

Chapter 3

Analysis of Tagore's Select Short Stories

While the previous chapters i.e. Chapter 1 & 2 throws light on Indian Sanskrit poetics in general and Rasa theory in particular, the present chapter, contains the analysis of Rabindranath Tagore's collection of short stories *The Hidden Treasure and Other Stories* in the light of Bharata's theory of *rasa* (aesthetic sentiment). The collection comprises eight stories which are: 'The Hidden Treasure', 'Cloud and Sun', 'Mahamaya', 'The Conclusion', 'The Parrot's Training', 'The Trial of the Horse', 'Old Man's Ghost' and 'Great News'. The themes of the stories are, love, greediness, irrationality, terror, humour etc.

The first story 'The Hidden treasure' is about the covetousness of a family member. A sage comes to village and approaches Harihara. Sage tells Harihara about his despair. Harihara becomes curious to know about that how do you know about my worry. Sannyasi tells him that you are in search of a hidden treasure but could not find the clue where it is hidden. Sannyasi gives him a paper on which some rhyme words were written. Sannyasi also tells him that by deciphering that paper you will find the hidden treasure. After that Harihara starts searching and solving that secret paper.

Shankar the younger brother of Harihara comes to know about this secret paper and tries to snatch it from Harihara but Harihara scolds and abuses him. Shankar leaves the house and never comes back. Harihara gives up his business and spends his days and nights in the search of that hidden treasure. After the death of Harihara, Shyampada, the eldest son of Harihara, takes that secret paper and give up his business and spends his days and nights in studying that secret paper.

After Shyampada's death, his eldest son, Mrityunjaya take that mysterious paper. Sanyasi's appearance and sudden disappearance makes Marityunjaya restless. Mrityunjaya leaves the house to discover that secret from Sannyasi. After wandering from here and there, Mrityunjaya find the place where the hidden treasure resides. It is dark, dense forest in old building, where he finds that treasure. Mrityunjaya enters the old building there he sees in a room piles of gold, scattered everywhere. Shankar, his father, also remains there. But from that room there is no way to come out and there are eternal darkness, no sky, no air and no light. Fear of death haunts Mrityunjaya and he tries to come out anyhow, but finds no way. No desire of wealth lives in his heart.

In the following lines there is a description of *adbhuta rasa*:

Mrityunjaya, in astonishment, replied: "Can you read people's thoughts? How do you know about my sorrow? I have spoken of it to no one."

The *sannyasi* answered: My son instead of sorrowing over what you have lost you ought to rejoice." Claspng his feet Mrityunjaya exclaimed: Then you know everything? "Tell me how it got and where I can recover it."

The whole situation is mysterious. A sannyasi comes to Marityunjaya's house and predicts about Marityunjaya's happenings of life problems. Here sannyasi is the *ālamban* (supporting cause) who becomes the object for wonder. *Uddipan* (stimulating factors) is sannyasi's prediction about his problem. The *anubhāvas* (visible effects) are eagerness and excitement of Mrityunjaya to know more about secret paper. The emotions which are frequent or *vyābhicari* (transitory emotions) are *unmad* (insanity), *autsukya* (eagerness) which support in the creation of astonishment. *Sattvikas* or (physical changes) are *pralaya* (swoon), *svarabhanga* (pallor). All these

constituents resulted in creation of *sthāyi bhāva* (permanent emotion) of *visamaya* (wonder). Thus the whole situation consummates into *adbhuta rasa* (sentiment of marvelous). In the following lines, there is a description of *raudra rasa*:

“Go away, you idiot!” shouted Harihara, that paper was nothing. That rascal of *sannyasi* wrote a lot of nonsense on it simply to deceive me. I burnt it long ago.” Shankar remained silent, but some weeks afterwards he disappeared from the house and was never seen again.

The whole description is about anger. Shankar the younger brother of Harihara asks him to show the paper of secret writing. Harihara shouts at Shankar and he becomes sad. Here *ālamban* (supporting cause) is Shankar for whom Hariher’s anger awakened. *Uddipan* or (stimulating factor) is that secret paper for that Harihara enraged in anger. The changes which occur due to rise of these emotions or *anubhāvas* (visible effects) are silence, sudden disappearance of the Shankar from the house. The short lived emotions or *vyābhicāri* emotions (transitory emotions) are *ugrata* (scolding), *jadta* (stupor). The involuntary emotions or *sattvikas* (physical changes) is *stambh* (stupefaction). These emotions culminate into *sthāyi bhāva* of *krodha*. The whole situation consummates in the *raudra rasa* (sentiment of furious). Let us have another example from the same story:

As Mrityunjaya watched the gold fear gripped him. Those piles of gold glittering metal surrounded him on all sides with a terrifying smile, hard, silent, without tremor or change, until his body began to tremble, his mind to quake. What connection had he with these heaps of gold? They could not share his feelings –they had no sympathy with him in his sorrows. They had no need of the light, or the sky. They did not long for the cool breeze; they did not even want life. They had no

desire of freedom. In this eternal darkness they remained hard and bright forever.

After wandering here and there Mrityunjaya ultimately reaches at his desired destination but when he finds that in dark forest in a old building where in the room scattered piles of gold but no way to come out from that room. He feared of death and began to search out the way to come out. The situation of terror arises; *ālamban* (support cause) is Mrityunjaya who has feared by death. *Uddipan* (stimulating factors) are dark forest, ruined building where Mrityunjaya is closed. The changes caused by rise of an emotion or *anubhāvas* (visible effects) are trembling body of Mrityunjaya and his fear of death. The involuntary emotion or *sattvikas* (physical changes) are *kampa* (tremor), *sveda* (perspiration) which occurred in Mrityunjaya's body. *Vyabhicāri* (transitory emotions) are *trasa* (terror), *cintā* (enxiety) in the heart of Mrityunjaya. The combination of all these emotions culminated into rise of *bhayanka rasa* (sentiment of terrible) in the heart of the Mrityunjaya.

The second story of the collection 'Cloud and Sun' is about love and separation. Sashibhushan and Giribala are two main characters in the story. Sashibhushan is an M.A. and L.L.B. but he has not implemented his education in his practical life. Sashibhushan and Giribala are neighbors. In the beginning of the story they both used to communicate through eyes by sitting in their upper house quarters. Giribala is not much educated that is why she used to learn lessons from Sashibhushan. They are attracted towards each other. Harakumar, Giribala's father, decides to marry Giribala with someone else. When Sashibhushan hears this news, he decides to leave the village. After leaving his village, he reaches the landing place where he comes to know that no boat is there for Calcutta. He returns back and in the way river bank sees that a boat is taking Giribala to her mother- in-law's house. For a

long time, Giribala waits for Sashibhushan and now she is before him but Giribala could not see Sashibhushan due to her long drawn veil. Tears are blowing from her eyes and she weeps silently. On the other hand, Sashibhushan's heart fills with grief on the departure of his beloved.

Harakumara is indulged in a dispute with Magistrate Sahib for not giving four kilogram ghee to his sweeper. Sahib files a case against Harakumar and Sashibhushan takes the charge to fight the case against Sahib and finally Sashibhushan goes to jail in a false case for five years.

When Sashibhushan comes out from jail, on the gate, he finds that a carriage is waiting for taking Sashibhushan. At once he becomes perplexed but without thinking much goes with the carriage driver. Carriage takes him to Giribala's home. Outside the house, wandering singers are singing sweet *kirtan* song in a loud sound - Come back, beloved, come back! Giribala welcomes him in a white widow garb and tears are blowing in her eyes. Now they meet each other and Giribala tells everything to Sashibushan. Thus, this story ends with the meeting of both lovers after a long separation. In the following lines there is a description of *Raudra Rasa*:

“Whereupon, roaring with rage, the Joint Sahib called the sweeper and said, “Catch hold of this swine by the ear and race him round the tent” which command the sweeper executed in front of the crowd of spectators, without waste of time. The report of this event spread like wild fire through the village and Harakumar came home and lay down, like one half dead, without touching a morsel of food.”

The situation arises of anger. This happens when Harakumara refused to give four Kilogram *ghee* to the sweeper of Joint sahib. The *ālamban* (object of the emotion) is Harakumara. Here *uddipan* (stimulating factor) is Harakumara's protest

against Joint Sahib. This protest results in Harakumara's *anubhāvas* (visible effects) as his condition of half dead. *Sattvika* (physical change) is *stambh* (stupefaction). His condition after Joint Sahib's rebuking became worse and he became dead like. *Vyābhicari bhāvas* (transitory emotions) are *jadata* (stupor), *cinta* (anxiety). Thus the combination of all these elements culminate into rise of *sthāyi bhāva* (permanent emotion) of *krodh* (anger) which accentuates in *raudra rasa* (sentiment of furious).

Acquitted from all charges, the Manager Sahib, puffing at cigar, went to play whist at his club. The dead body of the man who was grinding spices in the boat was washed up on land nine miles farther off and Sashibhushan returned to his village with frustration ranging in his breast.

Sashibhushan observes the dead body of the boat man. He is shot dead by Manager Sahib before the eyes of Sashibhushan but he could do nothing. *Ālamban vibhāva* (object of rise of an emotion) is the dead body of the man. Sashibhushan is the soul witness of the incident but he remains helpless. The *uddipan vibhāva* (stimulating factors) are river bank, lonely place. Sashibhushan is the only man who looks the dead body after he shot dead by Manager Sahib. *Anubhāvas* (visible effects) which resulted from this are frustration, anxiety, in Sashibhushan's heart. The emotions which are short lived or *vyābhicāri* (transitory emotions) are *cintā* (anxiety), *avega* (distress). *Sattvika* (physical change) is *stambha* (stupefaction). All these constituents accelerated the *sthāyi bhāva* (permanent emotion) of *jugupsa* and culminate into *bibhatsa rasa* (sentiment of odious).

The day he returned, they were taking Giribala to her husband's home in a decorated boat. Though had nobody had asked him, yet Sashibhushan came slowly to the river side. The landing place was

crowded, so instead of going there he stood a little way off. When the boat left the landing steps and passed in front of him, he caught glimpses of the new bride, sitting with her sari drawn down over her bowed head. Giribala had long been hoping to see Sashibhushan somehow or other before leaving the village, but today she did not even know that her preceptor was standing there not very far away. She did not even raise her head once to look; only the tear coursed down both her cheeks in silent weeping.

The whole description is imbued with *viyoga sringara* (separation oriented). Giribala the heroine of the story is married and on her departure people gather for giving farewell to Giribala at river bank. She desires for a long time for meeting to Sashibhushan but could not meet. Sashibhushan by chance arrives at river bank and observes her departure. She is weeping silently and tears coming down from the eyes of Giribala. Here *ālamban* (supporting cause) is Giribala in whose heart emotion arises. The surrounding environment or *uddipan* (stimulating factors) are river bank, departure of Giribala. *Vissyālamban* (person or object of rise of an emotion or the person or object for whom emotion is awakened) is Sashibhushan for whom Giribala waited. *Ashrayālamban* (person in whom the emotion awakened) is Giribala in whose heart emotion takes place for Sashibhushan. *Ānubhāvas* (visible effects) are flowing of tears from the eyes of Giribala. The movementary emotions or *vyābhicāri* (transitory emotions) are *cintā* (anxiety), *autsukya* (eagerness by sighs). Giribala remains very anxious to see Sashibhushan. The involuntary emotions or *sattvika* (physical changes) is *asru* (tears). Here the *sthāyi bhāva* (permanent emotion) is *rati* (erotic separation) which accentuates in *viyoga sringār rasa* (sentiment of erotic separation). There is also another example of *sringār rasa* in the same story:

After a long time, hearing a noise Sashibhushan started and raised his head. He saw before him fruits and sweets on a silver salver, and at a little distance, Giribala standing and silently waiting. As soon as he looked up, Giribala, all in white in widow garb, without a single ornament on her person, came and knelt before him, and took the dust of his feet. She rose and looked at him so emaciated and pale and broken in health –with her eyes full of sweet sympathy; and tears coursed down her cheeks.

Sashibhushan made an effort to ask her how she was, but could not find words to do so; stifled tears choked his utterance. The *kirtan* singers came and stood in front of the house in the course of their begging round and began to sing over and over again Come back, beloved, come back!

Sashibhushan and Giribala meet each other after a long separation. The whole description is of *samyoga srīngār rasa* (union oriented sentiment). Giribala wants to meet Sashibhushan so Sashibhushan is the *ālamban* (supporting cause). The place where they met is a big house and Giribala is lonely in that house and outside of the house sweet music of wandering beggars is coming in the ears of the both lovers this invokes *uddīpan* (stimulating factors). Giribala's heart is full of affection for Sashibhushan therefore Sashibhushan is *vishayālamban* (the object of emotion). In Giribala's heart emotion arises that is why Giribala is *ashrālamban* (the subject or person in whom the emotion resides). Due to rise of emotions the effects which caused changes in body of Giribala are the pale face of the Giribala, broken in health, her eyes is full of tears are *anubhāvas* (visible effects). From rise of an emotion to culminating into *sthayi bhavas* (permanent emotions) the emotions which come for a

short while are *autsukya* (eagerness), unmade (insanity) are *vyābharibhāvas* (transitory emotions). After rise of an emotion in actual the involuntary emotions take place. The *asru* (tears) which are coming down from the eyes of Giribala are *sattvikas* (physical changes). In this way the *sthāyi bhāva* (permanent emotion) *rati* (erotic) rises in the heart of the Giribala which accentuates in the rise of *sringara rasa* (sentiment of erotic).

The third story ‘Mahamaya’ hovers between two contradictory views-traditional and modern. This story starts with the meeting of two lovers at river bank in a ruined temple. Rajib and Mahamaya are two main characters. Rajib called Mahamaya at this place to propose her for marriage and to run away from this place. At this Mahamaya feels upset. During this meeting Bhavanicharan elder brother of Mahamaya comes there and takes her with him. Rajib is a Brahmin of low pedigree while Bhavanicharan belongs to high pedigree. He does not want Mahamaya to be married with Rajib that is why, at the same night Bhavanicharan took his sister with him to river bank where an old dying man in a hut is groaning. The old man is a Brahmin of high status that is why, Mahamaya to be married with that old man. After some time, the old man dies and as per the custom Mahamaya has to die with the husband, if husband dies before wife. She has to be burnt with her husband on the pyre but the situation changes when suddenly rain falls. All men who were present there run away and Mahamaya rises from the funeral with half burnt of her face. Mahamaya run away and goes to Rajib’s home and tells him everything about her marriage and death of her old husband. Mahamaya asks Rajib that she will stay with him only at one promise that he will not raise her veil from her face, at this Rajib agrees. She lives with Rajib like a dead man. One night Rajib, in excited mood, enters in Mahamaya’s room and unveiled the veil of her face and what he looks her half face

was burnt with fire. Rajib fell down in her feet and says, forgive me but it was too late to forgive Rajib for Mahamaya. At this mahamaya goes away from the house and never comes back.

“They met together in a ruined temple on the river bank: Mahamaya and Rajib.

In silence she cast her naturally grave look at Rajib with a tinge of reproach. It meant to say: How durst you call me here at this unusual hour today? You have ventured to do it only because I have so long obeyed you in all things!”

Rajib had a little awe of Mahamaya at all times, and now this look of hers thoroughly upset him; he at once gave up his fondly conceived plan of making a set of speech to her. And he had to give quickly some reason for this interview. So he hurriedly blurted out, “I say, let us run away from this place and marry.” True, Rajib thus delivered himself of what he had had in his mind; but the preface he had silently composed was lost. His speech sounded very dry and bald- even absurd. He himself felt confused after saying it, and had no power left in him to add some words to modify its effect. The! After calling Mahamaya to that ruined temple by the river side at midday, he could only tell her, “Come let us marry!”

The atmosphere is very calm; Rajib and Mahamaya meet in a ruined temple at river bank. The whole setting creates *uddipan vibhāva* (stimulating factors) Rajib for a long time wanted to meet Mahamaya to propose her for marriage. Mahamaya is the *ālamban* (supporting causes). In Rajib’s heart emotion of love arises for Mahamaya so Mahamaya is *vishyālamban* (the object of emotion). Rajib is *ashrālamban* (the

subject of emotion or in whose heart take place) for Mahamaya. *Anubhāvas* (visible effects) are casting of grave eyes of Mahamaya at Rajib. *Vyābhicari bhāvas* (transitory emotions) are *sanka* (hesitation), *autsukya* (eagerness). *Sattvika* (physical change) is *svarbhanga* (change of voice) which takes place when the emotion is present in the heart. It is involuntary and rises itself with the rise of concerned emotions give rise to *sthāyi bhāva* (permanent emotion) of *rati* (love) which consummates in rise of *sringāra rasa* (erotic sentiment).

That night they two walked to the burning place on the river bank, not far from their home. There in the hut for sheltering dying man brought to the holy river' s side, an old Brahmin was lying in expectation of death. The two went up his beside. A Brahmin priest was present in one corner of the room; Bhavanicharan beckoned to him. The priest quickly got his things read for the happy ceremony. Mahamaya realized that she was to be married to this dying man, but she did not make the least objection. In the dim room faintly lit up by the glare of two funeral pyres hard by, the muttered sacred texts mingled with the groans of the dying as Mahamaya's marriage was celebrated.

Mahamaya is decided to be married to an old Brahmin by her brother Bhavanicharan. The old man dies due to his illness. The whole setting creates *sthāyi bhāva* (permanent emotion) of *soka* (grief). The old man who has died after marriage with Mahamaya is *ālamban vibhāva* (supporting cause). The *uddipan vibhāva* (stimulating factors) are river side, thatched hut. *Anubhāvas* (visible effects) groans of dying old man. *Vyābhicāri bhāvas* (transitory emotions) are *vyādhi* (sickness), *visada* (loss of energy). *Sattvikas* (physical change) involuntary emotion is *vaivanya* (pale

body, pallor). All these constituents accelerate the rise of *karuna rasa* (pathetic sentiment) in the heart of the reader.

True Mahamaya now lived in Rajib's house, but there was no joy in his life. It was not much, but only a simple veil that parted the one from the other. And that veil was eternal like death, but more agonizing than death itself; because despair, in time deadens the pang of death's separation, while a living hope was being daily and hourly crushed by the separation which that veil caused.

After the death of old man Mahamaya comes to Rajib's home and now they live together but there is no joy in their life because Mahamaya has taken agreement not to unveil the veil. This situation invokes the *viyoga sringāra rasa* (love in separation). Here *ālamban vibhāva* (supporting cause) is Mahamaya. *Visayālamban* (person or object of the rise of an emotion or the person or object for whom emotion is awakened) is Mahamaya. *Ashrayālamban* (person in whom the emotion awakened) is Rajib. *Uddipan vibhāva* (stimulating factors) is the veil of the Mahamaya's face which causes obstacle in their proper harmony. *Anubhāvas* (visible effects) despair, pangs of separation. The short lived emotions which transmit into real emotions are *sanka* (hesitation), *cintā* (anxiety) which disappear after rise of actual emotion. The *sattvikas* (physical change) is *stambha* (stupefaction). All these elements culminate into *sthāyi bhāva* of *rati* in *samyoga* (separation oriented erotic sentiment).

The fourth story entitled 'The Conclusion' begins with the arrival of Apurba at home after completing his B.A. degree. Apurba and Marinmai are major characters of the story. Apurba lands at river bank where he meets Marinmai. Marinmai is wild by nature and much like man rather girl. Apurba comes home without giving information to his family. When he comes at home, his mother becomes happy.

His mother thinks that Apurba should select a girl and marry. When Apurba goes to select a girl, an incident of laughter takes place. Marinmai also comes there to meet Rakhai her friend. The bride is sitting before Apurba with drawn a long veil. Marinmai pulls up the veil of bride and run away. All persons who were present there start laughing. Apurba rejects that girl but selects Marinmai for marriage. Marinmai is an unmannered girl who knows no love, no affection. Apurba likes her and decides to mend her in a sensible girl. After marriage Apurba goes to Calcutta leaving behind Marinmai and his mother. The untamable nature of Marinmai improves. After some time Marinmai and her mother-in-law goes to Calcutta and stay at Apurba's brother-in-law's house. Apurba comes in the evening and asks about Marinmai but they intentionally refuses, that she did not come. In the night, when Apurba went to sleep in the room there he finds that Marinmai is sitting in darkness and suddenly a pair of hand round his neck circles. Apurba understands everything and tear starts from her eyes as both are very glad to see each other.

The boat which carried Apurba, reached the *ghat* whence the roof of his home could be seen through the dense foliage of the trees. Nobody knew that he was coming and therefore there was no one to receive him at the landing. The boatman offered to carry his bag, but Apurba picked it up himself, and took a leap from the boat. The bank was slippery, and he fell flat upon the muddy stair, bag and all.

As he did so, peal after peal of very sweet laughter rose in the sky, and startled the birds in the neighboring trees. Apurba got up and tried to regain his composure as best as he could. When he sought for the source of his discomfiture, he found, sitting upon a heap of bricks

lately unloaded from some cargo boat, a girl shaking her sides with laughter.

At the very outset of the story situation of humour arises. Apurba the hero of the story comes to village and at the landing place he sleeps in mud. Apurba is the *ālabhan vibhāva* (supporting cause) of emotion. The environment, *uddipān vibhāvas* (stimulating factors) are slippery river bank, laughing of Marinmai the village girl. Apurba drenched in mud which caused humour or rise of *sthāyī bhāva* of *hāsa* (humour). *Vyābhicāri bhāvas* (transitory emotions) are *unmāda* (insanity) *mada* (intoxication by laughing). *Sāttvik* (physical change) is *pralaya* (swoon) which arises itself due to rise of emotion of *hāsya rasa* (comic sentiment).

“When Marinmai failed in her attempt to make Rakhal move, she gave the boy a sounding smack on the shoulder, then she pulled up the veil from the face of the intended bride, and rushed out of the room like a miniature tornado. The maid servant growled and grumbled and Rakhal began to laugh immoderately at the sudden unveiling of his sister.

Apurba after completing his graduation returns to home and his mother is very excited to see him. Apurba’s mother persuades her son to select a girl for him. Apurba goes to select a girl; there he finds that the same girl who met him at the landing place is also present. Marinmai also arrives there to meet Rakhal. She suddenly unveiled the veil that is the cause of laughter. *Ālabhan vibhāva* (supporting cause) is intended bride. *Uddipān vibhāva* (stimulating factor) is sudden unveiling of the veil of the supposed bride. *Anubhāvas* (visible effect) is sudden laughing of the all the persons who were present there. *Vyābhicāri bhāvas* (transitory emotions) are *sankā* (hesitation), *unmāda* (insanity). Whereas *Sāttvika* (physical change) is *svārbhanga*

(change of voice). All these elements invoke emotion of *sthāyī bhāva* (permanent emotion) *hāsa* (humour) which culminates into *hāsyā rasa* (comic sentiment) in the heart of the reader.

All of a sudden a tender pair of arms, with a jingle of bracelets, was flung round his neck, and two lips soft as flowers petals almost smothered him with kisses wet with tears. At first it startled Apurba greatly, but then he came to know that those kisses, which had been obstructed once by laughter, had now found their completion in tears.

Apurba goes to Calcutta and Marinmai and her mother-in-law stay at home. After some years Marinmai and her mother-in-law goes to Calcutta to meet Apurba and stay at Apurba's brother-in-law's house. Apurba comes in the evening and it is not informed to Apurba. The whole situation is of *samyoga sringāra rasa*. Marinmai is very curious to meet Apurba so Apurba is the *ālamban vibhāva* (supporting cause of the emotion). *Uddipan vibhāva* (stimulating factors) is the kissing of Marinmai and tears blowing from her eyes. *Visayālamban* (object of emotion) is Apurba for whom emotion arises. *Asryālamban* (subject of emotion) is Marinmai in whose heart emotion resides for Apurba. *Anubhāvas* (visible effects) are confusion of Apurba and Marinmai's curiosity to meet Apurba. *Vyābhicāri bhāvas* (transitory emotion) are *autsukya* (eagerness), *sankā* (apprehension). *Sattvikas* (physical changes) are *asru* (tears) in the eyes of Marinmai's eyes. All these elements accentuate the emotion or *rati* (erotic) which culminate into *samyoga sringār rasa* (union orientated erotic sentiment).

'The Parrot's Training' which is the fifth story of the collection is a humorous story. There was a king who was ignorant. He thought that there should be a proper education of birds, because they are ignorant. King had two nephews. He called them

and ordered that this bird is ignorant and there must be a sound schooling of this bird. Nephews arranged pundits for the bird to teach the bird scriptures. Pundits said the main reason of the ignorance of the bird is to living in poor nests. Therefore, a golden cage should be made for this bird. Books collected and mantras chanted in a high tone to educate the bird. The sound was maintained in a high tone to educate the bird. The bird was kept in a high security of guards and Kotwals. People from the different parts of the world came to see the bird.

Very soon Bird became the object of attraction of the people. When bird flapped its wings they clipped its wings. After some time bird died and this news went in Raja's ear. He summoned his nephews, and asked them about the bird. He asked, his nephews, does the bird fly? Does the bird hop, they said no, bird's education has completed. Thus, the story shows the ignorance of the king to provide a proper education to bird.

Nobody had the least notion how long ago this had happened. The fault finder was the first man to spread the rumor.

The Raja called his nephews and asked them: "My dear nephews, what is this that we hear?"

The nephews said: "Sire the bird's education has been completed."

Does it hop?" Raja enquired.

"Never!" said the nephews.

Does it fly?"

"No"

"Bring me the bird," said the Raja.

The bird was brought to him, guarded by the *Kotwal* and *sepoys* and the *sowars*. Raja poked its body with his fingers. Only its inner stuffing of book- leaves rustled.

The king thought that birds are ignorant there should be a proper education so that they can recite the Holy Scriptures. During the process of teaching the bird died. Bird was guided in high security. Therefore Bird is the *ālamban vibhāva* (supporting cause). *Uddipan vibhāva* (stimulating factor) is the full security of the bird by guards and by other servants. *Anubhāvas* (visible effects) is bird's condition, not fly, not hop. *Vyābhicāri bhāvas* (transitory emotions) are *sankā* (doubt), *autsuky* (eagerness), *Sattvikas* (physical changes), *stambh* (stupefaction). All these constituents transmit into rise of *sthāyi bhāva* (permanent emotion) of *hāsa* (humour) which takes place into *hāsya rasa* (comic sentiment).

The story 'The Trial of the Horse' begins with the creation of Brahma. When Brahma was about to complete his work of creation, a new idea came to his mind to create a horse. Brahma demanded to storekeeper all five elements but storekeeper had only two elements left in the store air and sky. Brahma created horse with these two elements and horse was without claw and horn. Horse ran in air and in sky without any reason runs until it melts into dots.

The horse was sent on the Earth. The owner of the horse made a four wall place for horse but the horse was not made for stable place. The horse groaned with loud sound and sound reached at Brahma. Brahma became furious on this and said horse will grow its claws and teeth until you did not free the horse. The man cried and said that if you think the horse is not made for stable place I accept my defeat. Man set the horse free but it flies in the sky and disappears into air. Now the horse had become more dangerous for man. Now man requested, Brahma to take the horse to heaven if

you have meadow in the heaven. If you will not take the horse there it would be a great burden on man, on this Brahma said it is a burden of humanity.

The reckless expenditure of air and ether, which went into his composition, was amazing. And in consequence, he perpetually struggled to outreach the wind, to outrun space itself. The other animals run only when they have a reason, but the horse would run for nothing, whatever as if to run out of his own skin. He had no desire to chase or to kill, but only to fly on and on till he dwindled into a dot, melted into a swoon, blurred into a shadow, and vanished.

Once Brahma created a horse with two elements sky and air that is why horse flies in the sky and runs without reason and vanishes into sky. Thus the whole setting is comic. Here horse is the *ālamban* (supporting cause) the object of the emotion. *Uddipan vibhāva* (stimulating factor) is running of the horse in sky without reason. *Anubhāvas* (visible effect) horse has no desire to kill, no desire to chase but only to fly in the sky. *Vyābhicāri bhāvas* (transitory emotions) are *vitarka* (reasoning by evident symptom) *unmāda* (insanity by evident behavior). *Sattvikas* (physical change) are *romanc* (horripilation). All these constituent parts convert into *sthāyi bhāva* (permanent emotion) of *hāsa* (humour) which consummates in *hāsya rasa* (comic sentiment).

He made the horse go free, but hobbled his front legs. The result was so vastly diverting that it was enough to make even a frog burst his sides with laughter.

Brahma from the height of his heaven could see the comic gait of his horse, but not the tragic rope which hobbled him. He was mortified to

find his own creature openly exposing its divine maker to ridicule. “It was an absurd blunder of mine” he cried closely touching the sublime.”

Brahma made horse out of reason. He made horse not to run on earth but in sky or in air. The man tried to control him in closed cell but it tried to be free and when it became free it hobbled like frog. Here horse is *ālamban* (supporting cause) of the emotion. The setting of the environment, *uddipan* (stimulating factor) hobbling of the horse like frog. *Anubhāva* (visible effect) horse walks like frog by its front legs. The supporting emotions which fled the permanent emotion or *vyābhicāri* (transitory emotions) are *unmāda* (insanity), *vitarka* (reasoning by evident symptoms). *Sattvikas* (physical change) is *pralaya* (swoon). All these constituents fled the *sthāyi bhāva* (permanent emotion) which consummates into *hāsya rasa* (comic sentiment)

Brahma frowned in anger

“Unless you set free my horse,” said he: I shall take care that he grows teeth and claws like Tiger,”

“That would be ungodly,” cried man:

“to encourage ferocity. All the same, if I may speak plain truth about a creature of your own make, this horse is not fit to be set free. It was for eternal good that I built him this stable- this marvel of architecture.”

Lord Brahma created horse for free meadow but the man caged the horse in a closed cell that is why, Brahma enraged in anger.this situation transmits in *sthāyi bhāva* (permanent emotion) of *krodh* (anger). This situation transmits *sthāyi bhāva* (permanent emotion) of *krodh* (anger). The *ālamban vibhāva* (supporting cause) is horse. *Uddipan vibhāva* (stimulating factor) the man caged the horse that is the stimulating cause. *Anubhāvas* (visible effect) which caused the rise of emotion are gowing of teeth and claws of the horse like tiger. *Vyābhicāri bhāvas* (transitory

emotion) are *amaras* (anger by evident gestures) *capalta* (inconstancy by harsh words) are transferable emotions *Sattvikas* (physical changes) *romanca* (horripilation), *svarbhangā* (change of voice). This whole description due to its constituent parts culminates into *raudra rasa* (sentiment of furious)

The story ‘Old Man’s Ghost’ is about an old man. He was on the verge of death. People worried about that who will keep them engage after the death of old man. He himself felt upset and imagined that if God took pity this old man live with them. Thus, old man died but his ghost remained with them. Now old man’s ghost stated wandering here and there. The complete land was ghost ridden. The ghost’s *Nayeb* was the inspector of the prison house. The sound comes “pay the taxes” but “how to pay the taxes?” sound comes from the other side. The complete population was horrified.

The old man’s ghost wanders here and there day and night awakening. People became safe and peaceful and relived from there all worries because all worries go into ghost’s head and ghost has no head so, he does not suffer from headache. People involved in wrong doings boxed by the ghosts. Ghosts walk with shut their eyes.

People’s life goes smoothly without any problem. All tensions of the people took ghost on his head. In ghostly empire children sleep quietly but people thought if all people will sleep without worry invaders attack. All over sound comes “pay the taxes” where the sound comes, the old man lives there. The old man neither, alive nor dead, he is a ghost and where the sound comes ghost enter there. Thus, the story is based on ghostly empire.

For worries comes if only you believe in future. Believing in ghosts you are freed from burden, all the worries enter the ghost’s head. Yet

the ghost has no head, so it does not suffer from headaches either, not for anybody's sake.

The old man was the only wellwisher of the people of village. When he was on the verge of the death people were discussing about their future life and its difficulties. Now it was due to people's affection towards old that his ghost lives with them by blessings of God. All the problems resolved by old man's ghost. *Ālamban vibhāva* (supporting cause) are ghosts. The surrounding environment or *uddipan vibhāva* (stimulating factors) are worries of the people and headless ghosts. *Anubhāvas* (visible effects) men got themselves free from all the worries. *Vyābhicāri bhāvas* (transitory emotions) are *cintā* (anxiety), *visāda* (dismay by deep breathing) *Sattvikas* (physical changes) *kumpa* (tremor), *romanca* (horripilation). All emotions consummate into rise of *sthāyi bhāva* of *hāsa* humour which rises into *hāsyā rasa* (comic sentiment).

The last but not least story of the collection "Great New" is a humors story. There are two main characters, Kusmi and Dadamashay. Kusmi asked Dadamashay that you will tell me all news and that big news should come through small news. Dadamashay told Kusmi that once a debate arose from between sail and oars. Sail boasts of his capacity to push the boat and make it to run. Sail sates that we are more powerful to you. Sail further adds that you flap in the wind and nothing worthwhile. At this oars goes to boatman and told him, that sail talking rubbish and says, that we move the boat and all credit goes to us. You do nothing all the work is done by labors who apply their hard efforts to push the boat. Oars ask boatman that you must judge who is more powerful. That sail calls us inferior then we should resign and let us see how your boat move. Boatman afraid on this view of resignation lest they should resign so he came to sail and admires that:

“Mr. Sail, ever can be compared with you. Who says that you drive the boat, that is the work of laborers. You move at your own pleasure, and your pals and comrades follow you at your slightest gesture and bidding. And whenever you feel out of breath, you would flop down easefully, and rest. Do not lend your ear, friend to the parleying of those low oars; so firmly have I tied them up, that splutter as they might they cannot but work as slaves” (169).

After hearing this sail filled with pride but boatman informed sail that if oars resigned the boat will turndown it would be big news. Now Kusmi asked what is your big news, said Dadmashay big news seems to be like seed which sprouts and come into being into tree. If oars were not work boat will not be able to move. Thus, this is a big news comes through small news.

Queried Kusmi: “Your big news, is it so small as this? You are joking”

Said Dadamashay: “joking it seems to be. Very soon this news will become big indeed.”

“And then?”

Then your Dadamashay will practice keeping with the strokes of those oars”.

“And I ”

Where the oars creak too much, you will pour drop of oil.”

Dadamashay continued: “True news appears small, like the seeds. And then comes the tree with its branches and foliage. Do you understand now?”

This humorous situation arises when Kusmi requested Dadamashay that you would give him big news making it small one. A debate arises between oars and sail on the matter of superiority in moving the boat. The *sthāyi bhāva* (permanent emotion) is *hāsa* (humour). *Ālamban vibhāvas* (supporting cause) is Kusmi. The surrounding environment or *uddipan vibhāvas* (stimulating factors) which enliven the emotion are big news. *Anubhāvs* (visible effects) perplexed mind of Kusmi. *Vyabhicāri bhāvas* (transitory emotions) are *autsukya* (eagerness), *garva* (pride by irresponsiveness). The whole situation causes in rise of *hasya rasa* (comic sentiment)

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