

Chapter 4

Conclusion

Indian intellectual tradition is as old as the Western one. There have been great thinkers and scholars who enriched Indian classical literature with their pondering on different streams of art and literature. The main reason of its widespread popularity in present time is that, most of the classical literature was written in Sanskrit language and it was beyond the reach of common people but with the passage of time people started taking interest in classical language and literature and in eighteenth and nineteenth century this interest reached in Western countries.

Western scholars assume that Indian theoretical system is an outcome of Western theoretical disciplines. In the West Aristotle's poetics is regarded the primary text on criticism but in India also Bharata's *Nāṭyasāstra* existed in second century B.C. *Nāṭyasāstra* as it has been mentioned in preceding chapters that, it comprises dance, music, theater and rasa (aesthetic experience) was a treatise on dramaturgy which brought its fame on World stage.

The theory of rasa or (aesthetic experience) is not the only concern of *Nāṭyasāstra*. Other subjects like, dance, music, and theatre also cover a considerable portion of *Nāṭyasāstra* but rasa (aesthetic experience) developed in a full-fledged theory as a tool for analyzing a literary work in the light of rasa (aesthetic experience).

Western thinkers and scholars consider that Indian theoretical system has developed from philosophy and fine arts. That is why it is not the part of criticism. It can be used in solving the problems of music and stage performance. It is incapable of solving the problems of social, political and current problems of the age but, these

assumptions are not true and fact. Every theoretical system has its defects and Indian theoretical system is also no exception of it.

R. B. Patankar writes in his essay, *Aesthetics: Some Important Problems*, “Aesthetics in the West is an age- old game. The first moves were made by Plato and Aristotle; later Kant and Hegel joined the game; it is being played today by people of the same caliber. ” (Patankar 391)

The eight theories which have been discussed in brief in preceding chapters cover a span of two thousand years. Rasa theory which is considered as an objective entity has its relevance in present time also. It has its relationship with practical criticism and other Western theories. Not only rasa theory (aesthetic sentiment) but other theories like, *alamkār*, *vakrokti*, and *aucitya* also have their relationship with other western theories.

In Indian classical literature Rabindranath Tagore’s contribution is unique. He worked on almost on all genres of literature. Short story is one of them. It has its roots in classical languages. It is a form of prose fiction. In Tagore’s short stories there are glimpses of cultural, social, traditional views of people of that age. Short story got its fullness in the hand of Rabindranath Tagore. Tagore has written short stories on various themes. Short story has got its fame in nineteenth century in America. Edgar Allan Poe is considered the first originator of short story.

In the present research effort Rabindranath Tagore’s collection of short stories ‘The Hidden Treasure and Other Stories’ has been analyzed in the framework of Bharata’s theory of *rasa* or (aesthetic sentiment). The collection comprises eight stories on different subject matter. The name of the short stories are as, *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 *Nāṭyasāstra* which has been mentioned in preceding chapters is a treatise on dramaturgy. Though it was composed in second century B.C. but it has its relevance in the contemporary time. The mythological view is that it was created by Brahma on the urge of gods, headed by Indra (King god) to please their eyes and ears. Later on, it was hand over to sage Bharata who managed it and brought on the Earth.

Nāṭyasāstra was divided in thirty six chapters in which chapter six and seven are on rasa and emotional sentiments. In these two chapters Bharata's theory of *rasa* has been has been discussed in detail.

Rasa theory was developed on the basis of emotions (*bhāvas*). Every human being is inbuilt with these basic sentiments, as love, anger, grief etc. In the same way, every piece of work of literature is inbuilt with these *rasas* (aesthetic sentiment). Without *rasa* no piece of literature is composed whether it is drama, poetry, fiction and short story. Without *rasas* (emotional sentiments) a piece of literature will be boring one.

The theory of *rasa* or aesthetic sentiment is based on *bhāvas* (emotions). While watching, reading, a reader or audience experiences certain kind of emotion (*bhāva*) transports reader or audience into rise of a basic sentiment.

As far as the number of *rasas* is concerned which have been discussed in ongoing discussion, according to orthodoxy view point, there are eight *rasas*, while other critics' view point is that there are eleven *rasas*. The ninth controversial *rasa* is named, *sānta rasa*, which is advocated and analyzed by Abhinavagupta. V. Raghavan is against the inclusion of *sānta rasas* in group of eight *rasas*. This has been written in V. Raghavan's work *The Number of Rasas*.

Arguments have been posed in the favour of or in against of this view. Critics assume that *sānta rasa* should not be included in the group of eight *rasas*. But in the

favour of inclusion it has been said that *sānta rasa* is a basic sentiment which arise in the heart by the transport of some tranquil condition.

In eight *rasas* which have been discussed in second chapter of this research, '*sringāra rasa*' is considered to be as '*rasarāj*' or supreme *rasa*. In Tagore's short stories the representation of *sringāra rasa* is unique. In '*The Hidden Treasure and Other Stories*' comprises eight stories in which, '*Cloud and Sun*', *Mahamaya* and *The Conclusion* are deeply imbued with *samyog sringār* and *viyoga sringāra*. Other *rasas* have also been used in other stories.

The theory of *rasa* or aesthetic sentiment is derived from the beauty and enjoyment with certain kind of stimulus of emotional experience. The experience of an object causes to determine a reflection of that object in the heart of the reader and audience. The origin of *rasa* takes place in the heart of the 'sensitive reader' or '*sahradya*' who feels emotional touch of some experience with core of heart.

The situation of grief causes to determine the rise of '*karuna rasa*'. The *karuna rasa* is painful which purifies the heart of the reader or audience. In the story '*Mahamaya*' the old man who is selected for the marriage with Mahamaya was groaning with pain in a hut at river side was an object of '*karuna rasa*'.

The *vira rasa* shows the sentiment of anger. The sthayi *bhāva* of *vira rasa* is enthusiasm. In *vira rasa* person remains full of energy but he has the power to differentiate between right and wrong and *vira rasa* always ends in the betterment of human beings.

The *raudra rasa* gives rise to anger. The difference between *vira rasa* and *raudra rasa* is that *vira rasa* ends in welfare of the people and *raudra rasa* ends in the destruction. The *raudra rasa* found in the stories, *The Hidden Treasure*, *Cloud and Sun* and in *The Trial of the Horse*.

Hasya rasa gives rise to laughter. It is found in the people of distorted form, speech and the object which stimulates the emotion of laughter in readers or in the audiences. The stories in which *hasya rasa* is found are, *The Conclusion*, *The Parrot's Training*, *The Trial of the Horse*, 'Old Man's Ghost' and in the *Great News*.

The *adbhut rasa* originates out of astonishment. It transmits in readers or in audiences a certain kind of emotion of curiosity and eagerness which gives rise to *adbhut rasa*. In the story, 'The Hidden Treasure' the emotion of *bhayanaka rasa* gives rise to *bhayanaka rasa*. In the forest where the treasure was hidden in a dark room creates *bhayanaka rasa* in the Mrityunjaya, s heart (The Hidden Treasure).

The presentation of *bibhatas rasa* (Odious) is found in the story 'Cloud and Sun' when Sashibhushan looks the dead body of the man at river bank. Sashibhushan returned frustrated at home. All *rasas* have been discussed with detail to the references from the stories. Rabindranath Tagore's stories are deeply imbued with all kinds of *rasas*. The use of these *rasas* is inevitable in his stories which give charm and embellishment to his stories. Beauty is the quality of literature which is appreciated by readers and audiences.

The present research falls in the area of comparative literature. This is a comparative research in the sense that it involves an application of Sanskrit aesthetics to analyze select English writing. The comparative literature involves the study of texts across cultures, that it is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space. Matthew Arnold in his Inaugural Lecture at Oxford in 1857 said:

Everywhere there is connection,

everywhere there is illustration.

No single event, no single literature

is adequately comprehended except
in relation to other events, to other
literature.

Thus, comparative literature includes not only writings but culture and tradition of other countries also. The concept of colonialism and colonized is a result of comparative study of Western literature. With the study of Shakespeare we came across Western culture and that culture imposed on other countries and other countries became the follower of that culture and literature.

Rabindranath Tagore's short stories give a reflection of Indian culture and tradition. His writings cannot be confined in the boundaries of one country. He was a philosopher of farsightedness and his concept of internationalism to connect one culture with other and one country with other is a result of his universal appeal of brotherhood among countries. The short stories which he has written are a result of his personal experience of life and the surrounding environment of his family. The aesthetic beauty of his short stories is an outcome of his influence of Sanskrit language and literature of India. In the preceding chapters it has been discussed that, he was greatly influenced Indian classical epics, the Ramayana and the Mahabharata. In eighteenth and nineteenth century Indian classical literature flourished not only in India but Western countries also started taking interest. Indian classical texts have been translated into Western languages. Sanskrit language has acclaimed its status on world stage. Scholars of different countries have started learning Sanskrit language and literature. Ancient classical literature Bharthari's *Vakyapadiya* is a major work on syntax. In recent years, Western philosophers turned towards Bharthari's linguistic model. Most of the Sanskrit major works have been translated into Western languages

and it paves the way for Western scholars to enter into the sphere of Indian classical literature.

The translation of Indian Sanskrit works into English and in other Western languages is a revolutionary initiative from the part of the scholars who spreaded Indian culture in Western countries. Now there is a need to expounding and analyzing these works to spread its wisdom and knowledge across the World.

Scholars have applied Indian theories on Western works to find out aesthetic, linguistic, figurative and stylistic qualities to give new dimension to Western works. The present research will give a peep into Indian culture and tradition. It will also add a new dimension to aesthetic sentiment.

In the end, it can be said that, last two-three decades came a revolutionary change in Indian classical literature. It has been flourished and spreaded all over the world. Rabindranath Tagore a great Indian scholar and philosopher got its worldwide fame by his literary heritage. Indian theories have been applied on his works and analyzed by not only Indian scholars but Western scholars also. His contribution in Indian classical literature is unique.

Rasa theory has acclaimed its worldwide fame. This theory is relevant and up to date in present time. Its structure has been constructed on the basis of emotion (*bhava*) and requires abilities from the part of scholars to explain its features on the basis of their psychological knowledge.