speech suggestive of her dispassionate rationality is totally out of tune with the meaningless utterances associated with hāṣya rasa. As all her actions are motivated by a genuine love and concern for Colby there is nothing in the character of Mrs Guzzard to indicate a farcical runner of a baby farm. A mother deliberately forfeiting all claims on her son would have appeared unnatural, but for Eliot’s elevation of her action into a supreme sacrifice to strengthen the śānta rasa. This scene of revelation, which is vital and integral to the action of the play frees Colby from all filial bondage. Colby’s words
prove that its main aim was to prepare him for his spiritual quest.

All I wanted was relief

From the nagging annoyance of knowing there's a fact

That one doesn't know. But the fact itself

Is unimportant, once one knows it.  

The expression 'nagging annoyance' is integral to the emotional pattern of sānta in the play. It strengthens this sentiment by emphasizing the point that the vital question of worldly parentage was only a mild irritant in Colby's life, and once this mystery is solved he is completely free to pursue his spiritual quest. The anga-rasas are thus subdued and restricted by the rules of rasaucitya to enable the aṇgi-rama sānta to shine out in perfect splendour.

There is prabandhaucitya in this play as it emphasizes the importance of spirituality in the life of the ordinary human beings. What Eliot has advocated is an escape from ignorance without escaping from life, and once the other characters arrive at such a state they are freed from their unhealthy and almost lunatic obsession with power, position, and worldly achievements. The pātākas and prakarīs are treated with perfect aucitya to suit the ithivṛttam.

The complications arising from the case of mistaken identity, the relationship between Lucasta and Kaghan, and the frustrated ambition of Sir Claude are integral to the dominant note of spirituality depicted in this play. Even the reference to the tragic death of Eggerson's son is in tune with the action of the play as it later paves the way for his whole hearted acceptance of Colby as his spiritual son.

The height of aucitya is seen in the perfect blending of the plot and characterization,
and as such there are no isolated incidents or characters in this play. In the initial scenes the stage is made free from overcrowding, and ample time is provided by the dramatist to make the audience get acquainted with each and every character intimately. None of the characters make an unexpected appearance; they appear only after the dialogues of the other characters have paved the suitable atmosphere for their appearance. As all the characters integral to the action of the play are totally involved in strengthening the dominant sentiment of quietism, there are no onlookers in this play, but only lead players, who play a vital role in the development of the action.

The characters who confirm to the pattern of lokadharmi are real people of flesh and blood caught in life like situations. The characters excepting Eggerson come under the category called madhyama or people in whom there is a mixture of virtues and vices. As they are the representatives of modern men alienated from each other and from God, they are in need of divine grace to arrive at a correct perception of truth. The entire characters are thus universalized by the creative power of the dramatist to make the play an artistic microcosm of the real day-to-day world.

Eliot has exercised great auctiya of prakṛti in the portrayal of Colby. He is portrayed as a quiescent person with self-control, and he comes under the category of protagonists called dhāraprāśānta. Only the fulfillment of their spiritual yearnings can make such persons happy and contented. Colby is a Karmayogin in whom there is renunciation in action as opposed to renunciation of action. Colby doesn't abandon action, but a doer-consciousness modifies his action, he doesn't abandon karma, but keeps away from its fruits.

By making Eggerson the confidant of the group, Eliot has emphasized his outstanding position as the spiritual advisor of the group. He comes under the category of characters
called uttama or the people, who possess almost all the noble qualities required in a human being. He is honest, wise, grave, liberal, and patient, and in his characterization we come across the kavyalakṣaṇa called guṇakīrtana. Sir. Claude uses the word "irreplaceable" to describe Eggerson, and this confirms the later's position as the trusted friend and spiritual advisor of the group. The words and expressions used by Eggerson end up like cliches to illustrate his elevated spiritual status as the Āchārya of the group. The play reverberates with religious undertones and it is Eggerson who brings about a moral and spiritual rejuvenation in the other characters.

Eliot has employed the versification with perfect anucitya, and the varied accentuations of the rhythm cater to the different characters and enhance the appropriate rasa. The verse is not inflated, but comes down to the level of ordinary prose, and there is no anucitya of prakṛti when a twentieth century character resorts to it. The fine soothing lines almost too faint to call verse is the appropriate vehicle to convey the feeling of serenity that is dominant in this play. Intense poetry is generally avoided by Eliot, but the rhythm of Eggerson's speech at the end of the play has elevated it to a benediction to suit the sānta rasa.

The stark casual verse form and the clipped syllables employed in the dialogues of Mrs. Guzzard have toned down the sentiment of hāṣya to prevent the play from degenerating into a farce. Her reply to Sir. Claude, when he accuses her of the deception regarding Colby's parentage is a typical example:

You saw the child. You assumed that it was yours,

And you were so pleased, I shrank at the moment,

From undeceiving you. And then I thought -why not?
My husband also had died. I was left very poor.25

The conversational tone of her speech wipes out all indication of deceit and elevates her action to a noble sacrifice. Linguistic austerity and the rhythm of colloquial casual conversation successfully blended in this speech of Mrs. Guzzard are in tone with the sentiment of Sānta, and this has prevented the situation of mistaken identity from degenerating into a farce.

The casual verse form employed in the conversation between Kaghan and Lucasta is the height of vrtaucitya. Whenever any situation involving Lucasta becomes too intense, Kaghan steps in with witty remarks about her enormous appetite, and the casual verse form that appears as a light banter arrests the progress of śringāra as an āngi-rasa. The conversation between Lucasta and Colby is an instance of vrtaucitya as it expresses her desperate longing for recognition and her yearning to dissociate herself from her world of uncertainty. The verse form conveys her inadequacies and insecurities, and enhances her quest for identity. This has successfully arrested the development of śrāgāra rasa.

In the conversation between Claude and Colby the long lines have a soothing, tranquilizing effect, which binds them together in the common joy of artistic creation. In scenes of high emotional intensity Eliot has successfully conveyed the heightened emotion by reducing the number of syllables between the primary stresses. This has resulted in a kind of faint soothing verse, which creates a feeling of tenderness in the sahṛdayas.

Padaucitya makes the bhāvyamana or realization of rasa much easier, and by its proper exercise, Eliot has successfully conveyed a religious truth without sermonizing. A deliberate tranquility prevails over the quite transparent diction employed in this play, and
this soothing effect stimulates the śānta rasa. The words are characterized by the kāvya guṇas like mādhurya, prasāda, paddasaukumārya, and arthavyakti to aid easy comprehension. Bharata considers aslila or vulgarity as an aspect of the fault bhinnārtha, while Bhamaha has included it under śruti and artha dosas. Though there are references in this play to the amorous escapades in the life of Sir. Claude and Lady Elizabeth the words are free from all vulgarity. As the very presence of such words would have fostered the erotic sentiment and the sentiment of mirth, their absence has contributed greatly to the strengthening of the sentiment of quietism.

There is padaucitya in the repetition of the matter of fact word ‘change’ used in the short conversation between Colby and Lucasta. It conveys the impression that they have arrived at a deeper perception of their relationship:

**LUCASTA**  I think I’m changing.
I’ve changed quite a lot in the last two hours

**COLBY**. And I think I’m changing too. But perhaps what
we call change...

**LUCASTA**. Is understanding better what one really is.
And the reason why that comes about, perhaps...

**COLBY**. Is beginning to understand another person.?

The repetition of the word ‘change’ has a kind of hypnotic effect, which relaxes the emotionally intense situation. It has also contributed greatly to the development of śānta rasa by stressing the contentment of the young couple.

Kaghan has conveyed Colby’s indifference to wealth, power, and position by using simple words: “But as for Colby, / He’s the sort of fellow who might chuck it all / And go
to live on a desert island. The kavyaguṇa called prasāda manifested in his speech has contributed greatly to the development of sānta rasa. Through the padaucitya of the casual word ‘chuck’ Eliot has successfully conveyed Colby’s desire to observe the five yamas of life - ahimsa, satya, asteya, brahmacharya, and aparigraha and such an attitude strengthens the sānta rasa. This word emphasizes the point that worldly enjoyment, comfort, and wealth, which are dear to most people are irritants to Colby, and that renunciation alone is acceptable to him as it can put to rest all his feelings of uneasiness.

The words used to describe Colby are instances of padaucitya, and they highlight the vyābhcari bhāvas of sānta like nirveda and vairagya. The vyabhicari bhāva of detachment that exists in Colby is conveyed by Lucasta through a few well-chosen words: “We’ll mean something to you. But you don’t need anybody.” Her expression that Colby is “too-detached” strengthens the sānta rasa by highlighting the feelings of detachment, self-sufficiency, and disinterestedness that are dominant in him.

Eliot has employed the images with perfect aucitya to stimulate the appropriate rasas, and as such they are freed from all ambiguity. The allusions are not curbed by historical, religious, mythical, and cultural restrictions. The images, which are integral to the sentiments enhance the dramatic beauty of the play by their vastu-rasa and artha-mādhurya.

Colby’s search for spiritual salvation linked with the image of the garden, has strengthened the feeling of spiritual regeneration that is integral to the sentiment of sānta. At the beginning of the play a reference is made to a secret garden, which is symbolic of the hidden desires and frustrations of Colby. His desire to obliterate the dichotomy between the real world and the private world is revealed, when he expresses his desire to have a garden as real as Eggerson’s, where it is a part of a single world. Eggerson’s garden, which
is not alienated from the spiritual world is the symbol of harmony in his domestic and spiritual life. Towards the end of the play the garden image becomes integral to the theme of the play by merging with Eggerson’s vegetable garden a concrete reality. This image also highlights Colby’s role as an ideal karmayogi who insists on the presence of God in his garden.

Music symbolizes harmony and tranquility, and the varied reverberations of the image of music blend with the plot of the play to strengthen the śānta rasa. At the opening of the play Colby is portrayed as a disappointed organist, who is forced to become a confidential clerk. This image assumes a concrete form to strengthen the śānta rasa, when Colby takes the decision to become the organist of the local church.

The images used to describe Lucasta are typical instances of alankārāvaśīta as they highlight her insecurity and her unenviable position in the family. The miserable plight of an illegitimate daughter, who is regarded as a nuisance by her father is apparent from the words of Lucasta:

I hardly feel that I’m even a person:

Nothing but a bit of living matter

Floating on the surface of the Regent’s canal

Floating, that’s it."

Great propriety is manifested in this description, and the punarukta of the word reveals the wounded spirit of Lucasta longing for the assurance of a proper family life. This image has depicted her evasive and fluctuating mental condition in a convincing manner.

Lucasta describes her wretched situation as the illegitimate daughter of Sir. Claude using an appropriate imagery from the world of modern banking: “Claude has just accepted
me like a debit item /Always in his cash account. Nyūnopama or comparison with an inferior object generally regarded as a fault of simile has become an instance of alankāraucitya in this context as it conveys the diffidence of Lucasta in a successful manner. It is impossible for the veiled humour in Lucasta’s speech to hide her insecurity, uneasiness, and her diffidence.

The conclusion of the play is a standing testimony to Eliot’s maturity as a dramatist. The people, who were wandering between the two worlds are saved by the lofty spiritual awareness of Colby and Eggerson. In the concluding act all the different elements of the play like Colby’s music, Eggerson’s garden, and the confusions of parentage blend harmoniously to make śānta the dominant sentiment of this play. The need for human love to be supplemented by divine love is not a mere Christian concept, but a universal religious concept, and this aspect of the theme has strengthened the process of sādhāranikarāṇa to a great extent.

Through this play Eliot emerges as a master craftsman, who has successfully co-ordinated all the dramatic elements like the plot, the characters, the diction, the imagery, and versification to enhance the sentiment of śānta. Colby is the protagonist of the play, and his decision to behold the infinite source of finitude has removed the vacuum of disintegration and ennui from the lives of the other characters. The fusion of jñāna, bhakti, and karma towards the end of the play is a pointer to the fact that both brahmacharya and grihasthāsrama are equally necessary in this world. Through this fusion Eliot has successfully bridged the gap between the chosen ones and the ordinary human beings to make śānta the augi-rasa of this play.
Notes

1 John Beaufort, *Christian Science Monitor* (February 20, 1955) 16


1 Eliot Act One 462.

4 Eliot Act Two 472-473.

5 Eliot Act Two 474.

6 Eliot Act Two 490.

7 Eliot Act Three 502.

8 Eliot Act Three 517.

9 Eliot Act Three 518.


11 Eliot Act Three 519.

12 Eliot Act One 453.

13 Eliot Act Two 481.

14 Eliot Act Two 480.

15 Eliot Act Two 472.

16 Eliot Act One 462.

17 Eliot Act Two 477.

18 Eliot Act One 456.

19 Eliot Act One 466.

20 Eliot Act Three 503-504.

21 Eliot Act Three 515.

22 Eliot Act Three 515.

21 Eliot Act Three 513.

25 Eliot Act One. 515.


27 Eliot Act Two. 475.

28 Eliot Act Two. 480.

29 Eliot Act Three 503


31 Eliot Act Two. 473.

32 Eliot Act Two. 477.