CHAPTER VII

SÄNTA THE DOMINANT SENTIMENT IN THE ELDER STATESMAN

The stamp of both the creative genius and technical expertise of T.S. Eliot, is discernible in his play *The Elder Statesman*, which deals with the theme of guilt and expiation. The play delineates the spiritual development of the protagonist Lord Claverton from a life of deception to a state of liberation. Since Eliot’s appropriate blending of the plot and characterization has created a unified sensibility in the sahrdayas, an attempt has been made in this chapter to trace the evolution of the angï-rama along with the progress of the plot. The notion of aucitya existing in the other dramatic components is also discussed in this context.

There is a great dichotomy between the public life and the private life of Lord Claverton and in this duality is sown the bija of the play. In his public life Lord Claverton is a shrewd politician and an impeccable statesman, who has gained a ministerial berth at an early age. But he appears as a very insecure, depressed and disillusioned individual in private life, and the action of this play centres round the bridging of this gap and in solving this dichotomy to bring about the successful culmination of the play on a note of sànta.

Lord Claverton appears to all as the symbol of aristocracy, gentleness, and graciousness but these are only the facades to conceal his real self from the others. Substitution of human values by material comforts, constant need of adjustment to his changed situations, and the acceptance of material success as the only worthwhile goal in life have made Lord Claverton a victim to a sense of anxiety and insecurity, and his private world is populated by fears and apprehensions. He is aware of this dichotomy in his life but is reluctant to shed his mask as it would lead him to a life of anonymity and
emptiness. He is like an actor, who has held the centre stage for a long time, and the time has come for him to erase his makeup and to return to reality.

Claverton lives in a world of isolation and he is pragmatic, restless, and self-centered. In his fast changing life the stabilizing ties of family were of less importance, and a higher standard of living had excited his imagination. Claverton's privacy is so well preserved by him that even his children are left in the dark as to his real identity. The pointed utterance of Charles, his daughter Monica's lover sums up this aspect of Claverton's nature: "His privacy has been so well preserved/ That I've sometimes wondered whether there was any.../ Private self to preserve." Lord Claverton may try to conceal his agony from others but the entire play bears witness to the fact that his heart is like a boiling cauldron of sorrow and fear. The word 'preserve' is suggestive of all the desperate attempts made by him to hide his real self from the others. The kāvyalaksana called samsaya existing in his speech brings the sentence to a close before the full idea is expressed, and it raises doubt in the sahrdayas as to the real nature of Claverton. The sahrdayas' curiosity is aroused right at the beginning itself, and they are eager to know the real motive behind his aloofness.

Evil actions purposefully done by people with the sole intention to harm others can be called gratuitously evil actions. Lord Claverton, who has not deliberately committed any unscrupulous act is not a Machiavellian villain, but in spite of his worldly power, wealth, and the constant companionship of his adoring daughter he is not comfortable, and this uneasiness is indicative of his spiritual vacuum. As he is spiritually more intense than most ordinary men, he is dissatisfied with his own deplorable condition. The inner
harmony or the integrity of the self is important to him and his conscience is troubling him for his deviation from such a state. Claverton is not a static character, he grows and develops with the progress in the action and his moral transformation is integral to the plot of the play.

At the beginning of the play Claverton appears as a lonely, confused, and guilt ridden old man, and the emotions that are predominant in him in the early stages are soka and bhaya, but these sthāyi bhāvas do not develop into aūgi-rasas due to the propriety employed by the dramatist in the treatment of the plot. The three qualities of a seeker of liberation like despondency due to past misdeeds, indifference to material possessions in the present, and the fear of isolation and distress in the future, exist in Claverton. His past misdeeds have created in him a feeling of despondency that has enabled him to realize his own pitiable condition of ignorance and deceit.

Despair and despondency can nurture karuṇa rasa if they dominate the entire play, but they appear as positive qualities in this context because of the propriety exercised by Eliot in Claverton's characterization. Overwhelmed by the feelings of despondency and fear Claverton is ready to go on a quest of that, which offers him the ultimate solace. Bhaya and soka are virudha bhāvas of Sānta, but the perfect aucitya employed by Eliot in the portrayal of Claverton has prevented these discordant emotions from usurping the position of Sānta as the dominant sentiment of this play.

Claverton, the typical symbol of a traditional aristocrat possesses an intense awareness of what is right and wrong. The proper decorum observed in his household and his dignified manner suit a respectable member of the British Parliament. His sensitive
nature has prompted Claverton to heighten his ordinary transgressions to mammoth proportions, and this has made him fearful and miserable. His desperate attempts to break out of his self-imposed prison stimulate the sthāyi bhāva of śoka in the early stages. Claverton’s conversation even veers round to the importance that will be assigned to his obituary in the newspapers. Meaninglessness of dialogue generally considered as a kāvyadosa ends up as a guṇa in Claverton’s initial conversation as it depicts the vyabhicāri bhāvas of karuṇa rasa, like glāni, dainya, śrama, cintā, viśāda, and vyādhi.

Claverton’s impenetrable blanket of gloom and fear comes out of his feeling of guilt, and Monica his daughter is aware of the fact that his illness is psychosomatic. Her words to her lover Charles illustrate this aspect of Claverton’s illness:

Father is much iller than he is aware of
It may be, he will never return from Badgley Court.
But Selby wants him to have every encouragement.
If he’s hopeful, he’s likely to live a little longer. 2

The comparative form of the word ‘ill’ is an instance of padaucitya as it reveals Claverton’s physical weakness, which is an appropriate vyabhicāri bhāva of karuṇa rasa. His illness which precipitates his retirement at the height of his career is symptomatic of his spiritual vacuum.

The appropriate anubhāvas that promote the karuṇa rasa are provided by Eliot to highlight Claverton’s feeling of śoka. His contemplation of the empty pages of his previously crammed engagement book, his loneliness, his physical weakness, his weak gait, and his wallowing in gloom and self-pity are all the proper anubhāvas that stimulate
his sthāyi bhāva of śoka. His premature voluntary retirement brought about by his illness, strengthens his feeling of grief.

Dick Ferry the promising young man had spent his entire youth to transform himself into an elder statesman. Claverton the elder statesman who is in a limbo trapped by the heavy weight of his guilt appears as a masked man yearning to shed his mask. Shedding the mask is an agonizing process, and this has resulted in the predominance of śoka in him in the initial stages. But as Claverton’s despondency springs from his desire to free his mind from the vicious hold of falsehood and to arrive at a state of liberation, it is almost impossible for this feeling of grief to dominate the entire play.

The sthāyi bhāva of bhaya is also manifested in him in the initial stages. He fears the skeletons in his cupboard and he is also afraid of Gomez and Mrs. Carghill, his links with the past. Claverton’s terror of being alone, his fear of being exposed to strangers, and his possessive attitude to his daughter Monica are the appropriate anubhāvas that strengthen this feeling of fear. Agitation, suspicion, excitement, inconstancy, dejection, and stupefaction are the transitory feelings of fear, and these feelings dominant in Claverton are highlighted through suitable diction and dialogue. His utterance to his daughter is suggestive of his apprehension:

No, I’ve not the slightest longing for the life I’ve left-

Only fear of the emptiness before me.

If I had the energy to work myself to death

How gladly would I face death! But waiting, simply waiting.

With no desire to act, yet a loathing of inaction.

A fear of the vacuum and no desire to fill it.
The expression of a sentiment by its own name, is regarded, by Viśvanātha as an
impropriety pertaining to the sentiment, and the use of the word 'fear' to indicate the sthāyi
bhāva ought to have been an instance of anaucitya in the treatment of the bhayānaka rasa.

But he was later guided by the principle of adaptability to give a clarification of this
dictum: "Sometimes the mention of an Accessory by its proper name is not a blemish where
the composition is not proper to be elaborated by Excitant and Ensuant." As Claverton's
fear is caused by an abstract quality it is only appropriate to mention it instead of
suggesting it through anubhāvas. The repetition of the word 'waiting' throws light on his
meaningless existence in this world and his reluctance to resume a normal life, and it
highlights the vyabhicāri bhāva jādatā or sluggishness. A sluggish person is one who out of
delusion does not become aware of what is undesirable, or conducive to happiness, and
remains silent and helpless.

Great restraint is employed by Eliot in the treatment of karuṇa and bhaya to make
them end up as anga-rasas. Claverton is the ālambana vibhāva of sānta rasa, and the
visayālambana is his feeling of uneasiness caused by the three youthful trespasses in his life-
the situation, where he had run over an old man lying in the street, his unhealthy influence
over Fred Culverrel, and his betrayal of Maisie Montjoy. It was his moral cowardice
and indomitable ambition that had prompted him to betray his friends in his youth.

Claverton's despondency has sprung from his youthful acts of ignorance and omission, and
even the acquisition of wealth, power and social respectability are not able to give him
sublime peace. His suppressed feelings of guilt and despondency have created in him
a feeling of non-attachment to worldly pleasures, and this naturally leads him onto
the path of self-realization.

The perfect aucitya employed by Eliot in the characterization of Gomez and Mrs. Carghill has made them the appropriate stimulants of sage rasa instead of denigrating them to the level of blackmailers. In his youth Claverton has misled and corrupted Gomez, and betrayed Mrs. Carghill, and his encounter with them strengthens his decision to confess his guilt. They do not appear as epitomes of evil but as benevolent aids, who lead him onto salvation. Dick Ferry the happy-go-lucky young man had died, and from his ashes emerged Claverton the masked man. These friends of his are the only people aware of the fact that he is wearing a mask. It is impossible for the mask to hide the scars of Claverton's guilt and mental anguish and only by shedding it can he arrive at a state of contentment. Claverton is intensely conscious of his deception, and the public adulation instead of making him happy makes him more miserable. This feeling is quite appropriate to the alambana vibhāva of sage rasa.

It is proper to analyze whether Claverton's earlier transgressions constitute the appropriate visayālambana for his uneasiness. Eliot has observed perfect propriety in the portrayal of Lord Claverton and this has been responsible for the universalization of his character. He appears as a particularly vulnerable individual, and his internal taskmaster is continuously streaming down accusations upon its tormented victim. Few human emotions are as distressing and painful as the feeling of guilt and his self-condemnation gnaws on his conscious mind day by day. Claverton is depicted as an acutely sensitive person and his uneasiness arises out of the violation of his promise to his friends and in the denial of his guilt.

Eliot has succeeded in giving the appropriate verbal equivalents that depict the
emotions of the protagonist. Claverton conveys his spiritual sterility and moral uneasiness through the image of a traveller alone in an empty waiting room for a train that has left:

It's just like sitting in an empty waiting room
In a railway station on a branch line,
After the last train, after all the other passengers
Have left, and the booking office is closed
And the porters have gone.  

This is an instance of a complete alankāra through which the common features, the words implying comparison, the object compared and that compared to are all expressed in an appropriate manner. This image, which blends with the emotional content of the play is an instance of visayauṣṭya. The past perfect forms of the verbs like 'left' and 'gone' convey the miserable impasse in Claverton's life. The special semantic effect inherent in this tense form emphasizes the point that the confession of truth is the only option left before him to escape from his miserable plight. Claverton is insecure, and the anxiety of loss of happiness makes him desire something that can transcend the human insecurities and this is a clear indication that the play will culminate on a note of Śānta. The entire dialogue is filled with the kāvyagūṇas called mādhurya and prasāda, and this softens the heart and removes the feelings of indifference and hardness to prepare the proper mood for the savouring of Śānta rasa.

Badgley Court with its benignant sunshine and the warmth of early summer is the right uḍḍipana vibhāva of Śānta rasa. The serene atmosphere of Badgley Court, the
expensive convalescent home in which Claverton gets admitted, is conveyed through Monica’s words:

A *convalescent* home

With the atmosphere of an hotel-

Nothing about it to suggest the clinic

Everything about it to suggest recovery.6

The kāvyaguna samādhi present in the expression ‘convalescent home’ endows it with a particularly lofty meaning that strengthens the feeling of serenity. The lucidness inherent in the word ‘recovery’ stimulates the sentiment of sānta by implying a state of mental and spiritual well-being. The poetic excellence called parallelism is manifested, when words indicating similar circumstances enable the playwright to bring in a suggestion of accomplishing another objective, and in this context the words are suggestive of the liberation of Claverton from his life of dichotomy.

The obsession with the ego and the havoc caused by the dominance of it are the prime reasons for Claverton’s youthful transgressions. The ālambana vibhāva of sānta rasa should be a humble soul and once he surrenders his pride and arrogance Claverton becomes its most appropriate ālambana vibhāva. The dethroning of his ego leads Lord Claverton onto the path of confession, and the transient feelings of grief like physical weakness, lethargy and despair disappear, his mental, and physical afflictions are overcome, and he is able to subdue his mind to the dispensations of providence. As he has transcended the limits of desires and affectations Claverton arrives at a state of bliss where all distinction between joy and sorrow disappears, and he is not even apprehensive about the terrible consequences of his confession on Monica and Charles.
The detached attitude of Claverton reveals the presence of nirveda and dhriti the vyabhicāri bhāvas of Sānta rasa. After his confession he gains freedom from all individualism and egoistic narrowness and arrives at the realization that a pure heart is more valuable than all worldly power and position. He also arrives at the comprehension that his earlier selfishness was responsible for his possessive attitude towards his children. The words used by him after his confession convey his feeling of serenity:

This may surprise you. I feel at peace now.

It is the peace that ensues upon contrition.

When contrition ensues upon knowledge of the truth.

Why did I always want to dominate my children?

Why did I mark out a narrow path for Michael?

Because I wanted to perpetuate myself in him.

The repetition of the word peace conveys the mental equanimity and tranquility of Claverton, and his self-disparagement, resolve, kindness, and fortitude strengthen the Sānta rasa. The vyabhicārī bhāva dhṛti is apparent from his contentment and joy after his confession. The words used by Claverton after his confession are marked by the poetic merits like clarity of meaning, smoothness and perspicuity and these are capable of strengthening the Sānta rasa.

The anubhāvas of Sānta rasa are his changed attitude to his daughter, his concern for his wayward son Michael and his gratitude to Gomez and Mrs. Carghill. Claverton's possessive love for his daughter had earlier made him jealous of Charles, her lover and he had tried desperately to intrude into the privacy of the young lovers. But his changed
attitude prompts him to regret his earlier attitude and he entrusts his daughter completely to Charles:

I am sorry you have had to see so much of persons
And situations not very agreeable
You two ought to have a little time together.
I leave Monica to you. Look after her, Charles.
Now and always, I shall take a stroll.

After his confession the ego bound individual consciousness of Claverton is totally obliterated, he is freed from all sensual pleasures, and the vyabhicāri bhāvas like nirvēda and vairagya are manifested in the total surrender of his possessive love for his daughter Monica bears no rancour towards her father, and her sorrow in knowing about the agony of her father mingles with the radiant joy at the thought that his mind is clear, and that her love for Charles is secure. Monica by responding positively to her father's confession strengthens the Śānta-ātma. Intense human love prompts a person to make the supreme sacrifice, and once this is done it elevates the person to a higher spiritual status.

The ego that was dominant in Claverton sprang out of his ignorance, and once it is surrendered to a higher reality his feelings of guilt and misery are replaced by love, sweetness, radiance, courage, dignity, and self-control. His utterance to Monica conveys the inexpressible peace experienced by him:

I've only just now had the illumination
Of knowing what love is—We all think we know.
But how few of us do! And now I feel happy—
In spite of every thing, in defiance of reason.
I have been brushed by the wings of happiness.  

The word ‘illumination’ used in this context strengthens the sānta rasa by conveying the feeling that Claverton has finally arrived at a state of absolute self-realization. The slow engulfing of peace is conveyed by the sweetness and perspicuity of the words, and the sahṛdayas are encompassed in the same feeling of serenity that has engulfed Lord Claverton. The comparison involved in this utterance strengthens the sānta rasa by its successful depiction of Claverton’s mental, physical, and spiritual comfort. The vyabhicārī bhāva dṛṣṭi present in this utterance is evident from his transcendence of the feelings like bhaya, soka, and visada.

Eliot has employed perfect aucitya in the treatment of sānta rasa by depicting human experience in its totality and not as mere abstraction. Even Michael, Claverton’s wayward son is not doomed completely as the dramatist has given ample hints to indicate that Monica’s attachment to her brother can bring about a great change in him. Human love has thus become a major instrument in the spiritual salvation of the individual. Monica’s words to her father offer an insight into the true nature of Michael’s behaviour, and it is also suggestive of the fact that he would ultimately return to his family.

Homesickness, I’m sure, will bring him back to us.
If he prospers, that will give him confidence-
It’s only self-confidence that Michael is lacking.
Oh Father, it’s not you and me he rejects,
But himself, the unhappy self that he’s ashamed of.
I’m, sure he loves us.
These words convey the impression that it is not the grievance against his father that had prompted Michael to leave England, but his incapacity in living up to the impeccable reputation of his father.

A lofty moral sense pervades the entire play, and once the moral dilemma of Claverton is resolved, the play ends on a note of Sānta. Though Michael appears as spiritually ruined it does not interfere with Sānta rasa as Monica has assumed the role of an anchor that can redeem the whole family as well as the society. The play conveys the message that salvation lies within the family, and this creates a tender feeling in the sahṛdayas to stimulate the Sānta rasa.

The Indian theoreticians have stipulated that deaths and executions should only be mentioned, and not presented on the stage, and Eliot seems to have adhered verbatim to this dictum. There is perfect aucitya in the situation depicting Claverton’s death off stage. Once Claverton confesses his guilt, he arrives at a cleansing of his heart, and death coming to him after his confession is the beginning of a new life and an emancipated state of freedom that offers him a vision of deliverance from sin. Marana is the vyahhcāri bhāva of karuṇa, but Claverton’s death after his spiritual rebirth is not a moment of destruction but a moment of regeneration, not an extinction of life but only a rebirth. A tree is the symbol of life and hope and Claverton’s death under the shade of the beech tree is the most appropriate uddhāpna vībhāva for the successful culmination of the play on a note of Sānta.

Lord Claverton expiates himself through confession, and seeks eternal peace under the beech tree. The dialogue between Monica and Charles towards the conclusion of the play establishes in no uncertain terms the unchallenged position of Sānta as the dominant
sentiment of this play

MONICA. We will go to him together. He is close at hand.

Though he has gone too far to return to us.

He is under the beech tree. It is quite cold there.

In becoming no one, he has become himself.

He is only my father now, and Michael’s.

And I am happy. Isn’t it strange, Charles.

To be happy at this moment?

CHARLES. It is not at all strange.

The dead has poured out a blessing on the living!

Kṣemendra, who is well aware of the power of a single word in enhancing the beauty of a composition is of the view that a beautiful saying, containing just one proper word, becomes all the more thrilling on account of imparting exquisite charm to rest of the constituents. The usual word associated with blessing is 'shower', but the synonym 'poured' employed in this context enhances the sentiment of sānta by conveying the abundant happiness and peace experienced by them.

Though the dominant sentiment of this play is sānta there is in it a conglomeration of diverse emotions like karuṇa, bhayānaka, hāsyā, and śṛngāra. It is interesting to observe the dramatist’s treatment of these subordinate sentiments to make them subservient to sānta rasa. The sentiment of karuṇa that existed in Claverton in the initial stages is not a sign of anaucitya as it has served the purpose of strengthening the sānta rasa. Claverton finally arrives at a state of bliss, where all distinction between joy and
sorrow disappears, and this has enabled him to transcend the limits of desires and affectations. Eliot had successfully conveyed the meaninglessness and vanity of worldly wealth, power, and enjoyment by demonstrating that they are full of fear and misery. By depicting Claverton’s transcendence over his unhappiness and fear the dramatist has successfully highlighted the position of sānta rasa.

Since sṛgāra occupies a prominent place among the rasas a writer will have to incorporate it into his work. It would be quite appropriate and interesting to analyze how Eliot had successfully integrated the concept of sṛgāra rasa into the plot to strengthen the aṅgi-rasa, sānta. According to the notion of the discordant sentiments, sṛgāra and sānta are rendered incompatible by immediacy of the excitants, but in this play sṛgāra is only an aṅga-rasa and not the aṅgi-rasa, and it exists in Monica and Charles and not in the protagonist Claverton.

Charles comes under the category of lovers called catura or excellent. Bharata considers a hero as catura “when he is sympathetic, sharing misery and pain, is skilled in pacifying anger due to love, when he is efficient in amorous attendance and very chivalrous.” His sympathetic and chivalrous nature and his readiness to share Monica’s misery and pain has made Charles her excellent friend and lover. Monica belongs to the category of heroines known as uttama. According to Bharata an uttama lady does not speak displeasing words to her lover even when he does something to tease her, she is liked by men in view of her noble birth and affluence, is equipped with physical beauty, becomes angry only for adequate reasons, and speaks without malicious rivalry.”

Monica’s noble birth, her physical beauty, her courteous behaviour, and her soft words to
her lover Charles make her the ideal vibhāva of śṛṅgāra rasa. Her conversation after she has confessed her love for Charles expresses all the feelings of a girl in love:

How did this come, Charles? It crept so softly
On silent foot and stood behind my back
Quietly, a long long time
Before I felt its presence. 14

The kāvyaguna called mādhurya present in Monica’s words stresses a love that is both matured, mellowed and based on perfect understanding. The kāvyālakṣaṇa called aksara sanghatana manifested in her speech has successfully conveyed the vyabhicāri bhāvas of śṛṅgāra rasa like vridā and harṣa through the minimum number of syllables.

Charles is perturbed by Claverton’s possessive hold over Monica, and his conversation with her highlights all the petulant feelings of a young man in love, who suffers from the feeling that he is neglected by his beloved:

Don’t you understand you are torturing me?
How long will you be imprisoned, alone with your father
In that very expensive hotel for convalescents
‘To which you are taking him? And what after that?’15

The appropriate anubhāvas of śṛṅgāra rasa like śanka and autsukya are manifested in this speech. These anubhāvas arise in a lover as a result of indifference on the part of his beloved and from the reflection of separation from the beloved. The quality of
madhūrya succeeds in melting the minds of the sahrdayas, and as such it shines out prominently in this situation where vipralambha- śrūgāra or love in separation is contemplated.

The rule of rasauincya clearly states that if discordant emotions are depicted in the same play the dominant sentiment should be capable of outshining the discordant rasas. Śrūgāra and śānta are discordant emotions, but here they are delineated simultaneously, and without the least trace of rasābhāsa due to the aucitya exerted by the dramatist in the treatment of the main plot. In the final stage, when the lovers experience the effect of Claverton’s confession their perception of love changes, and they arrive at a new insight, which strengthens their relationship. The sincere love of Monica buried under social and parental obligations is brought to the surface by her father’s death. Death is not generally regarded as a vyabhicārin of śrūgāra but the aucitya employed by Eliot in its treatment in this context has strengthened it by infesting it with an element of spirituality. The theme of love is thus fully exploited by the propriety of the dramatist to strengthen the sentiment of śānta.

Human love and divine love complements each other in this play, and Eliot stresses the point that relationships guided by the dictates of spirituality can instill happiness and peace in human beings. The play ends with the impression that the life of Monica and Charles will be rooted on the eternal realities of life, and hence it will be completely removed from the realm of fairy tales and deceptions. The moral vision of the lovers is strengthened, their perceptions are widened, and they are to be bound in the holy sacrament of marriage, which is approved, conducted, and sanctified to fulfill the purpose
of God on earth and thus it is Agape and not Eros that is to dominate their lives.

Surface comedy exists in this play and it stimulates the sentiment hāṣya, but the aucitya exerted by Eliot in its treatment has prevented the sentiment of hāṣya from jeopardizing the element of spirituality. Mrs. Piggot the proprietress of the convalescent home is the vibhāva of hāṣya rasa, and her interfering busy body attitude, makes her the right vibhāva of hāṣya. Her words that she a trained nurse fell in love with her husband a distinguished surgeon during an appendicitis operation provoke laughter. The detailed guidelines given by her to Monica on how to make Claverton comfortable stimulates the sthāyi bhāva of mirth by its absurdity:

Don’t let him stay out late

In the afternoon, Miss Claverton-Ferry.

And remember, when you want to be very quiet

There’s the silence room. With a television set.

It’s popular in the evenings. But not too crowded.10

Mrs. Piggot’s dialogue characterized by the defect called arthahnam stimulates laughter in this context. Claverton regards her only as a nuisance, and his matter of fact remark that she would come back to tell them more about silence provokes laughter. But she is only a minor character, and as Lord Claverton’s attitude to her is one of unconcern and indifference the presence of hāṣya in the invincible Mrs. Piggot does not hinder the development of Sānta rasa.

Gomez and Mrs. Carghill are characters that are integral to the action of the play, and the image of the ghosts of Claverton’s past is crystallized in them. As they are not evil characters, it is impossible to regard them as the vibhāvas of raudra rasa, but they can be
considered as blackmailers in the sense that they indulge in a kind of emotional black mail that has a benign impact on Claverton. They really help him onto a belated self-discovery and as they are responsible for precipitating his confession, their characterization is integral to the sānta rasa and not the bhayānaka.

Gomez and Mrs. Carghill are the reminders of his past guilt and the revelations made by them at the opportune time take the play onto its denouement in a remarkable manner. Claverton arrives at the realization that it is impossible for him to escape from the past, but should accept it in a true vedantic spirit. Once he arrives at the conviction that the needs of the spirit are better than those of the flesh, he confesses his guilt and arrives at a cleansing of the mind. The words of Claverton after his encounter with them stress this noble feeling:

What I want to escape from
Is myself, is the past. But what a coward I am,
To talk of escaping! And what a hypocrite!
A few minutes ago I was pleading with Michael
Not to try to escape from his own past failures:
I said I knew from experience. 17

Eliot has observed perfect aucitya in the development of the ithivṛttam to strengthen the sānta rasa. Lord Claverton the protagonist suffers from a life of illusion and unreality, and the bija of the play revolves round his spiritual vacuum. The conversation of the other characters and the references to Claverton’s relationship with Gomez and Mrs Carghill, constitute the bindu of the play. The appropriate patākās and prakāris of the play
like the wayward actions of Michael, the theme of love presented through Monica and Charles, and Claverton's youthful escapades strengthen the main theme of the play. Lord Claverton's death after his confession is the kārya of the play.

Eliot has employed the versification with perfect aucitya to suit the characters and to enhance the right rasa. He is able to handle the situation very comprehensively by employing a verse form that is both sensitive and flexible. The verse form has an evocative purpose, and the sound structure of the words reinforce the appropriate rasa by presenting the different nuances of human emotions. The naturalistic and almost prosaic versification in the casual scenes is quite appropriate to the realistic background. The rhythm and diction of Lord Claverton is suited to a respectable statesman of his stature. His affected manner of speech conveys his uneasy state of mind in a satisfactory manner. But in his conversation with Michael the language becomes inflated and almost rhetorical to reveal his feelings of love and concern for his wayward son and his desperate longing that his son should not repeat his mistakes:

Oh Michael! If you had some aim of high achievement,
Some dream of excellence, how gladly would I help you!
Even though it carried you away from me forever
To suffer the monotonous sun of the tropics
Or shiver in the northern night.\(^\text{18}\)

The rhetorical poetry employed in this context is not a breach of propriety as it reveals the intense anguish and parental concern of Claverton. Technical expertise used in the versification keeps pace with the delineation of bhāva, and there is perfect vṛttāucitya in the speeches of Claverton.
A kind of flexible rhythm is used in the casual and down to earth speeches of Gomez and Mrs. Carghill. The rhythm, which borders on the verge of ordinary prose throws light on their earlier intimacy with Claverton. Mrs Carghill’s reminiscence about her relationship with Claverton is a typical example of this rhythm:

The romance of my life.

Your father was simply *irresistible*

In those days. I melted the first time he looked at me!

Some day, I’ll tell you Monica all about it. **"**

This speech, a typical instance of vaktrvisayaucitya, illustrates her commonplace behaviour, and her infatuation for Claverton. The kāvyā doṣa called sabdahīna apparent in her speech highlights her inferior social status. The defect called sabdahīna arises when the proper procedure of wording is not followed correctly, so such usage is generally avoided in the conversation of eminent characters.

The normal, sensible rhythm becomes bombastic and almost grandiloquent in the outburst of Michael to highlight the deep antagonism he has for his father. Michael has only contempt for Claverton’s inheritance, and his speech reveals his contemptuous attitude:

And what satisfaction, I wonder, will it give you

In the grave? If you’re still conscious after death,

I bet it will be a surprised state of consciousness.

Poor ghost! Reckoning up its profit and loss

And wondering why it bothered about such trifles. **"**

His speech though grandiloquent is integral to the action of the play as it strengthens the
santā rasa by enabling Lord Claverton to arrive at a retrospection of his life

The tender fresh love of Monica and Charles is conveyed by a kind of delicate rhythm. The dialogue of Charles after Monica has declared her love for him is suited to create the feeling of tenderness in the sahrdayas: “Your words seem to come/ From very far away. Yet very near. You are changing me/ And I am changing you.” The words and the rhythm imbued with the kāvyaguna mādhurya are suited to the sweet sentiment of Śṛngāra.

Eliot has exercised perfect alankāraucitya in this play, so the images in this play do not stand out in isolation, but are integral to the sentiments depicted. The images taken from the day-to-day life, are definite, precise, and are capable of enhancing the appropriate sentiments. Since this is a play based on a contemporary situation, the images though reduced to the bare minimum are highly comprehensible. Eliot’s use of the mundane images from modern life to represent the higher ethical aspects of life is an instance of alankāraucitya, and these images are capable of transporting the sahrdayas from the polished drawing room and the expensive convalescent home into the darker regions of human suffering. The limited and matter of fact images drawn from day to day life have exquisite evoking power, which produce deeper reverberations of the pretence, deceit, and hypocrisy practised by Lord Claverton.

The comparison of Claverton to a ghost is integral to the action of the play. By hiding private miseries and failures behind a public mask, Claverton has learnt to live with his ghosts, himself little more than a ghost, and this later paves the way for his encounter with the ghosts of his past. When Charles advises him to leave Badgley court to escape
from his blackmailers, Gomez and Mrs. Carghill, Claverton expresses his inability in doing so by equating them to ghosts, from whose clutches he can escape only by confessing his guilt:

Because they are not real, Charles. They are mere ghosts

Spectres from my past. They've always been with me

Though it was not till lately that I found the living persons

Whose ghosts tormented me, to be only human beings,

Malicious, petty, and I see myself emerging

From my spectral existence into something like reality. 

Monica’s words to her father, “It’s time to break the silence! Let us share your ghosts!” prepare the proper atmosphere for Claverton’s confession of his guilt. Her confident utterance that her father’s past connections are “only ghosts, who can be exorcized!” conveys the impression that it is almost impossible for Claverton to exist in his miserable situation for long.

As a young man Claverton had a deep physical infatuation for Maisie Montjoie, who later became Mrs. Carghill. But as they were totally unsuited to each other in social status and temperament his father had prevented him from marrying her and she is at present exploiting this knowledge to cling onto him. Claverton’s confession to his daughter is suggestive of Mrs. Carghill’s hold over him, and the image of the ghosts once again surfaces in his speech.

Yet she had a particular physical attraction

Which no other woman has had. And she knows it.

And she knows that the ghost of the man I was
Still clings to the ghost of the woman who was Maisie.35

The image of the ghosts, which is integral to the sentiment of Sánta assumes a definite form after Claverton's encounter with Gomez and Mrs. Carghill the ghosts from his past, and the pattern of this imagery becomes complete, when Claverton dies under a beech tree after having exorcized the ghosts of moral turpitude and inward fears of isolation.

The play deals with a universal problem confronting humanity, the agony of living with masks. The images from histrionics, which dominate the entire play reinforce the idea that Claverton's power is an assumed one, and that the embellishments of his authority are gained through deceit and violence. Claverton has denied his paternal inheritance, has changed his name, and has surrendered his old identity, but he is not at all comfortable in his situation. The image of the mask has successfully revealed the diverse identities that lie dormant beneath the normal pattern of the action. The dominant sentiment in this last play is quietude which comes out of self-realization and spiritual emancipation. To arrive at such a state, the trappings of pretence and make-belief have to be shed, and these images, which are used with perfect acuity, universalize the theme to strike an answering chord in all saturdayas. His friend Gomez considers Claverton as a complete failure as a human being, and illustrates his definition of failure by resorting to an imagery from histrionics:

The worst kind of failure, in my opinion,

Is the man who has to keep on pretending to himself

That he is a success - the man who in the morning

Has to make up his face before he looks in the mirror36

Claverton's conversation with Mrs. Carghill precipitates his decision to confess his guilt and her words, when she accuses him of pretence emphasize the point that his entire
life is based on deception: “There’ll always be some part for you! Right to the end. You’ll still be playing a part. In your obituary, whoever writes it.” When censure is understood from an apparent praise it is called “vyāja-rupa stutih” or praise consisting in an artifice, and her speech assumes the form of a double-entendre, to convey the deep implications of his deceit.

Lord Claverton compares his whole existence to a kind of pretence, and his words to Charles and Monica expresses the intense mental turmoil he has to undergo on his way to confession:

I’ve spent my life in trying to forget myself,
In trying to identify myself with the part
I had chosen to play. And the longer we pretend
The harder it becomes to drop the pretence,
Walk off the stage, change into our clothes
And speak as ourselves.98

These images dealing with masks and histrionics highlights the transitory feeling of dissimulation, and strengthens the sānta rasa by emphasizing the fact that only expiation can lead Lord Claverton onto salvation. The image of a broken down actor resurfaces in Claverton’s confession to Monica:

I’ve had your love under false pretences
But I hope that you’ll find a little love in your heart
Still, for your father, when you know him
For what he is, the broken-down actor.99

This metaphor strengthens the sānta rasa by conveying the impression that it is
impossible for Claverton to dominate the centre stage through deception, and the time has come for him to make a graceful exit. He is able to establish a connection with others only after the shedding of his mask.

The spiritual realization of Claverton had added a new spiritual dimension to the love of the young couple, and his inability in expressing such a profound feeling through appropriate words is compared by Charles to an "asthmatic struggling for breath." This imagery taken from medical science, strengthens the general atmosphere of serenity by highlighting the unnameable peace experienced by the others.

In the Indian aesthetic scenario the success of a dramatic production is determined by the rasas and bhāvas, which arise from words, gestures, and histrionics, and these illustrate the prime role played by words in a work. In this play Eliot appears as a master of words, who moulds the words in such a way as to kindle the emotion he wishes to stimulate in the sahṛdayas. There is perfect padaucitya and vākyaucitya in the play, and the words employed not only for their phonetic quality but also for the powerful evocation of emotions have offered a unified sensibility to the entire work. The poetical language and diction employed by Claverton, Monica and Charles are guided by the kāvyagunas like madhurya and prasāda to suit the sentiment of śānta.

The vulgar and colloquial words and the idiomatic expressions used by both Gomez, and Mrs. Carghill suit their low upbringing, inferior social status, and lack of moral integrity. The words used by Mrs. Carghill are too down to earth, but rusticity and colloquialism in the speeches of low characters make their communication comprehensible. In her conversation with Claverton, Mrs. Carghill stresses his deceit by using the word 'pose' instead of its more refined synonyms.
You wanted to pose
As a man of the world. And now you are posing
As what? I presume, as an elder statesman
And posing successfully as an elder statesman
Is practically negligible.\(^\text{32}\)

An expression lacking in refinement is generally regarded as a defect of speech, but in this context the word ‘pose’ is integral to the action of the play as it expresses the hypocrisy of Claverton in a blunt manner.

There is a blend of padaucitya and vākyaucitya in Charles’ pointed reply, when Monica confides to him that her father is afraid of being exposed to strangers: "But he’s most alive when he is among people/ Managing, maneouvring, cajoling or bullying/ At all of which he’s a master".\(^{31}\) The kāvyalakṣaṇa called garhāṇa occurs when faults are mentioned and represented as merits and this speech conveys the deception of Claverton in an appropriate manner. The rhyming words imbued with artha pradhānya and śabda pradhānya, offer a penetrating insight into the real nature of Claverton.

The word ‘mistake’ is repeated six times by Claverton in his conversation with his son Michael to illustrate the fact that he has ultimately arrived at a correct perception of the mistakes committed by him as a friend, husband, and father:

I have something to say to you,
Michael before you go. I shall never repudiate you
Though you repudiate me. I see now clearly
The many many mistakes I have made
My whole life through, mistake upon mistake
The mistaken attempts to correct mistakes

By methods which proved to be equally mistaken.44

The kāvyadōsa punarukta, appears as a guṇa in this context as it is suggestive of the mental equanimity that has prompted Claverton to admit his trespasses. Claverton’s words are also suggestive of the earlier disruption of communication caused by his sense of isolation and his problematic individuality.

Gomez’s sneering reply to Claverton’s complaint of acute loneliness, illustrates the real nature of the elder statesman’s isolation:

Oh, loneliness-

Everybody knows what that’s like.

Your loneliness-so cosy, warm and padded

You’re not isolated- merely insulated.

It’s only when you come to see that you have lost yourself

That you are quite alone. 35

Lord Claverton has been living in a state of perpetual fear of his past, and his alienation from others is only a carefully adapted strategy to prevent the others from discovering his past. The word ‘insulated’ throws light on Claverton’s protective veneer of aloofness, which conceals his apprehension, agony, and alienation from others. In order to arrive at a state of mental equanimity it is imperative for him to peel off this insulation between his two worlds, the public and the private. Claverton’s character is universalized by the power of the word ‘insulated’. His condition depicts the plight of modern society, where each individual is alienated from the others and is plunged into anxious isolation.

The language becomes relaxed, slow and lucid towards the end to make sānta the
dominant sentiment of the play. Monica’s utterance at the conclusion of the play enhances the feeling of contentment that has engulfed her:

Age and decrepitude can have no terrors for me,
Loss and vicissitude cannot appall me
Not even death can dismay or amaze me
Fixed in the certainty of love unchanging.36

Eliot has successfully depicted Monica’s transcendence over the five basic terrors of man like age, decrepitude, loss, vicissitude, and death by using the appropriate words. The fear of these five basic terrors is typical of man’s eternal dilemma and their transcendence has aided and speeded up the process of sadhārāṇi karana. The perfect padaucitya and vākyaucitya inherent in this dialogue strengthen the position of sānta as the dominant sentiment of this play.

This play free from all abstractions is marked by the kāvyaguna called prasāda, and the poetic excellence called saubhagya had successfully and harmoniously orchestrated the different dramatic components of the play to enhance the sānta rasa. The kāvyadoṣas like gūḍārtha, arthāntaram and abhiplutārtham that characterize the modern plays are conspicuous by their absence in this play. Eliot, the master of farfetched allusions has abstained from such a habit and the easily comprehensible alankāras, which constitute the real ornaments of dramatic representation are perfect instances of visayaucitya. The language and style, which are integral to the theme of the play enhance the sānta rasa

The kārayatripratibha of Eliot is evident from his transcendence of what is localized and particular in the portrayal of human life. The sincerity of the writer and the
authenticity of the experiences provided by him offer a vision, which appeals to all mankind through the power of sādhāranikarana. When the crusading spirit of the dramatist interferes with the emotional content of the play, the result is rasabhanga, but in this play the aucitya exercised by Eliot in the treatment of the plot has enabled him to fuse social commentary with the emotional pattern of the play. The dominant sentiment of quietism that pervades the entire play lends a structural, emotional, and thematic harmony to the whole structure. The rasa of this play is not in the reader's mental state nor in the private feelings of the writer, but is kāvyagata or inherent in the situation itself.

Eliot's habit of constant practice and experimentation, complements his creative genius, and this has enabled him to convey certain profound spiritual truths through this secular drama. If the ennobling rasānubhava is the ultimate test of a literary work, the play The Elder Statesman, which provides complete emotional, spiritual, and aesthetic satisfaction to the sahṛdayas is imbued with rasa.
Notes


2 Eliot Act One 528.

3 Eliot Act One 530.


5 Eliot Act One 530.

6 Eliot Act One 528.

7 Eliot Act Three 581.

8 Eliot Act Three 582.

9 Eliot Act Three 581.

10 Eliot Act Three 580.

11 Eliot Act Three 583.


13 Bharata 357.

14 Eliot Act One 526.

15 Eliot Act One 527.

16 Eliot Act Two 547.

17 Eliot Act Two 565.

18 Eliot Act Two 560.
27. Eliot Act Two. 552.
32. Eliot Act Two. 552.
34. Eliot Act One. 528.
34. Eliot Act Three. 578.
35. Eliot Act One. 536.