

## **Chapter 1**

### **Introduction**

Literature, as per one of the interpretations, gives enjoyment and the knowledge of human race, history, and environment. There are two ways of reading literature - one is the simple reading for enjoyment and other is reading literature critically by trained/skillful reader. The trained/skillful reader examines a work of art and gives his/her conclusion on the basis of his/her analysis. The purified knowledge, brought on the surface by a trained reader, which is hidden from the eyes of the common reader, is the task of the trained reader and this work is called criticism. Criticism starts with questioning as, what is literature? What is the relationship between reader and the text? What does it work? Criticism ends in a purified conclusion.

Criticism sets general principles for art of writing and explaining a work of literature according to standard works of literature. Every age has produced critical thinkers, who enriched literature with their critical writings. In Elizabethan age except Sir Philip Sidney and in eighteenth century, in the writings of Addison, is found criticism of the age.

Literary theory is called a system of thought, which explains the ways of thinking and writing. It is used in the context of works of literature. Literary theory explains what is literature? What it does? How a literary work is different from other works? Western theories are developed from rhetoric and aesthetic criticism. These

theories start from Aristotle's *Poetics*, which was the primary text in literary theories. In the West, it was the part of rhetoric and later on, it was accepted as a work of theoretical discipline. Longinus' 'On the Sublime' was greatly influenced by Aristotle's *Poetics*. Later on, in Italy, it shows influence in the works of Italian writers. In Romantic period, literary theories left a mark in the writings of Coleridge. Russian formalism developed as a separate theoretical discipline in style and in narrative strategies. In twentieth century, many theories like deconstruction, structuralism, new criticism etc. developed as new literary theories.

As far as Indian theories are concerned, these theories are developed from philosophy and fine arts. Indian Sanskrit poetics provides techniques by which a text is analyzed to give it a new meaning and shape. Poetics (literary theory) in a sense is an instrument to analyze to define and to expound a literary work for managing it in a particular framework. Sanskrit poetics has its roots in religious texts like the Vedas that were written in Sanskrit language. In ninth century, B.C. Yaska's *Nirukta* was a text concerned with problems of meaning in Vedic poetry and it was used to interpret two figures of speech – metaphor and simile. There is a long history of writers who contributed a lot for the development of these theories. In seventh century, B.C. Panini's *Asthādhyāyī* was a major work of linguistics (grammar), further follows a list of writers, Bhamaha, Vaman, Dandin, Rudrat, Anandvardhan, Kuntaka, Mahimabhatt, Bhoja, Abhinavagupta, Viswanath, Pt. Jagannath etc. and this tradition has spans of two thousand years. Except Rajshekhara's *Kāvyamimāmsa* (ninth century A.D.) and Mammata's *Kāvya Prakāsh* (eleventh century A.D.) all these were major works.

Indian scholars realized the need of expounding the Indian texts to give boost up to its stable position. This enhanced an interest in western scholars towards Indian

classical literature. In the nineteenth century, western scholars showed a great interest in Sanskrit language and its cultural heritage. In eighteenth century, Saussure was a great scholar of Sanskrit in West. He wrote his early papers on Indian Sanskrit Poetics. Influenced by Saussure not only western scholars but Indian scholars also took much interest in Indian classical Sanskrit literature. As Kapil Kapoor has written in his book *Literary Theory: Indian Conceptual Framework*, “Saussure’s theory of the linguistic sign is the foundation of much contemporary thought in linguistics and literary theory, Indian linguistics/ literary thought is pertinent as it has in its own time and manner dealt with the many problems and issues similar to those in the contemporary debate.” (3)

There is a difference between western and Indian theoretical discipline. Western theories developed in aesthetic theory whereas Indian theories developed from philosophy and fine arts. Indian theories derived from the ancient original texts. In eighteenth and nineteenth century, Sanskrit language and literature in Europe was in full swing.

Indian classical Sanskrit literature is a great storehouse of knowledge. Since long it has been ignored and neglected by Indian and Western scholars. By the impact of Western colonization not only India but rest of the countries also came in the dominance of Western theoretical framework. Indian scholars lost interest in Indian classical literature and turned towards Western theories to know Western culture and literature. No writer or creator is an expert of his/her own field without knowing and understanding his/her own culture and tradition. He/she has to seek guidance from his/her predecessors. Indian scholars made their tireless efforts in the development of Western culture and tradition. While their own culture and tradition are in resting position except a few scholars or specialists no one has great worry about it. Though

we have got power and wealth yet western supremacy has not vanished from the minds of the people.

Eight literary theories have been noted by the scholars of Indian Sanskrit Poetics. There are six major theories such as *Rasa*, *Alamkār Riti*, *Dhvani*, *Vakroki* and *Aucitya* while *Guna/dosa* and *Mahāvākāya* are not considered to be in main literary theories. As the purpose of this research endeavour is to apply Rasa theory on the select short stories of Rabindranath Tagore however a brief overview of all theories is necessary to understand the Rasa theory in better way.

### **1. Rasa Siddhānta or Theory of Aesthetic Sentiment:**

The first and foremost theory is rasa theory, which was propounded by Bharata Muni in his *Nāṭyasāstra*. It states that the meaning we derive from a literary composition is due to its emotional effect on human mind. When a reader reads some literary work, he/she experiences certain kind of emotions, these emotions formulate in rasas. Rasa is a pure experience as V. K. Chari has written, “Rasa is the experience of the Self itself as pure and unmixed bliss” (11). These emotions touch heart and mind simultaneously. Bharata gives a wide range of emotions or states which convert into experiences. When reader experiences these emotions certain kind of physical changes take place. These physical changes take place due to rise of an emotion in the heart.

Bharata has defined rasa in his *Nāṭyasāstra* as, “*vibhāvaanubhāvavyābhicārisamyogādrasnisattih*”. The combination of *vibhāva* (cause or determinants), *anubhāva* (physical changes), *vyābhicaris* (transitory emotions) give rise to a particular rasa. Rasa is an object of the sense of perception. There are six tastes (*rasa*) sweet, salty, sour, bitter, tangy and astringent in cooking and medicine.

The rasa theory was re-examined by various commentators. Danik Dhananjay gave a new dimension to Bharata's drama by composing his milestone work in the field of dramaturgy. Abhinavagupta adds a new dimension by explaining its philosophic, aesthetic and literary experiences which are very essential parts of this theory.

Rasa theory is considered to be the major literary theory by all renowned poeticians. As V.K. Chari has written, "Rasa is the most important concept in Sanskrit criticism and one that is central to all discourse about literature" (9). Dhananjaya, Abhinavagupta and Pt. Jagannath played a major role in the development of this theory.

## **2. Alamkāra Siddhānta or Theory of Emblishment:**

The poeticians of this theory assume that a literary composition becomes more powerful and beautiful by the use of figures of speech. These figures of speech give a new charm to a particular work. Figures of speech are essential for poetry but at the same time other elements also judged on the basis of its theme, structure, meaning and form.

Bhamaha, the originator of this theory, in *Kāvyaalamkāra*, discusses 35 figures of speech. The other followers of Bhamaha, who flourished this theory, are Dandin, Udbhata, Rudrata, Vamana and Anandvardhan. This theory also correlates with rasa theory. The figures of speech are the integral parts of poetry and without it poetry will be dull and emotionless.

Various poeticians have divided these figures of speech in different categories. For example, Rudrata divides all *alamkāras* into categories—those based on phonetic form (*sabdālamkāra*) and those based on meaning (*arthālamkāra*) and these further subdivided in other subtypes. Bhoja divides all *alamkāras* into three category:

*ubhayalamkāra*, *sabdālamkāra* and *arthālamkāra* while Ruyyaka divides into seven types:

1. Sadrsya (similarity)
2. Virodha (opposition)
3. Srinkhlabadha (chain bound)
4. Tark nyaya (reasoning, logic)
5. Loknyaya (popular logic)
6. Kavyanyaya (logic of poetry) and
7. Gudharth pratiti (inference of meaning)

Mammata assumes sixty-one and divides them in seven types:

1. Upamā (simile)
2. Rupaka (metaphor)
3. Aprastuta prasamsa (indirect description)
4. Dipaka (stringed figures)
5. Vyatireka (dissimilitude)
6. Virodha (contradiction)
7. Samuccaya (contractenation)

Apart from different divisions *alamkāras* are also based on these parameters:

1. Objects compared (*upameya*)
2. Objects with which compared (*upamana*)
3. Value of figures
4. Semantic basis, such as ,similarity
5. Grammar
6. Coherence (*sangati*)
7. Syntax

### 3. Riti Siddhānta or Theory of Style:

Riti is a theoretical framework of literature. Riti or style emphasises on the formation of appropriate words, sentences in a complete whole. Though, it originates from Bharata's *Nāṭyasāstra* with its name *vṛtti*. Vamana developed it in a full-fledged theory as theory of *visista padaracana riti* –formation of or arrangement of marked inflected construction is *riti*. (*Kavyalamkarasutra* 1.2.6)

*Riti* correlates with (1) themes, (2) effect on the hearers/viewers, and (3) sentiment (*Kāvya Prakāsa* 8.77), *Dhvanyaloka* 3.33). Bharata (*Nāṭyasāstra* 6.25) has all the three in mind in his discussion of *vṛttis*: (1) *kaisiki* (for *sringāra*), (2) *bharati* (for all *rasas*), (3) *sattavati* (for *vira*) (4) *arbhatti* (for *raudra* and *bibhatsa*).

Different poeticians used different words for *riti* like *marga* and *vṛtti*. Anandvardhan makes distinction between two styles on the particular kind of construction. Dandin takes the Alternative term *mārga* and suggests two *mārgas*.

Riti is a psycho-phonetic construction of words, which are used to give a particular kind of effect, to language. It includes diction themes, craftsmanship, sentiments, and words, sentences which are fit for their use.

### 4. Dhvani Siddhānta or Theory of Suggestion:

Dhvani theory of Anandavardhan comes only next to *rasa* theory. Dhvani suggests indirect or hidden meaning of the text which is expressed in different ways. It also determines the other elements *rasa* (aesthetic experience) *alamkāra* (figures of speech) *riti* (style), *guna/dosa* (quality and defects). From all literary theories it is evident that *dhvani* and *rasa* theories are adequate to determine the meaning of a text. In Anandavardhan's view "it is this structure, which is the total effect of the suggestive quality of language that distinguishes poetry from the ordinary". (25)

Anandvardhan's theory correlates with reader-response theory in which text remains the same but different readers derive different meanings from the same text. Reader constructs his own meaning on the basis of dhvani. Dhvani theory suggests and explores suggested meaning in the texts.

Anandvardhan overtly indebted to Bhartrhari's *sphota* theory and he acknowledges it in *Dhvanyaloka* (1.13). Anandvardhan connects *dhvani* theory with *rasa* theory. *Rasa* is the state of mind which arises in the mind of the readers. This state of mind can be permanent or transitory which constitutes in reader the *sthāyī bhāva* (permanent emotions) and *vyābhicāri bhāva* (transitory emotions) evoked by particular experience.

In the twentieth century Anandvardhan's theory achieved a new energy under the influence of Western theories of stylistic and structuralism. Critics like, Krishana Rayan and C.D. Narsimhaiah have been very excited about the modern relevance of *dhvani* theory.

The *dhvani* theorists enlarged the scope of its meaning and suggested that the meaning depends on various factors: socio, cultural and psychoanalytic elements. The poetry which has suggested meaning is best kind of poetry and this is expressed by Mammata. The poetry in which the suggested meaning dominates the expressed is poetry of the best kind, called '*dhvani*' by the learned (Mammata, *Kavya Prakāsa* 1.4). Thus, Anandvardhan's theory of *dhvani* is the suggested meaning and symbolism which is considered in major literary theories.

### **5. Vakrokti Siddhānta or Theory of Obliquity:**

Vakrokti or theory of obliquity which is also a theoretical discipline of literature, was propounded by Kuntaka. Vakrokti is the literary markedness of language. Kuntaka has defined *Vakrokti* as, "both words and meanings marked by



artistic turn of speech” (*Vakroktijivita* 1.10) *Vakrokti* consists of two components i.e. *vakra* and *ukti*, thus the articulation of a speech to give a particular kind of artistic effect to language is called *vakrokti*. Kuntaka classified *Vakrokti* into six parts (*Vakroktijivita* 1.18-21): (1) In syllables, or their proper arrangement (2) In the base substantives (3) In inflected forms of substantives (4) In sentences, including figures of speech (5) In topics or sections, and (6) In whole composition. These qualities occur in a literary composition. *Vakrokti* and *alamkāra* are two theories of Sanskrit language and are very near to twentieth century western Formalism and New Criticism. In a literary composition, certain qualities are employed. In a literary style six qualities come which are: *aucitya* (propriety), *saubhāgya* (splendor), *mādhurya* (sweetness), *prasāda* (perspicuity), *lāvanya* (grace), *abhijātya* (classicality). These qualities are important to give a particular effect to language. Thus, *Vakrokti* theory is artistic in form and it determines the meaning and style of a literary work.

#### **6. Guna/Dosa:**

This theory is connected with almost all theories. Every literary composition has some qualities (*guna*) and defects (*dosa*). This theory analyzes a literary work in the terms of *guna/dosa* Dandin and Udbhata made it a theoretical framework to examine a work. Bhamaha discusses general defects of composition in two chapters of (*Kāvyaalamkāra*) and Vamana (*kāvyaalamkārasutra*) discusses about literary qualities (in chapter 3) this theory correlates with *rasa* theory, *alamkāra* theory and *riti* (stylistic) theory. Dandin and Udbhata consider that this theory is an independent in itself it has its affinities with other theories and is a part of figure of speech, though, *guna/dosa* are common features of literary work but it could not included in major literary theories like, *rasa*, *alamkāra* and succeeding theories.

## 7. Aucitya Siddhānta or Theory of Propriety:

Ksemendra made it a theoretical framework to analyze a literary work in the light of its appropriateness and exactness. Different literary compositions require different kinds of words, sentences, ideas, themes, to suit with that work. The theory of *aucitya* is theory of adequateness or appropriateness. The theory of *aucitya* has connection with Longinus' theory of sublime (on the sublime). Ksemendra enumerates different organs of literary composition. These organs are:

1. *Pada* (phrasa)
2. *Vākya* (sentence)
3. *Prabandhārth* (meaning a whole composition)
4. *Guna* ( excellences, qualities)
5. *Alamkāra* (poetic figure)
6. *Rasa* (state of being)
7. *Karaka* (case ending)
8. *Kriyā* (verb)
9. *Linga* (gender or marking)
10. *Vacana* (number)
11. *Visesana* (qualification)
12. *Upasarga* (prefix)
13. *Nipata* (redundancies)
14. *Kāla* (time, tense)
15. *Desa* (country)
16. *Kula* (family)
17. *Vrata* (custom)
18. *Tattva* (truth)

19. *Sattva* (inherent self)
20. *Abhiprāya* (motive)
21. *Svabhāva* (nature)
22. *Sara samgrana* (essential properties)
23. *Pratibnā* (innate ability)
24. *Avasthā* (condition, state)
25. *Vicāra* (thought)
26. *Nāma* (name)
27. *Āsirvada* (blessings)

Like *guna/dosa* theory it also could not attain the fame of independent theory but it is an important theory in combining of a literary composition in its effect.

### **8. Mahāvākya or the Model of Narrative Grammar:**

Mahāvākya is a literary theory developed from philosophy. This theory developed to redefine linguistic constructs. Narrative grammar basically used in prose fiction and its work is to construct and organize the elements of grammar to give proper arrangement to a literary work.

Narrative grammar is useful in analyzing the meaning of a sentence and a set of sentences. *Rāmāyana* is a *mahāvākya* because it stretches a whole story of Ram. *Mahāvākya* is “a group of sentences which are interconnected and serve a single purpose or idea” (Subramanyam 1986). Bhoja in the eighth chapter of his *Sringāra Prakāsa* called *Rāmāyana a Mahāvākya*. For analyzing a narrative it is prerequisite to have a theoretical framework is grammar. Paninian grammatical framework is appropriate for analyzing a grammatical construct. A sentence can be extended to a whole epic. This theory is a good framework for Indian grammatical context.

As far as *Nātyasāstra* is concerned, it is said that it was composed by Bharata on the urge of gods for giving them something for enjoyment. The play is performed in heaven before Indra (The king of all gods) on a festival. The Indra pleased with the performance of play and became the protector of theatre and later on the play brought on earth. As far as the date of *Nātyasāstra* is concerned, scholars are not unanimous on the fixity of its particular date. Different scholars have suggested the date of composition of *Nātyasāstra* for last three hundred years on the basis of their reading. Paul Reynaud was the first scholar who regards its date might be go back to 100 B.C., Haraprasad Sastri placed its date might be second century B.C. Jacobi suggested its date on the basis of Prakrit passages 300 A.C. Mahamahopadhyaya and P.V. Kane assumed that *Nātyasāstra* could not have been written later than 300 A.C. The present translator considered and discussed some data and concluded that it might be written in 200 A.C. and might even go back to 100 B.C. On this P.V. Kane writes, “Although I do not agree with several things he says, the date he arrives at cannot in my opinion, be far from truth.” When the first edition of the *Nātyasāstra* was published, the translator was in a confusing state and to reach on conclusion but when the critical edition of *Nātyasāstra* was published, he assumed that the work might go back even to 200 B.C. and this was written in the introductory chapter to this work. The most important one view is that the Sanskrit study of the work suggests that its vocabulary indicates that it existed between 500 and 300 B.C. If the *Nātyasāstra* is compared with mythological epics, the *Mahābhārata* and the *Rāmāyana*, it shows that *Nātyasāstra* is much smaller than these epics and when it was compiled the both epics were in existence but what might be the original date of these epics scholars are not sure. A few scholars assume that *Nātyasāstra* was composed at the time of Kautilya’s *Arthsāstra*. Almost all the views vary at one place or at another regarding the date of

*Nāṭyasāstra* but on consideration of all views of scholars it is appropriate to assume that it was composed in 2 century B.C.

As far as *rasa* is concerned, it is an essential part of literature. *Rasa* has been defined and interpreted by various writers. It can be used in the sense that taste is sweet, sour, bitter but not in literary experience. On the other hand, enjoyment is not permanent mark on the reader. We can take enjoyment sitting idle but we cannot assume it the origin of *rasa*.

The creation of *rasa* requires certain condition such as when reader/audience reads/sees drama then he/she experiences some kind of thrilling and bubbling of emotions due to certain *rasa* in that condition the reader, audience forgets himself and thinks only and only about the happenings of hero and heroine on the stage. On the other hand, when reader reads some book, it arises his/her internal emotions than he/she correlates himself/herself with the condition of hero, heroine. At that time the reader or audience feels some kind of emotional upheaval and reader or audience internalizes that emotional touch in his/her heart.

In ancient times, two branches study developed simultaneously, one being poetics and other dramaturgy. Both these branches are interdependent poetics in *Nāṭyasāstra* taken as part of the drama. Drama creates aesthetic experience in audiences with the help of stage by the actions of characters. On the other hand, poetics creates emotions in the heart of the reader.

Drama being the knowledgeable branch of literature gives delight and instructs audiences. Drama imitates and takes the real incidents from the world and presents before audiences through stage. Both drama and *kāvya* are interchangeable, while drama is meant for the performance on the stage, the *kavya* is the written part of drama but both are different. Drama originates when the conflict of good and evil,

happiness and unhappiness arises and people try to seek happiness in that situation drama gives solace to the heart of the audiences and make them forget their miseries of life.

It will be good initiative from the part of creative readers and writers of research paper to turn towards the ancient classical literature to make it a living whole. Rasa theory is an ancient times in literary arena. Rasa is a supreme element in *Kāvya*. Writer gives new charm to classical literature by taking the help of theory like rasa (aesthetic experience). The writer is the creator who gives new shape to familiar objects.

Since long ancient classical literature has been neglected and destroyed but there were some who were very anxious and interested to develop it. Sanskrit was the most useable language of ancient Indian classical literature. It was beyond the reach of common reader to understand, except some experts of ancient languages. With the development of ancient language and literature modern readers started taking interest in classical literature. It was a herculean task for experts to flourish it not only in India but in western region also.

As far as short stories in general are concerned, they are called compositions of prose fiction and their elements and narrative strategies are applicable to novel. A short story has a plot, central incident, thought and dialogues of its characters. It is presented before audiences to make an effect on them. A short story can be written by having different forms, it may be comic, realism and on love.

In earlier story writers Edgar Allan Poe O. Henry and Russian formalists Anton Chekhov are major. Ernest Hemingway has also written short stories. Edgar Allan Poe is to be considered the pioneer of short story and first theorist. Short story

is different from novel because novel has some length and a long line of characters. While on the other hand short story has limited characters and a limit of time.

One of the most important aspects of the theory of aesthetic sentiment is its psychological aspect. It is the first requirement of the writer to have the knowledge of psychology. Without the knowledge of psychology a writer cannot create characters and check their mental levels.

There are two psychological levels of human mind. One is the permanent or longer effect on human mind and another transitory or short lived. The permanent state of mind in which a feeling arises and reaches in depth of heart and reader or audience feels the same as the character does. In that state, reader or audience feels the thrill in his heart and creates a sentiment in his mind.

There are forty one psychological states, feelings (*bhāva*) in human mind. In all of forty one feelings the eight, love, mirth, anger, terror, disgust, sorrow, energy, disgust are (*sthāyī bhāvas*) permanent feelings which have longer impact on mind and makes and creates (*rasa*) aesthetic sentiment, while remaining thirty three have transitory impact on mind and are complementary to permanent feelings and those feelings and *bhāvas* vanish after some time.

Drama in ancient time was an origin on the urge of God, Indra by Bharata Muni. Gods along with Indra (the king of gods) went to sage Bharata and prayed that we want an object that can please our ear and eyes and be equal for all group and all class of people. On this Bharata said,

I shall make a fifth Veda on the *Nāṭya* with the Semi- historical Tales (*itihāsa*), which will conduce to duty (*dharma*), wealth (*artha*) as well as fame, will contain good counsel and collection [of traditional maxims] will give guidance to people of the future as well, in their

actions, will be enriched by the teaching of all authoritative works (*sāstra*) and will give a review of all arts and crafts. (Ghosh 15)

In this way *Nātyasāstra* was compiled by Bharata out of four *Vedas* and given the name of fifth Veda i.e. *Nātyaveda*. After the creation of *Nātyaveda* it was suggested by Brahma to hand it over to gods who are wise and industrious and can put it into work. The play was first performed on the Banner Festival (a very popular festival in ancient India) the audiences of the play were gods but the *Asuras*, *Danvas* who were not invited on the occasion entered in the festival and tried to harm actors but Indra (God) saved all the gods and actors. Later on, a playhouse was built for the protection of actors and for common people. In the first chapter of the book *Nātyasāstra* Bharata describes the purpose of drama as,

This teaches duty to those who go against duty, love to those who are eager for its fulfillment and it chastises those who are ill-bred or unruly or unruly, promotes self restraint in those who are disciplined, gives courage to the cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. (Ghosa 14-15)

In this way drama in the words of Bharata Muni, “A mimicry of the exploits of gods, *Asuras*, *kings* as well as house-holders in this world, is called drama” (Ghosh 16).

As the purpose of the present research endeavour is to evaluate the short stories of Rabindranath Tagore under the light of rasa theory, it is necessary to have an overview on this famous Noble awardee author. Rabindranath Tagore’s contribution in the field of short story is unique. His unparalleled geniuses acclaimed him as a writer of all ages. He wrote about eighty four short stories on different themes like country



gentry, religion, patriotism, love, corruption etc. His short stories are simple but give depth knowledge of human nature and the age in which he lived.

In the development of Indian classical literature Rabindranath Tagore played a major role. He was born in 1861 in West Bengal in a highly aristocratic family. He was a versatile writer. He was a novelist, dramatist, poet, essayist, short story writer, painter and composer of songs.

Tagore's childhood days spent at home in the guardianship of servants. His life was under the control of servants. Parental affection was a rare thing for children in the family. They had to live a life of caged bird. He was brought up with other two boys of the family. He lived a very simple life luxury was beyond their reach. Everything which he required was served by servants. He was not allowed to go outside because everything was provided by servants. His early life was spent in servants' quarters. Children were not allowed to take part in elders' talk and in other things. His schooling started but he did not take much interest in study. Except school books he used to read the *Rāmāyana* and the *Mahābhārata*. One of his cousins who had access to literature urged him to write poetry. A teacher was employed for him to give lessons at home on various subjects like music, dance, literature, and painting.

His interest in art and literature enlivened by his friend once when he was in school he composed a poem and showed it to his teacher and he got praised. However Tagore with his other two brothers finished his school education. After schooling he was sent to Bengal Academy. This was the first time when he got freedom from the cage. After his Bengali course finished he started taking interest in English literature.

His family was interested in art and literature this provided him good opportunity to develop his own interest of literature. On different occasions, it was a custom to assemble and serve songs and other art like, play, storytelling. He used to

hear stories and folk songs from all ladies of the family. His father was also a great admirer of art and literature. Tagore used to study literature books at home. One of his boyhood friends who did an M.A in English literature aroused his interest in English literature. Tagore's first prose writing was *Gyanankur*. Tagore wrote poems by the name, 'Morning Songs' and 'Evening Songs'

His brother was a judge in Ahmadabad, he lived six months there and after that he went to England where he acquainted himself with English people and with environment of England. There he met Mr. and Mrs. Scott family and he became a loveable fellow, they supposed him as their own son. He introduced himself with European music and appreciated it. He met to Bankim Chandra a poet by whom Tagore was greatly influenced. His '*Geetanjali*' acclaimed him a great renown. He got 'Noble Prize' in 1913 for this collection of poem last, but not least he died in 1941.

He wrote almost on all the genres of literature. He wrote poetry, novel, short story on different themes. His literary themes are, love, patriotism, nature, terror, religion, nation, hum our, gentry, caste, corrupt officialdom, and on poverty. His best stories are the outcome of his isolation and stay at riverside of Bengal where he manages family estate.

In the present research Rabindranath Tagore's short story collection, *The Hidden Treasure and Other Stories* will be analyzed in the light of Bharata Muni's theoretical framework of *Rasa Theory*.

As far as Tagore's other works are concerned, he wrote eight novels on different themes and four short novels. In his novels, *Chaturanga*, *Shesher Kobita*, *Char Odhay*, *Naukadubi*, *Ghare Baire (Home and the World)*, *Gora*, *Jogajoga (Relationships)*, and *Last Poem and Farewell Song*. Among these *Gora* is the most

disputed one. It deals with the subject of Indian identity. On the other hand, *Ghare Baire* is about self identity. Rabindranath Tagore's novels has been written on different themes as, gentry, religion, nationalism, violence, and terrorism but his novels could not acquire the much fame because of the film adaptation of his novels. Tagore's two novels- *Gora* and *Ghaire Baire* are worth reading.

Rabindranath Tagore wrote eighty-four stories on different themes. These short stories collected in three volumes by the name *Golpaguchchha*. These stories reflect author's impact of his surrounding and impact of rural farmer life on his life. These stories were written during the period from 1914 to 1917. With the writing of short stories Tagore introduced to a new genre of literature. Tagore enriched the whole of the Indian literature with his writing.

Rabindranath Tagore's poetry reaches high watermark not only his age but in all ages. He was greatly influenced by Indian sages of classical literature. He was influenced by Kabir, Vyasa, Ramprasad and other Indian thinkers. He was very fond of reading religious books he read the *Rāmayana* and the *Mahābhārata* in his early age. Tagore's language of poetry is simple and musical in tone. Tagore's collection of poems *Geetanjali* acquired worldwide fame. His poems are soothing and sweet. In his early life he wrote poetry by the name, *Morning Songs* and *Evening Songs*.

Tagore wrote plays based on traditional English Irish folklores, *kirtan* songs and drinking songs. Tagore composed his first drama: Opera: *Valmiki Pratibha*. His next drama is *Dak Ghar* (The Post Office) in 1890 he composed his best drama: *Visarajan* (Sacrifice). Tagore's another drama based on Bhudhist legend was *Chandalika* (Untouchable Girl). *Chitrangdha* and *Shyama* are his other best plays.

Tagore was a great painter. He started making painting at the age of sixty. His paintings acquired a worldwide fame. He was greatly influenced by Scrimshaw from

Ireland, Haida from British Columbia and by Max Pechstein. Rabindranath Tagore's collection of paintings *The Last Harvest: Paintings of Rabindranath Tagore* comprises 208 paintings from collections of *Visva Bharati*. His collection of paintings was exhibited at Tagore's 150 birth anniversary.

Rabindranath Tagore was a great composer of songs. He composed 2, 230 songs which are collectively known as *rabindrasangit* ("Tagore Song"). He was greatly influenced by the Indian style *thumri*. His music ranges from erotic from devotional music of gods. His songs were based on different Indian classical *ragas*. Tagore's great contribution in the field of music is his composition of national anthem of two countries. National Anthem: *Jana Gana Mana* was sung at the first time in Culcutta session and later on, it was accepted as 'National Anthem' in 1950. In 1971 Bangladesh also adopted it as National Anthem.

Though a considerable research has been done so far on Rabindranath Tagore but the methodology which I have proposed for research has not been applied on him so far. So the present research is a modest attempt to study Rabindranath Tagore's short stories entitled *The Hidden Treasure and Other Stories*. In the present dissertation I will use the explication method to analyze select English writing. The area of research which I have proposed for research falls in the comparative literature in the sense that it involves an application of Sanskrit aesthetics to analyze select English writings. This study will offer an understanding of aesthetics beauty of the text.

In the present dissertation I will analyze Rabindranath Tagore's collection of short stories namely, '*The Hidden Treasure and Other Stories*' in the light of Bharata Muni's theoretical framework of 'Theory of *Rasa*' or (Aesthetic Sentiment). The present dissertation is divided into four chapters, Chapter 1 is introductory in

which criticism in general, western literary theories, Indian literary theories in brief have been discussed and an introduction of Bharata's theory of *rasa* or (Aesthetic Sentiment) is also given. Chapter 2 is on *rasa* aesthetics in which eight *rasas* of Bharata will be discussed in detail. In Chapter 3 an attempt will be made to analyze Rabindranath Tagore's collection of short stories, '*The Hidden Treasure and Other Stories*' in the light of Bharata's theory of *rasa* or (aesthetic sentiment). Chapter 4 will be conclusion in which an attempt will be made to give light on all the preceding chapters.

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