# I. CHARTING SILENCE

## What Is Silence?

Silence is total quietness, and it is supposed to be incapable of imparting sense or meaning to any particular event or situation. Silence, however, is not a passive or a negative phenomenon. It vibrates in the mind and communicates various nuances of meaning to the reader. It is generally believed that communication is possible only through sound, yet there are moments in language when not a word is uttered and still a number of things get communicated. Keeping silent or not speaking does not mean the end of communication. Silence can be the foundation for meaning to surface, shape, and reshape itself.

## The "Silence" Problem

Sound is a sensation caused in the ear by the vibration of the surrounding air. Traditionally, speech sound was thought to be the only means through which meanings could be transmitted and received. However, speech sound may not be always meaningful. For instance, politicians when caught off-guard give speeches, which have nothing relevant in them. By uttering words they try to communicate, but the effect of these words turns out to be verbiage or gibberish only (Adam Jaworski 7).

In fact, Jaworski says there are moments in a communication situation when silence communicates rather than speech sound. Jaworski cites a personal incident where silence is used as a medium to communicate. He says shortly after his neighbor's daughter's wedding, his neighbor visited them (him and his wife). In order to hear what the purpose of her visit was they invited her in and started chatting. Jaworski says that at one point in the conversation the neighbor turned towards him and asked him how much

she owed him for a favor that he had done for her in connection with the wedding. He says he was genuinely appalled by the question, so he did not answer her, but just looked at her with a peeved expression. After a moment the neighbor, slightly embarrassed, said "Do you want me to jump out of the window?" and Jaworski answered "Yes." Both laughed, the ice melted, and genuine understanding was restored (3). By remaining silent with a peeved expression, he was able to make her realize that he was offended by her mentioning of the small favor and that he would not accept any form of payment, for payment would have turned the favor into a kind of service.

Moreover, Jaworski also understood that she did not want to be rude to him, and if he had answered her back she would have been hurt. So by not saying anything she was able to come up with her own interpretation of his silence, which they could turn it into a joke and hence continue to enjoy neighborly intimacy (3-4). This example defies traditional definitions of communication, but communication has occurred, and it was made possible not by speech sound, but by silence.

This example also highlights the fact that both speech sound and silence are intrinsic mediums of language. Language uses both these mediums strategically to synchronize and communicate meaning. It also accentuates that only speech sound cannot communicate in totality. One needs to understand how both silence and speech sound function to contribute to the overall meaning in a conversation. Speech sound as a means of communication has been studied from a number of perspectives. However, the communicative aspect of silence has not been much studied. This thesis aims to look at some of the ways in which silence communicates.

**Silence in Poetic Communication**

Critics like Ihab Hassan, Thomas J. Breneau, and Keith Hamilton Basso explain silence is commonly exploited in literature to demonstrate the inability of words. Hassan particularly, views that silence is used to express mental states such as the void, death, emptiness, sadness, sorrow, misery, grief, madness, insanity, lunacy, outrage, fury, anger, rage, wrath, ecstasy, happiness, bliss, pleasure, delight, fierce-lessness, valor, courage, bravery, mystic trance, spirituality, and the supernatural, etc (Hassan 3-32). The different mental states Hassan refers to are the emotional states common to most cultures and these states (Hassan 3) are expressed in literature through silence.

The celebrated Sanskrit critic Bharatamuni suggests that various emotive elements are helpful in understanding a work of art. He says, "No literary import can ever proceed without rhetorical sentiment and aesthetic relish . . . Just as by a proper combination of different spicy foodstuffs [produces] flavor and taste (*rasa*) in the same way when various emotional states reach the abiding mental conditions [they] attain the quality of rhetorical sentiment, or become aesthetically relish-able" (6).

Bharatamuni means to say that spices are secret silent ingredients (emotions), which are used to make a curry (a work of art) tasty (meaningful). He adds, "in like manner, the wise [spectators] taste and enjoy in their mind the permanent mental conditions rendered through [lit. well-connected with] the acting of emotional states" (7). Bharatamuni, along with Hassan, Breneau, and Basso acknowledges that the mental states have to be expressed through the proper acting out of various emotional states in literature. All critics more a less agree that aesthetic relish can be enjoyed only through the "mind" (Bharatamuni 7)—that is, it happens through perception.

**Survey of the Literature of Silence**

Time and again critics have pointed out to silences embedded in texts and argued that silence communicates. They are however, usually quiet about the way silence communicates. George Steiner in *Language and Silence* says,

> Until the seventeenth century, the sphere of language encompassed nearly the whole of experience and reality; today, it comprises a narrower domain. It no longer articulates, or is relevant to, all major modes of action, thought, and sensibility. Large areas of meaning and praxis now belong to such non-verbal languages as mathematics, symbolic logic and formulas of chemical or electronic relation. Other areas belong to the sub-languages of non-objective art and *musique concrete*. The world of words have shrunk. (43)

Steiner says, “Language can only deal meaningfully with a special, restricted segment of reality. The rest and it is presumably the much larger part, is silence” (40). He feels sound language has moved away from expressing it self, hence issues today are communicated through silence (43). But, he does not explain how this wordlessness or silence communicates or functions.

Similarly, philosophers have said that silence speaks. Thomas Carlyle in his essay "Symbols" says, "Silence is the element in which great things fashion themselves together; that at length they may emerge, full-formed and majestic, into the daylight of life, which they are thenceforth to rule" (546), but he has not explained how silence fashions itself and emerges to rule. Martin Heidegger in his essay "Language in the Poem" says, " . . . the poet's sole statement always remains in the realm of the

unspoken," and that "we can discuss its site only by trying to point to it by means of what the individual poems speak" (1097). At one moment he declares that the poet's statement always remains unspoken and the very next moment he says that this unspoken can be clarified only by the speaking poem. How can one undo the unspoken and convert it into the spoken?

Ihab Hassan in *Literature of Silence* says, “Language has become void; therefore words can only demonstrate their emptiness (30). So to fill this void silence has emerged “as a literary attitude and thus a fact of our time” (28). George Steiner in his *Language and Silence* says,

> "we should not assume that a verbal matrix is the only one in which the articulations and conduct of the mind are conceivable. There are modes of intellectual and sensuous reality founded not on language, but on other communicative energies . . . rooted in silence. It is difficult to speak of these, for how could speech justly convey the shape and vitality of silence?" (30)

Bernard P. Dauenhauer in *Silence*: *The Phenomenon and Its Ontological Significance* says, "Silence is not merely linked with some active human performance. It itself is an active performance" (4). Thomas E. Ryan comments in *Holderlin's Silence*, that silence is "more lucid" for Holderlin, than language. It is “. . . as though language had indeed become for him a stumbling block, rather than an aid to insight" (18). Leslie Kane in *The Language of Silence* says,

> . . . speech, the characterizing signature of humanity, has been superseded by silence to communicate unspoken experience beyond the limitations of

> human consciousness, such as fear, longing, and death, as well as unspeakable experience beyond the comprehension of humanity such as the dehumanizing or bestial. (13)

Most critics believe that when something is un-utterable or un-expressable, when issues cannot be put into words, only silence can communicate the various issues and their nuances. John Auchard in *Silence in Henry James* says that silence ". . . may indeed be a source of integrity, vitality, and even fertility" (5).

Patricia Ondek Laurence in *The Reading of Silence* to understand silence puts up a series of questions. She asks,

> . . . what methods express "silence" in a text? How do we locate it in narration? Is it a sign or a "floating signifier" or a word? Is it simply a concern? A theme? Is it a figure or a symbol? A discourse or a rhetoric? Is it a strategy? Is it a presence or an absence? Is it a physical space in the text or an implicit structure? A psychological space for the reader or the writer? Is silence a rhythm or a feeling patterned with sound? How do we empirically grasp it? How does a writer mark silence with words? Where is silence—in the writer's or the reader's experience? How does a writer "write" it? How does a critic "sound" it, making it into expressive discourse for the reader? Finally, how does a reader "read" silence? (3)

These are important questions. The questions suggest that silence is equally essential as speech sound for communication. It is therefore necessary to see how silence functions or communicates in a literary text. The general survey of literature on silence reveals how scholars have been fascinated as well as baffled by the concept of silence and its role

in a text. This thesis picks up its thread from this point and attempts to develop a theory of silence as a trope, which reveals the secret ministry of silence.

**Methodology**

The study concentrates on books and articles that discuss silence in order to see how silence functions in literary texts. It will also be supported by various literary theories and texts based on socio-pragmatic communications. It will look at silence as a tool or medium that language uses (besides sound) for communicative purposes. To understand this the study will focus on questions like what methods express "silence" in a text? How do we locate it in narration? Is it a strategy? How does a writer mark silence with words? Where is silence—in the writer's or in the reader's experience? How does a writer "write" silence? How does a reader "read" silence? (Auchard 3).

Therefore, the main concern of the study is to focus on the communicative value of silence and to do so it will occasionally compare and contrast it with speech sound. But no description of silence that is presented here should be treated as an attempt to formulate an ultimate definition or an ultimate theory. It should rather be taken as an operational definition that will allow the study to account for specific types of silences employed for communicative expressions and experiences. For it is only a small fraction of what silence can do in communication—just the tip of an iceberg.

**Chapter Divisions**

The first chapter is a background to the study. The second chapter introduces the fundamental concepts of silence like Silence as Absence of Sound in Nature, Silence as in Human Beings' Refusal to Speak, Silence as Imposed, Silence as the Unanswered Question, Silence as an Indicator of a Subtext, and Silence as Expressed in Typographical

Peculiarities. The third chapter will take up the *rasa* theory, which will work out a theoretical framework to link silence and *rasa*.

The fourth chapter will consider silence as a speech act and discuss how silence actually makes this happen. The fifth chapter will take up the eight *rasas* as defined by Bharatamuni and will establish through the analysis of a choice of literary texts the relationship between *rasa* and silence.

The sixth chapter integrates the various *rasas* and discusses that all the *rasas* subsequently merge into *shanta rasa*, which eventually bestows a synchronized texture and harmony to a given text. The seventh, which is the final chapter, concludes the work and suggests implications for further research.

## II. CONCEPT OF SILENCE

### Introducing Theory of Silence

Dainin Katagiri in *Returning to Silence* says, "Without everyday life, it is impossible to experience silence" (1). Katagiri means silence is an integral part of life and that one cannot negate its presence. In fact, life is generally accepted as a blend of sound and silence.

Leslie Kane in *The Language of Silence* says, "as in life, silence is [also] a moment in language" (17). This implies silence is an active happening (Jaworski 78), like sound. Silence in the literal sense may mean total quietness, hush-ness, or the unspoken, yet silence in life, or in any event or situation, is not a passive or a negative phenomenon, but an active happening, a moment in language that imparts meaning (Jaworski 78-9).

In Shakespeare's *The Winter's Tale* when Paulina says, "The silence often of pure innocence/ Persuades when speaking fails" (II. ii. 44-45) there is a break—a moment in language, which makes the dialogue unclear and ambiguous. An ambiguity exists in the dialogue between silence of pure innocence persuading and speech failing. The ambiguity implies that there is "more" to the speech event, than what it actually says. This involves that the "more" is shrouded in the haven of silence.

The context that creates this dialogue is when Leontes, King of Sicily, accuses his pregnant wife Hermione that her pregnancy is not because of him, but by Polixenes, King of Bohemia, and throws her into prison. Paulina, the wife of Antigonus (one of the faithful knights of Leontes), believes Hermione is innocent and speaks this dialogue. The dialogue obliquely points out to pure innocence speaking silently when persuasion fails.

A just born child is innocent and does not know the falsity of society, hence has nothing to hide. The face the child turns to the world is that of pure innocence, so the constitution of the face itself will speak silently and inform us about its parents. Though the parents may be adamant and may not be persuaded, the facial structure of the innocent child will in silence tell the world about its parentage, hence convince all.

This illustrates that speech sound at times becomes hopelessly ineffable to communicate the significance of the moments in language. And these moments are absences, or the not mentioned in language, in other words, silence. Silence carries the weight of its meaning within its zone, which exemplifies silence not as a passive, but as an active happening (Dauenhauer 4).

Jaworski in *The Power of Silence* cites an example of silence as an active happening from a Polish elementary school setting. He says a teacher asks one of the pupils to give his opinion on a poem that is taught in class. The student stands up and remains silent. The teacher thinks that the pupil has not understood the poem, hence is unable to express his opinion. Without saying anything to the student the teacher asks another student to formulate his opinion. The boy stands up and says, "I am of the same opinion as my friend.' General laughter follows," but says Joworski, "it can be safely assumed that the latter boy interpreted the silence of the former as an expression of a negative opinion about the poem" (5).

Jaworski views the interpretation of,

> silence depend[s] on the subjective perception of the individual. Thus what may seem as an absolute and undifferentiated span of silence to one person (the observer) may consist of various, however subtle and

> inexpressible, silences charged with different overtones and meanings for another (the participant) (43).

The above classroom case shows silence has been analyzed in dissimilar ways, nonetheless interpreted. This confirms silence is an active human happening that imparts meaning, but meaning perceived against talk.

Mauriel Saville-Troike in *Perspectives On Silence* says, “The significance of silence can usually be interpreted only in relation to sound, but the reverse is also the case, with the significance of sound depending on the interpretation of silence” (3). Patricia Ondek Laurence in *The Reading of Silence* also opines, “silence will always be described in relation to words, and sounds. Meanings emerge from the “restless play of difference” (14).

Bernard P. Dauenhauer in *Silence: The Phenomenon and Its Ontological Significance*, says silence cannot merely be “linked with some active human performance. It itself is an active performance" (4). He says silence occurs in conjunction with human performances in which no sounds are engendered, like in private reading, gestures, mime, or the nonperforming arts, such as painting and sculpture (4). During the activities of private reading, gesturing, or observing an art form, silence vibrates in the mind and communicates various nuances of meaning.

But, how do we hear silence? M. R. Kavi says we hear silence by closing our ears and listening to the sound of a fire blazing within the person (294). In other words we intuit silence. Jaworski views silence “can be perceived as coming from within a person’s emotional experience or from outside of social rules imposed on an individual” (43), from where a person learns to intuit silence. Dauenhauer says we intuit silence in

our day to day activity, hence it is an "active human performance[s]" and he calls these performances "utterances" (4). He says,

> An utterance is any performance employing systematically related signs, sounds, gestures, or marks having recognizable meanings to express thoughts, feelings, states of affairs, etc. In short, every self-initiated deployment of any sort of language is counted here as an utterance. (4)

Dauenhauer means that it is silence that initiates thoughts, feelings, and states of affairs, which are silent, but utterances in themselves. For, without these thoughts, feelings, and states of affairs taking the shape of an utterance in the mind, they cannot be expressed.

Dauenhauer opines silence is the initiator of an utterance (4). This implies that it is a language as well. And because it is a language, it is used by humans while performing speech act. In *To the Lighthouse* by Virginia Woolfe, thoughts and feelings take the shape of an utterance in the mind of Mrs. Ramsay. Mrs. Ramsay uses this utterance in the form of silent speech act.

Mrs. Ramsay mediates, "Then knowing that he was watching her, instead of saying anything she turned, holding her stocking, and looked at him. And as she looked at him she began to smile, for though she had not said a word, he knew, of course he knew, that she loved him" (186). Mrs. Ramsay admits that she has not said a word (she is totally silent); even then, when she looks at her husband (Mr. Ramsay), he understands that she loves him. The mental mediation of Mrs. Ramsay (which is executed in silence), makes a reader aware of the love that exists between the two.

This exemplifies silence is a kind of an utterance and "without utterance there can be no silence" (Dauenhauer 4). In both Mrs. Ramsay and Polish School setting cases

silence is treated and used as a language. No second thoughts are given to the appropriateness of silence or whether or not silence can perform speech (silent) acts to bring out the desired response. The silent speech act or the language of silence is used intuitively and instinctively as part of conventionally defined language, like that of sound speech language. These two examples typify that silence and sound are part of human language to effectuate responses.

Dauenhauer explains that silence can occur without sound only in two instances. He says the first kind of silence is that which the totally deaf encounter and the second type is that which involves private reading or viewing paintings or sculptures (4). Even then in both instances, silence is used to communicate meaning. In the former, gesture or sign language is used to communicate, whereas in the latter readers intuit and become aware of the significances of the art by remaining totally quiet, silent. This illustrates,

> silence is neither muteness nor mere absence of audible sound. The difference between muteness and silence is comparable to the difference between being without sight and having one's eyes closed . . . Muteness is simply the inarticulateness, of that which is incapable of any sort of signifying performances . . . [it is] completely and permanently unconscious. Unlike muteness, silence necessarily involves conscious activity. (4)

Paintings are illustrative of how "silence necessarily involves conscious activity" (4). Much of the shock of David Alfaro Siquieros's painting *Echo of a Scream,* arises because it defies conventional visual language. Moreover, the screamer in the painting is a huge head of a baby who is screaming and issuing forth from its mouth, the baby himself and

this baby's mouth is openly screaming too. Similarly, the horse in Picasso's *Guernica*, open-mouthed in terror, in pain, and in protest, is memorable not only because it is so powerfully depicted, but because we expect visually depicted terror—the scream—to be reflected in the eyes, not the mouth. Both paintings condemns the scream to eternal silence, hence no sound will ever emerge from the depths of the work.

Yet, each evokes an outcry whose source lies even deeper than sound "because the communication takes place without words, it conveys the impression of expressing feelings on a level beyond verbal language" (Ettin 22). The paintings exemplify that silence necessarily involves conscious activity and it also shows how the spectator conceives this silent eloquence wholly within the terms of the unspoken.

The paintings agree with Mauriel Saville-Troike's opinion that "The significance of silence can usually be interpreted only in relation to sound, but the reverse is also the case, with the significance of sound depending on the interpretation of silence" (3). In fact the silence of the painting helps the viewer to sensitize and infer the sound and not the other way round. The paintings have captured the meaning of sound within the archetype of silence.

Dauenhauer adds that one cannot be aware of silence without the presence of sound. To clarify what silence is, Dauenhauer quotes Susan Sontag in his book *Silence: The Phenomenon and Its Ontological Significance* as saying:

> Silence never ceases to imply its opposite and to depend on its presence . . . Just as there can't be "up" without "down" or "left" without "right," so one must acknowledge a surrounding environment of sound or language in order to recognize silence. Not only does silence exist in a world full of

> speech and other sounds, but any given silence has its identity as a stretch of time being perforated by sound" (Sontag 11).

Sontag's opinion entails that sound is just a ripple in the ocean ("stretch") of silence. The statement implies that sound is an intermittent effervesce in the tank of silence. Yet, she also acknowledges that both are necessary to concretize meaning. Also, Jaworski says, "I do accept that noise and silence belong to one continuum" and adds that "noise"—of which speech is a form (42) is a part of language.

Andrew Vogel Ettin in *Speaking Silences* says sound and silence "share a common boundary. To speak of one of these necessarily involves remembering the border, even if one attempts to refrain from crossing or mapping it" (Ettin 22). Ettin further opines "Silence and language do not oppose one another" but they "cross one another in the fabric of our thought and become the texture of our being. They can no more be opposed to one another than warp can rival weft. Writing is possible because of the blank page; speaking is possible because of silence" (21). This implies that noise or speech sound survives on the threshold of silence (Steiner 72).

Adam Jaworski says silence is understood when it is "contrasted with noise and not with another instance of silence" (42). John Keats's poem "I stood tip-toe upon a little hill," illustrates this dichotomy between sound and silence and exemplifies a state of stillness by using words that denote soundlessness, "A little noiseless noise among the leaves\Born of the very sigh that silence heaves" (11-12). The poem uses the words of sound "noiseless noise" against words of silence "sigh that silence heaves" to make the reader aware of the silence that exists in nature. The poem shows both sound and silence are at once inside language and on its near and far sides (Steiner 42-43).

Ettin says, “Silence must exist for speech to come into being, and too much noise drowns out communication” (12). A cacophony of voices in politicized mass meets, which is full of gibberish denoting nothing, is one such instance where too much noise drowns out communication (Jaworski 7). Like in the political meet example, sometimes speech sound is always not necessary, sufficient, or easy to use or understand. Distracting noises or distance may cause problems to communicate with sound, so people often fall on nonverbal patterns of communication, such as certain visual signs, gestures, or facial expressions, which according to A. Kendon is “a silent, visual means of expression” (332).

Ettin nevertheless, believes sound and silence exist in perfect equilibrium (21). He says when we are in a conversation we need to “hush someone else, or out-shout a rival, for we know that we can be heard only when there is airspace for our words, much as written words need space around the letters to be legible. Language requires silence around it” (21). He restates, “silence and speech should be understood as inseparable partners in an eternal conversation” (1).

He also says, “speaking is possible because of silence” (21). Also, Thomas Carlyle admits and compares the inevitability of the dichotomy between sound and silence. In his *Sartor Resartus* he says, “Speech is of Time, Silence is of Eternity” (175), which in other words means speech, is not possible without the presence of silence. They go together as hand in a glove. Thomas J. Breneau while contrasting the two phenomenons offers the analogy of the printed page: “Silence is to speech as the white of this paper is to this print” (18). He also means silence offers its turf as home ground for sound to play out its various dimensions. So without the play of sound we cannot be

aware of silence and vice versa. Adam Jaworski in his book *The Power of Silence* opines, "Silence together with speech should be considered relevant for the study of communication, of which they both are integral parts" (35). The citing illustrates that both sound and silence are natural timeless partners in the continuum of language. It also proves that without looking at sound and silence together, it will be difficult to grasp the significance of a text.

Let us examine an example cited by Adam Jaworski. In it Jaworski examines an early morning scene in a Polish house (bathroom), before the wife and husband go off to work.

> The husband is shaving and the wife enters to blow dry her hair.
>
> **Wife**: Przeszkadzam ci? ("Am I disturbing you?")
>
> **Husband**: [silence]
>
> **Wife**: [silence, walks out]
>
> In this example, the wife interpreted her husband's silence as a yes. He interpreted her silence as "Okay, I'll come back when you're done." Their exchange was economical, efficient, and to the point. (4)

This case illustrates a situation where silence communicates meaning. The example also highlights that silence cannot be dispensed and we need it to interpret circumstances and understand situations appropriately. The example also shows that language requires silence around it, which "allows us to distinguish the unsaid along with the said, permits us to notice what is absent even as we attend to what is present" (Ettin 21).

Also, as observed in the *To the Lighthouse* case, Mrs. Ramsay has not uttered a word, but her mind is active. On the reality level no sound is exchanged between Mr. and

Mrs. Ramsay. What is occurring inside the mind of Mrs. Ramsay remains totally silent, yet the intimacy that exists between the husband and wife is revealed, just by the exchange of looks. Tannen and Saville-Troike opine, "Silence is most often an out-of-awareness phenomenon—the ground against which the figure of talk is perceived" (xi). For instance, like an early morning scene in a Polish house (bathroom) and in our and Mrs. Ramsay's perception of Mr. Ramsay's love for Mrs. Ramsay's—the reader perceives more than what the text says.

All the more, the perception occurs as "an out-of-awareness phenomenon," but perceived against talk, even though the talk is in the form of mental (silent) mediation, which also exemplifies that "silence and language do not oppose one another" but they "cross one another in the fabric of our thought and become the texture of our being. . . speaking is possible because of silence" (Ettin 21).

Searle says just as ". . . one can utter words without saying anything" (Searle), similarly Muriel Saville-Troike says, ". . . one can say something without uttering words" (6). What both suggest is that one perceives silence through "out-of-awareness" (Tannen xi), that is through inference, but this "silence" the "out-of awareness" (Tannen xi) phenomenon can be perceived only against talk when something

> is left "unsaid," something one might have felt but does not say; the "unspoken," something not yet formulated or expressed in voiced words; and the "unsayable," something not sayable based on the social taboos of Victorian propriety or something about life that is ineffable" (Laurence 1).

Anne Sexton's poem "Unknown Girl in the Maternity Ward," is an example of such an event. The speaker of the poem—a woman—refuses to name the father of her child. The

girl is emotionally torn between the responsibility she owes to her new born baby and the duty she feels she owes towards the traditional patriarchal realistic world she is living in. The name of the child's father "is left "unsaid" and "unspoken" (Laurence 1) by the girl in the maternity ward, and we become aware of the "unsayable," something not sayable based on the social taboos" (1) from the mother's mental mediations. Probably the woman's root culture has strong injunctions against making noise, so her temptation to self silencing increases (Jaworski 122-125).

Andrew Vogel Ettin says, "Wordlessness" does not happen in "a vacuum" and the term silence in "different situations . . . have differing outlooks" (3). The girl is using her silence as an expression of social defiance and a means to conceal truth. This happens also when a speaker wants to "gain social acceptance or to avoid social penalty" (Lebra 347). The girl refrains to speak, hence avoids revealing the outward truth and by remaining silent is able to hide her inner truth, for the spoken word may be socially harmful and bring about criticism, hatred, or humiliation.

Budick and Iser say the spoken words doubles the meaning of "what remains silent," and "undoing the spoken gives voice to the inherent silence, which itself stabilize what the spoken is meant to mean. This voicing of the unsayable is necessarily multilingual" (xvii). This means silence like sound, not only structures communication as an integral part of the cultural framework of a speech community, but also serves to organize and regulate its cultural and social relationship. Tannen and Saville-Troike in *Perspectives on Silence* (xi) and Jaworski in *The Power of Silence* (xii) say that silence like sound (speech) is a communicative tool and only by the integration of these two mediums can a text or a situation be understood in its totality.

Keith Hamilton Basso views that one of the most common cultural use of silence (be it in literature or in any event or situation) is to express, awe, wonder, admiration, politeness, civility, courtesy, or the respect that comes with being left speechless, of having to, as he puts it, "give up on words" (213-230). Basso explains that an individual's decision to remain silent may be directly contingent upon the cultural character of his surroundings, especially with injunctions like, "Remember now, no talking in church!" (215).

Saville-Troike says, "Both speech sounds and speech silences are symbolic in nature, and the meaning of silence is thus also derived by convention within particular speech communities" (10). Bruneau argues, "[t]here are many places, objects and events to which silence is the expected response. Churches, courtrooms, schools, libraries, hospitals, funeral homes, battle sites, insane asylums, and prisons, for instance, are often places of silence" (41). These places are in line with the conception of highest authority, and are replete with a movement towards silence to demonstrate respect.

Ihab Hassan in *Literature of Silence* says silence is commonly exploited in literature to demonstrate the inability of words to express mental states such as the void, emptiness, death, sadness, sorrow, misery, grief, madness, insanity, lunacy, outrage, fury, anger, rage, wrath, ecstasy, happiness, bliss, pleasure, delight, courage, valor, bravery, fierce-lessness, mystic trance, spirituality, and the supernatural, etc (3-32). The different mental states that Hassan refers to are emotional states common to all culture; and these states, he says are expressed in literature through silence (31-32). Hassan, Bruneau, and Basso state that silence is commonly exploited in literature to demonstrate the inability of words and to express mental or psycho-emotional states. We shall now define how

silence functions and how it is exploited and represented in literature through various concepts of silence.

**Defining the Way Silence Functions**

The basic unit of communication is sound. Meaning is conveyed through a combination of sounds, words, or utterances. However, whatever be the nature of an utterance, it is explicable only in relation to human activity. *The Oxford English Reference Dictionary* describes language as an essential component of human activity. Language, moreover, uses sound, words, or utterances to communicate its significances. These words or utterances are used to evoke and provoke feelings and states of mind, and also perform actions. Thus language makes communication possible.

The same dictionary defines silence as absence of sound, as abstinence from speech or noise. Traditional definitions of silence characterize it as a passive activity and a negative event (Mauriel Saville-Troike 3). Silence, however, is not always a passive or negative phenomenon. Though it is believed that communication is possible only through sound, there are moments in language when not a word is uttered, yet a number of things get communicated. For instance, there are moments in sound when the frequency of vibration is so low that the human ear cannot detect it. In these times not a thing is heard, yet a number of things get communicated. In fact, inarticulateness or inaudibility does not mean the end of communication, but it can very well be the foundation for meaning to surface, shape, and reshape itself.

Let us look at Keats's poem "Ode on a Grecian Urn" and see how inarticulateness communicates. The silent urn narrates some ancient legend painted on its surface as an immediate experience. The urn is an artifact and its identity is established in terms of its

being both the "unravish'd bride of quietness" (1) and "the foster child of silence and slow time" (2). The urn stands in a statuesque manner—images of life around its frieze are vivified as figures living in a world of imagined sound and motion. The centralities of the symbols employed on the urn therefore, suggest a continuous generation, which leads to ravishment and procreation.

Indisputably, the emphasis on silence on the early lines is heavy and cannot be mistaken. In fact, within the first two lines of the poem Keats uses words of silence to convey this idea: "still," "quietness," and "silence." The urn is an "unravish'd bride" (1), because it stands in a special relation to a particular kind of existence, and keeps this relation immaculate and intact. Moreover, by calling the urn an "unravish'd bride of quietness" (1) Keats makes us focus that in a noisy changing world, the images on the urn are beyond sound and beyond change. The poet asks us to see the urn in all the mystery of its unchanging silence.

Thus, the absence of sound or inarticulateness may be a state where the human ear fails to detect any resonance, yet the "soft pipes, play on; / Not to the sensual ear, but, more endeared, /Pipe to the spirit ditties of no tone" (12-14). Or for that matter in P. B. Shelley's poem, "Music, when soft voices die, / Vibrates in the memory—" (1-2), we note inaudibility communicating its significances. These muffled and hushed sounds as in the poem "I Wandered Lonely As a Cloud" by William Wordsworth "flash upon that inward eye" (21), the eye "hears" them, for it is beyond the range of the human hearing.

Silence in the above poems convey more than the prepositional content of what is said. Bernard P. Dauenhauer in his book *Silence, The Phenomenon and Its Ontological Significance,* claims silence as an occurrence and " . . . an utterance of a peculiar kind, a

way of saying something determinate [by] keeping silent" (5). George Steiner states, "There are modes of intellectual and sensuous reality not always founded on words but on other communicative energies" and by "other communicative energies" he means the spirit of these energies, which he says are "rooted in silence" (30). Steiner continues, "It is difficult to *speak* of these, for how could speech justly convey the shape and vitality of silence?" (30).

The above statement proposes that silence is a positive and energetic happening, which possesses an elementary liveliness to generate creativity. Let us examine William Wordsworth's "The Solitary Reaper," and note how silence functions in the poem. William Wordsworth with his inward ear hears the velvety sounds of the song sung by the reaper. The poet bears in his mind the resonance of the melody even when the voice is silent.

> The music in my heart I bore
>
> Long after it was heard no more" (31-32).

The poet perceives the reverberations of the highland lass's song in the silence of his mind/consciousness even long after he hears it no more. The inward hearing of the song in fact, furnishes the poem with poignancy.

Sound is not the only source of meaning in language. Also, we all know that an act of saying consists of two basic components: the said and the unsaid. The former component includes the actual utterance and those real and imagined ones that precede and that follow it, while the unspoken presuppositions and implications belong to the latter. Jaworski is of the opinion that the two main components of the act of saying—the said and the unsaid—influence each other by contributing to each other's meaning and

interpretation by the speaker as well as the hearer (10). So, there are moments in the communicative act when not a sound or word is heard yet amazingly a whole lot of sense (and nonsense) gets communicated. Like in "Ode on a Grecian Urn," "Music, When Soft Voices Die," or "I Wandered Lonely As a Cloud," in the poem "The Solitary Reaper" too, we observe the poet moving steadily from sound to silence. In "The Solitary Reaper" the poet travels farther and farther away from the singing girl and when there is complete silence, he "hears" the song most profoundly as the music in his soul.

Likewise, we hear the entire tragic story of King Lear in the mechanical repetition of "Never, never, never, never, never" (V. iii. 284), when he sees the hanging dead body of his youngest daughter, Cordelia. It is not the meaning of the words but an impression that the silent cry of anguish leaves behind, which communicates the awful stillness of the poor King's mind. The reader at once relates to the loss of the King's only loving daughter and simultaneously connects and hears the terrible silence of anguish within the soul of Lear.

Events and episodes remain unmentioned, yet meanings and significances of the vibrating memory of music, the silent pipes, and the pain filled "never" and the "sound of the fire blazing within" (Kavi 294) is put forward effectively. Only fuzzy sound is used, but by listening to our inward ear—through silence, communication is established. This seems to illustrate that silence is neither passive nor negative; rather it is an occurrence where creativity is encouraged. In effect, it proposes sound as an occasional bubble in the vast reservoir of eternal silence.

> Sound is everywhere, within and around us—a continuum of vital force and latent energy. Only a part of it can be heard: the world of manifest,

> audible sounds with their individual phonetic, morphological, and semantic distinctions occupies no more than a small fraction of the total field of sound; the greater part is within, unmanifest and beyond the grasp of conscious experience. (Rowell 35)

Sound appears to be an isolated island in the ocean of silence. Silence predicts, molds, and necessitates sound to perform in accordance to its requisite. In fact, silence confers a pulsating rhythm, a corporeal positivism, for communication to become vigorous and vibrantly alive (Laurence 1-12).

Fundamentally, in the domain of silence, meanings emerge from beyond sound or words. For instance, when we come across the anticipatory silence of an audience at a symphonic concert that is just about to begin after the conductor's baton is raised, or the silence of reflection and "awakening" of the audience after the concert, when the orchestra has ended on the last note, at these moments we find meanings emerging from beyond sound or words.

The quality and the quantity of silence are subject to change, but what is very important, is the qualitative, and to some degree quantative, changes of silence, for it depends on the subjective perception of an individual (Jaworski 43). Silence and sound nimbly thread the symphony (or any text) to confer upon it a symbolic form and texture. The form and texture helps the reader to understand meaning beyond sound, meaning that exists within the realm of silence also—in other words comprehends a text in its totality.

Indeed, a reader can never come round in perceiving a text in its totality without undoing the spoken by way of the unspoken (Budick and Iser xvii). Jaworski opines, "silence and speech do not stand in total opposition to each other, but form a continuum

of forms ranging from the most prototypical instances of silence to the most prototypical instances of speech" (34). In fact, by looking at texts through both sound and silence we will gain access to themes of the self, reality, form, speech, perception, mystery, love, and beauty (Auchard 5). This means silence is an inherent part of human language and hence, functions like sound language. Now let us study silence through various concepts and observe how it functions to emit meaning.

**Silence as Absence of Sound in Nature**

Absence of sound in nature means a state where there is a total nonexistence or lack of noise. That is the whole neighboring environment, surrounding, scene, setting, milieu, location, or landscape, which a person finds him or her in, is devoid of any resonance. It is total calmness, hush-ness, quietness, tranquility, stillness, in other words total silence. A lot of time authors/poets have compared and contrasted noise with the absence of sound in nature by employing descriptive words, subsequently making the reader intensely aware of the meditative and other forms of silence that exist in nature.

To understand the absence of sound in nature, let us assume a continuum on whose one extreme side, sound is at its highest and at another extreme sound is at its lowest. All "audible" sound falls and quivers between the two extremes and beyond both the extremes are the vast infinite stretches of silence. So, if we are to presume that silence exists as two extremes of one continuum, then any part of the continuum cannot have a clearly, rigidly, and non-arbitrarily set boundaries, for silence "will also have different levels of intensity and admixture of noise/speech (fuzzy cases)" (Jaworski 43). Therefore, message is continuously being conveyed to the reader through the reverberations in the continuum.

However, silence or in-audibility may not mean the end of vibration and the end of meaningfulness. Though it is a state where the human ear fails to detect any sound, William Wordsworth still hears "a thousand blended notes" while reclining in a grove ("Lines Written in Early Spring" 11-12). A grove is a quiet and peaceful outdoor location where one goes to meditate or contemplate. In this tranquil place Wordsworth hears the inaudible "blended notes" of nature. He says, "the least the motion" (15) nature makes, the more "It seem'd a thrill of pleasure" (16) to him. And for Wordsworth, the least the sound, the more the satisfaction of deriving substantial meaning from nature, connoisseur of silence as he is.

John Keats's poem "I stood tip-toe upon a little hill," illustrates how communication is established even though the poem describes a state of silence that exists in nature. The sound images are so faint that they are barely audible. But they make a pattern that leaves a rich impression of silence upon the mind of the reader. Keats begins the poem soundlessly and moves on to record

> A little noiseless noise among the leaves,
>
> Born of the very sigh that silence heaves. (11-12)

Is it possible to hear the sigh of silence? What is a "noiseless noise"? Who can hear the sigh of silence? The sound of sighing itself in reality is very inaudible, thus one can guess how audible the sigh of silence will be. This soundless sigh hovers on the verge of infinite silence. They are emanations from the ocean of silence.

Keats's employment of hushed images heightens the implication of this sigh of silence. The words the poet has used to indicate silence do not denote but connote the muffled sounds that exist in nature. Keats ingeniously uses words and phrases that stand

for noiselessness, "noiseless noise," "sigh," "silence," "faintest motion." Such words make clear the notion of silence or the absence of sound, or even the presence of negligible sound. The reader realizes the immense expanse of silence that exists in the nature of Keats' poem, out of which only momentary muffled parcels of sound emerge and disappear back into oblivion. The silent images bring out the richest, the ripest and the mellowest meaning in the reader's mind. The inaudible images skillfully and dexterously confer the impression of silence that resides within sound, or sound that resides within silence.

S. T. Coleridge's poem "Frost at Midnight," is another instance of how absence of sound in nature communicates. The poem begins with frost performing its ministry quietly and secretively. In fact, what sound does frost possibly make when it "performs its secret ministry,/ Unhelped by any wind" (1-2). Only with heightened awareness the silent ministry of the frost can be heard when it is un-helped by the wind. Indeed, the silent frost in the outside world furnishes a background for the cry of an owl in the midnight soundless air. This cry functions to jar the outside silence in an extremely searing manner and make the speaker/reader conscious of the silence that exists in nature. The speaker adds that the jarring cry of the owl in the midnight hour of "extreme stillness" (10) "disturbs" (8) his meditative mind.

He says that when one remembers at midnight the noise and the activities that were carried on through the day it is like a dream, for midnight is a time when there is a total stop of all activities. The speaker's mind is full of sound of the day, but this sound at the hour of "extreme stillness" (10) is as "inaudible as dreams" (13). In other words, the “inaudible dreams” are conveying the clamor of the day. Thus, by contemplating on the

images of the clamor of the day, the poet is successful in transmitting the clamor to the reader through the silence of his mind.

> Inaudible as dreams! the thin blue flame
>
> Lies on my low-burnt fire, and quivers not;
>
> Only that film, which fluttered on the grate,
>
> Still flutters there, the sole unquiet thing. (13-16)

In the above lines we read that the fire has burnt itself low and its thin blue flame is motionless (13-14). The only movement that can be perceived is the thin film of ash that "flutters on the grate" (15)—is still "fluttering" (16), and this is the "sole unquiet thing" (16) in the "extreme stillness" (10) of the midnight world. What sounds can the "puny" (20), almost undistinguishable film of ash that "flaps and freaks" (20) the "unquiet" (16) fire to go on burning make in that "extreme stillness?" (10).

One need's to be extremely sensitive to hear the sound that the ash is making. Everything is silent except the poet's mind. And the poet's mind makes one aware of nature's motionlessness. The poet has cleverly crafted the notion of silence in nature. In effect, silence or the absence of sound in nature is the dominant factor that is in play throughout the poem. But how does the poet achieve this objective?

One can see that the poet has used words and phrases that have hushed and muted connotations. For instance, the words and phrases like "frost," "secret," "Unhelped by the wind," "all at rest," "solitude," "Abstruser musings" "slumbers peacefully," "'Tis calm indeed! so calm," "meditation," "extreme stillness," "Inaudible as dreams!,"—predict and help to build the desired impression of utter silence. With the aid of these words and phrases, the speaker is triumphant in construing the preferred surroundings of silence.

In Robert Frost's poem "Stopping by Woods on a Snowy Evening," one finds a similar kind of absence of sound. The entire landscape is lifeless. The lake is frozen. There is the darkness of the deep woods and the whiteness of winter. And to add to that quiet atmosphere, the scene exists far away from human habitation. The silence of the frozen lake and the dark woods is broken by the horse shaking his harness bells. But the sound modulates into the almost inaudible sound of the "sweep of easy wind and downy flake" (11-12). The rest is silence. Only there is a lot of restlessness or loudness in the speaker's mind: the soundlessness of nature contrasts strongly with speaker's mind thinking "loudly." This is yet another poem that interplays sound and silence superbly.

Dante Gabriel Rossetti in his poem "Dawn on the Night-Journey," also makes us conscious and overpoweringly alert to the absence of sound in nature with "the quiet that is almost heard/Of the new-risen day"(3-4). It requires special ears to hear the sound of a new day rising in the quietness of the morning. To hear sound with the eye or with the inward ear is like having a similar experience that of Wordsworth in "I Wandered Lonely As a Cloud."

Wordsworth is enamored with the dancing movement of the daffodils "Fluttering and dancing in the breeze," (6) which to him "Outdid the sparkling waves in glee" (14). Long after the experience when the poet lies in his couch "In vacant or in pensive mood,/ They flash upon that inward eye? Which is the bliss of solitude" (20-22). The sound of the daffodils dancing gives pleasure to the poet's soul even after a gap of many years. This is possible only because silence vibrates in the memory/consciousness to impart such a sense. Silence provides turf for such occurrences that facilitates to communicate meaning. Silence is not sound, yet it vibrates in the mind and communicates to the

reader. It is meaningful in a significant way for the reader is constantly made aware of the feelings that vibrate in a poem.

Nature though silent communicates in the sweep of the wind, or the rising of the day, or dancing of the daffodils in the breeze, values important to humans and we need our inward ear to listen to the voice of silence. Like Wordsworth's moves to silence of his mind to hear the reaper's song, the reader moves into silence and "hears" the silent music of nature in his soul.

**Human Beings' Refusal to Speak**

*The Oxford English Reference Dictionary* defines refusal as the act or an instance of refusing—that is not to accept. It is also the right or privilege of deciding whether to refuse or accept. The topic however, focuses on human beings refusal to utter a sound or make a noise. That is a person plainly refuses to give voice to his/her thoughts, hence just shuts up and rejects to utter even a sound or make any noise whatsoever. There are various occasions in life when people simply refuse to speak and the writers exploit these situations and express them through the language of silence to make clear such refusals.

In Kunitz's poem "The Portrait," the characters, specifically the mother's, refusal to speak can be heard. The refusal to speak occurs at various points of the poem. The mother's refusal to speak begins even before the narrator is born. The narrator tries to understand the reason behind his mother's refusal by showing her the father's portrait, instead "she ripped it into shreds/without a single word/and slapped me hard" (16-18). The two actions of the mother shredding the portrait into pieces and then slapping the son hard without speaking, speaks more. Without speaking a word the mother lets us know the anger, shame, and humiliation she faced when his father killed himself "at such an

awkward time/and in a public park" (2-3). This suicide event, instead of bringing sadness brought embarrassment, indignity, and humiliation to his mother, because it was "spring/ when I was waiting to be born" (5-6).

The mother refuses to give expression to her turbulent emotions, nevertheless the sharp stinging slap and the ripping of the portrait says it all. Without putting into words the reader is able to infer the extent of the mother's suffering. Another refusal to speak is on the speaker's side for he informs that even "In my sixty-forth year/ I can feel my cheek/still burning "(19-21). From the day the speaker is slapped he refuses to acknowledge his inquisitiveness about his father, instead he says that the only thing he remembers is the stinging slap that continues to smart even after all these years. He is apprehensive that he may revive his mother's shame and the hard cutting slap is a constant reminder to him of that fact.

However, the stinging slap silently speaks about the father's presence; but at the same time silently acknowledges the father's absence as well. Both mother and son refuse to speak about the father; each for their own reason, but their refusals speak more than what is said. The action of ripping the portrait "into shreds/without a single word/and slapped me hard" (16-18) is symbolic to the mother's power of expression even without uttering a word.

Adrienne Rich's poem "Power," also talks about the refusal to speak, which in the long run inadvertently becomes the source of power for Marie Curie. Curie, a woman seeks a "cure," (4) denying that the "element/ she had purified" (8-9) causes her fatal illness. Her refusal to confront and speak about the crippling force of her success and to recognize the deadly implications of original discovery enables Curie to continue her

work at the cost of her own life. Denying the reality of the flesh, the cracked and "suppurating skin of her finger-ends," (12) she presses on to death. This disturbs Rich and she says,

> She died a famous woman denying
> her wounds
> denying
> her wounds came from the same source as her power. (14-17)

Rich points that the literal intention of Marie Curie not to speak, made her successful in accomplishing her life's mission, to manufacture uranium. Rich says that Marie Curie, after achieving her goal—uranium—has been speaking for a longer period of time and more powerfully, than she probably imagined too. By enduring the pain and disease and by refusing to speak, Marie Curie is speaking more now, through her uranium.

To illustrate the pain and the refusal to speak, the poet, very shrewdly uses physical space and absence of punctuation to loosen the deliberate connections between words in the closing lines of the poem. This introduces an ambiguity that disrupts the normative forms of language and thought pattern, which emphasizes the activity of denial and its necessary violation. The second "denying" (16) carries the reader past the initial negativity of a woman's denying and self-destruction to the phrase "denying/ her wounds" to "denying/her wounds came from the same source as her power" (16-17). Denial is an essential precondition for a woman to succeed. By denying and refusing to speak about the pain and suffering she is inadvertently speaking more powerfully. This powerful refusal to speak will speak through the uranium, which is Marie Curie's invention, hence her voice, but paradoxically again by refusing to speak.

**Silence as Imposed**

Silence as imposed occurs when a powerful person or culture forcefully and unfairly makes someone agree to authority or demands. Silence is vehemently imposed on a person in a very formidable and demanding manner. The person, who consents to this unfair burden and forceful authority, does so without articulating or presenting any bitterness or anger, but showing acceptance. In fact in these instances s/he is relegated to the realm of silence; s/he is not allowed to speak, utter or make any noise whatsoever. Silence occurs on the person as imposing, imposition or in the process of being imposed.

In the poem "To the Ladies," by Lady Mary Chudleigh we note the speaker's intense resentment towards the patriarchal norms that bequests a wife's place in the early eighteenth century world. The speaker complains that women who marry are utterly imprisoned by their husbands. The speaker emphatically calls on the "Wife and Servant are the same" (1) for their husbands. The only thing that wives differ from servants is in the "Name" (2). The speaker speaks passionately:

> And never any Freedom take:
> But still be govern'd by a Nod
> And fear her Husband as her God:
> Him still must serve, him still obey,
> And nothing act, and nothing say
> But what her haughty Lord thinks fit (14-19)

The poem plainly depicts the patriarchal norms that are imposed upon women. It also depicts how silence is totally imposed upon a woman: "nothing act, and nothing say" (18) after "that fatal Knot is ty'd" (3). The poem describes how after marriage a woman is

totally silenced. She lives not for herself but to serve and please the husband. She is not heard but used. What is worse the speaker opines, the womenfolk are encouraged and expected to behave in a docile manner, so as to strengthen the real oppression.

Thus, woman has to learn in silence and take in all subjection. That is why she has no right to take any "Freedom" (14) and any freedom that she takes has to be approved by a "Nod" (15). She is totally ripped off her voice and is rendered speechless. The only thing she can do is fear him "as her God" (16) and "serve," and "still obey" (17) him. And all this she must bear and perform silently for she cannot "act" nor can she "say" (18) anything, except those things that are approved by her husband. Talking about the restrictions put upon women by patriarchy, the poem powerfully puts forward the imposition of silence on woman, most effectively.

One comes across similar kind of restrictions put on "My Last Duchess," a poem by Robert Browning. This poem has all elements that points to silencing techniques used on woman by patriarchy. In the poem "To the Ladies" silence as imposed has been plainly expressed, whereas in "My Last Duchess" the imposition is obliquely implied. The poem begins with the Duke showing off to the Count's emissary his last Duchesses' portrait "That's my last Duchess painted on the wall/Looking as if she were alive" (1-2). The onset of the poem itself functions to establish an impression of unsettling silence of intimidation.

The smiling portrait of the Duchess, hung on the wall that the Duke proudly shows off, obliquely hints to the silencing of woman by patriarchy. In fact the tone that indicates the portrait, initiates the air of imposition. When the Duke utters to the emissary "That's my Last Duchess painted on the wall" (1) the reader at once infers the

selfish inflated ego used to intimidating and silencing woman. The title and the first line "That's my last Duchess" are indicative to the fact that she may not have been the first. The Duchess who may have been witness to this has been made to be silent by being hung on the wall "Looking as if she were alive" (2). The picture of the Duchess does not utter any word, but smilingly communicates her plight—that of silence being imposed upon her.

In the course of the poem we learn that the Duke cannot approve of the Duchess smiling for anybody and everybody. He feels he owns the smile on her face. He is resentful of his wife's popularity and tries to silence her with his haughty character by warning the Duchess with “Just this/Or that in you disgusts me; here you miss/Or there exceed the mark” (37-39). Even then he says the smiles did not stop, “she smiles, no doubt/ Whene’er I passed her; but who passed without/ Much the same smile?” (43-45). He says “this grew” (45) so he superciliously "gave commands/ Then all smiles stopped together" (45-46).

When the words "I gave commands;/Then all smiles stopped together" (45-46) occur, there really is no relationship between the first sound *command* and the second *smiles stopped*. How can smiles stop with commands, when the earlier warnings had not worked? Because of this the reader notices the occurrence of a disjunction, that everything is not right. The reader becomes aware that a lot of things have deliberately been left unsaid. Though no words are used to indicate that the Duke has murdered the Duchess, yet the word "commands" provokes the unnerving silence of imposition, which intensely pervades the atmosphere of the poem. The reader infers at once that the Duke with cool unconcern has silenced the Duchess forever, because she dared to smile at

everyone besides the Duke himself. One becomes aware of the Duke's murdering action, which confirms his literal (silencing) imposition on the female gender as a whole. In addition, the Duke can now put up the portrait and claim the smile upon it as belonging to him and exhibit to everyone and anyone as to his whim and fancy. The notion of covetously possessing is also indicative to silence as imposition.

Another illustrative poem of silence as imposition is Adrienne Rich's poem, “Aunt Jennifer’s Tigers.” Once more we come across a representation that is contrary to what the title professes.

> The massive weight of Uncle's wedding band
> Sits heavily upon Aunt Jennifer's hand.
> When Aunt is dead, her terrified hands will lie
> Still ringed with ordeals she was mastered by. (7-10)

As in the previous poem this poem also has all the elements that are indicative of silencing of woman by patriarchy. Aunt Jennifer is performing needlework with "The massive weight of Uncle's wedding band" (7) that "Sits heavily upon Aunt Jennifer's hand" (8). The heavy ring demonstrates the "ordeals" that Aunt Jennifer "was mastered by" (10). This is indicative of imposition heaped upon the aunt by patriarchy. It also reflects the cultural ideology that helped and went along with the notions of suppression and oppression heaped upon women.

The play between images 'massive weight' and 'sits heavily' immediately brings into notice that she is being subdued and suppressed to submit to the autocratic patriarchal rule. No words have been used to describe the scenario yet the poet obliquely puts these ideas forward very successfully through images related to weight: "massive

weight" and "sits heavily." Though the poem talks as if Aunt Jennifer is a very happy person and is passing her time embroidering, yet the "fingers fluttering" (5), "terrified hands" (9) and "hard to pull" (6) even the ivory needle from the wool, insinuate to silences that reside inside Aunt Jennifer's life. For instance, the unnerving silence of patriarchy, the controlling silence of domination, and the tormenting silence of authority cohere and function to emit and intensify the meaning further. The poet behind the gilt of the words has highlighted and intensified the theme of compelling silence as imposement, and this form of silences has weaved, braided, and interlaced the meaning of the poem into a symphonic whole.

Marge Piercy's poem "Barbie Doll," is another instance of silencing. In "Barbie Doll" the poet talks that the repression of woman begins as soon as she is born. Birth of the girl-child the poet points out is "as usual."(1). She means to say that birth of a boy is no different from that of a girl. Birth is the same, but how a girl is groomed culturally, is different. The instant a girl is born she is "presented dolls that did pee-pee/and miniature GE stoves and irons/and wee lipstick the color of cherry candy" (2-4). The baby girl the moment she arrives into the world is taught the lessons of keeping silent. That is by playing around with dolls, stoves and lipstick she is obliquely taught the lessons of repression.

The baby girl is also made to realize that the playing is a part of life—a naturalistic phenomenon. She is not told that playing with dolls in a natural way was an indirect means in which repression is being exercised upon her. Space is not given to her to think that she is been coerced to learn these lessons. These lessons prepare and ready the baby girl to take on her already tailor-stitched life without uttering a word. Indeed

she is so tamed that she does not realize the imposition, but unthinkingly takes on life as is offered—as taught with a "smile" (14). As she moves towards puberty she is tested to see whether or not she is "healthy, tested intelligent/possessed strong arms and back,/abundant sexual drive and manual dexterity" (7-9) so as to serve man. And then she is "advised to play coy, /exhorted to come on hearty/exercise, diet, smile and wheedle" (12-14). Piercy points that patriarchal institutions subtly plays these lessons unto the psyche of a girl-child from the moment she is born, which constructs a repressed ideology. A girl child is taught from infancy to bear burdens that are to come. She is not let free like a boy child to enjoy the joys of innocence of her formative years.

Instead the mechanics of repression is imposed in her psyche from the very beginning. She is tamed to take in the effects with a "smile" and if she wants any stuff she is trained the art of wheedling (14) so that things happen for her. A girl child does not know and is not taught the art of protest. Piercy says a woman child can never choose to be free, because she has not been taught that lesson at all.

**Silence as the Unanswered Question**

Sometimes a literary text ends with a question that remains unanswered—that is totally silent. Silence becomes the ultimate truth for no satisfactory or concrete response can be given to them. Poets generally present these kinds of greater truths through paradoxes, but these unspoken unanswered questions remain as such in relation to man's life. These questions attempt to deal mainly with existential or metaphysical issues, hence are self-contradictory and illogical, nevertheless transcend logic to assert a greater truth, which is always silent. For instance, Wallace Stevens asks,

Twenty men crossing a bridge,

Into a village

Are twenty men crossing twenty bridges,

Into twenty villages,

Or one man

Crossing a single bridge into a village. (1-6)

Literally the sentence seems false. Nevertheless, we observe the questioning stanza rich with philosophical implications. If from the viewpoints of twenty men, each one crossing his-own bridge, then the first sentence begins to makes sense. If each man sees the bridge, that makes twenty viewed bridges. But if we think of the common vision of the twenty men, then the second part of the sentence begins to make sense—that they are "one man/Crossing a single bridge into a village." These types of sophisticated riddles is an exercise of metaphysical wit, which explores the nature of consciousness, of being and becoming, of existence and death, but leaves the questions unanswered, in silence.

Keats's "Ode to a Nightingale" builds such a situation towards the end of the poem. In the beginning the poet concerns him-self with the brevity of a visionary moment—wants to unite with the vision by various means, but is unable to do so. So the poet moves from yearning to "cease upon the midnight" (56) and transcend to die with the bird-song in his ear to waking disbelief. The whole ode's movement progresses from anesthetized numbness to passionate joy through the union with the bird.

However, in stanza seven the poet suddenly comes across the word "forlorn" (70), which brings the poet back to the world of the humans. And then the ode ends with a farewell and a doubt, "Was it a vision, or a waking dream? / Fled is the music: - Do I wake or sleep?" (79-80), and the voice of the human world beneath the lilting music of

the nightingale's song unexpectedly wakes the poet back "to my sole self!" (72). Abruptly, deprived of the sudden perception of an ideal world afforded by the nightingale's music, the poet questions whether what he saw was a privileged glimpse or reality. The speaker needs to question the authenticity of such an experience. He does not really know what he experienced was because of extreme anesthetized happiness or sorrow. He is not sure whether what he experienced was real or just a dream. Thus, the speaker leaves the question unanswered—in silence. The speaker leaves it for the reader to justify the questioning.

We come across a similar pattern of questioning in the poem "Design," by Robert Frost. "Design" is a meditation on human attempts to see order in the universe. It is also a poem about human failures. The poem also conjectures to perceive order in the otherwise disorganized nature. The speaker of the poem believes that whatever happens in nature is a matter of coincidence. So, the poem takes up an association that is the power and forces of "whiteness" to discuss unsettling philosophical questions. The poet plays with both the negative and positive terminologies to effectuate a response of surprise and wonder.

In fact, in the sestet part of the sonnet, Frost proffers a set of questions that startles the reader to acknowledge how the various elements in nature promote such an eerie confluence of things. The speaker begins the poem through his perception of what he takes to be a significant coincidence. He speculates on what this coincidence might mean, or whether or not it means anything at all. Let us examine the poem:

> What had that flower to do with being white,
>
> The wayside blue and innocent heal-all?

What brought the kindred spider to that height,

Then steered the white moth thither in the night?

What but design of darkness to appall?—

If design govern in a thing so small. (9-14)

As one notes the speaker again leaves the poem with an unanswered question. The philosophical questions raised in the final lines of the sonnet, "What but design of darkness appall?—" (14), makes one ponder and speculate, but one can never come up with a final answer to that question. All these kind of questioning trail off into silence, for they remain unanswered.

Another of Frost's poem "For Once, Then, Something" poses similar kind of questioning. The poem probes and focuses on the Greek proverb that "truth lays in the bottom of wells." The speaker questions:

One drop fell from a fern, and lo, a ripple

Shook whatever it was lay there at the bottom,

Blurred it, blotted it out. What was that whiteness?

Truth? A pebble quartz? For once, then, something. (12-15)

We note the speaker's confusion. The speaker himself is uncertain what that "something" is. We know that the speaker is trying to concretize truth from that "whiteness" that he views in the wishing-well, but his every effort only approximates it. So both the speaker and the reader are left at guessing and questioning to what lays at the bottom of the wishing well. The whole action in the poem takes on a larger symbolic significance, a more deep meaning, and value ridden meaning, very relevant to man. Yet again, the poem becomes another example where the question cannot be answered—remains

unanswered—that is it trails into silence. The poem has a unique freshness and vitality and at the end leaves the reader with a sense of questioning. The poem ends with a question that is contained within the bosom of silence—wisdom that is eternally true, yet this truth paradoxically remains always at the threshold of discovery.

The poem does not present the wisdom in a rigidly abstract form, like as if it was thought in advance akin to an abstract philosophical problem. Rather it flows naturally, and in a sense recreates the spontaneity of the poet's own movement towards a sighting, which ceases in incredulous questioning. The end result is a momentary stay against confusion, but the poet has not clarified all the principles of the universe or of life. The poet has cast some light on the meaning of the experience recreated, yet the founding questioning still remains unanswered—silent.

"Danse Russe," by William Carlos Williams is yet another instance where one finds questions at the end of the poem that remains unanswered. The title of the poem is in French that refers to Russian dance. Yet, the poem does not deal with a real Russian dancer but alludes to the forms of erratic and wild Russian ballet dancing. The speaker demonstrates a feral desire to perform a dance in front of his mirror. The dancing is described in vivid terms—the erratic dancing is an extension of the speaker's imagination. The poem begins with a determined kind of playfulness. The speaker in the poem is a husband, a professional, responsible for family and staff, the sober provider for an entire household.

Suddenly he feels he wants to perform an extraordinary action, something out of the ordinary. He is not sure how to start so he begins the poem with an opening question "If." He begins: "If when my wife is sleeping/and the baby and Kathleen/are sleeping"

(1-3) and when the moon is "flame-white disc/in silken mists/above shinning trees,—" (4-6), he asks is it madness to have a yearning to strip off and dance wildly in front of the mirror. The action in the poem is just speculation. The poem questions:

> if I in my north room
> dance naked, grotesquely
> before my mirror
> waving my shirt around my head
> and singing softly to myself:
> "I am lonely, lonely,
> I am best so!"
> If I admire my arms, my face,
> my shoulders, flanks, buttocks
> against the yellow drawn shades—
> Who shall I say I am not
> the happy genius of my household? (8-19)

The poem begins with an "if" and ends with "who shall say I am not,/the happy genius of my household?" suggests a chimerical atmosphere in which the gross reality of the naked dancer is merged with a provisional vision. The question is put forward but with no forthcoming answer. The answer lingers within the bosom of silence. And the question remains open-ended as yet another complex and sophisticated philosophical query.

**Silence as an Indicator of a Subtext**

*The Oxford English Reference Dictionary* defines a subtext as an underlying often distinct theme in a piece of writing or conversation. This theme is silence and can be of

various forms and types. Moreover, these various types of silences are folded into the texture of a text and have to be prodded out to be understood. In these instances silence, which denotes ultimate truth remains as the underlying theme of the work of art. Poets and authors use this kind of silence as the underlying theme and express it their works. For example, Samuel Beckett has made an open use of silence as a subtext—as the underlying theme of his play *Waiting for Godot*.

Similarly in Hilda Doolittle's poem "Helen" we find suggestions of silence existing as a subtext. Doolittle's poem operates on an opposition established between Helen and all Greece. The speaker of the poem stands outside this opposition to record the interaction between the two. Time, space, and situation are left open that presents an image rather than a realistic event. The poem is a revision of the Medusa myth—an implicit attack on the process of mythmaking with females representing those symbols. H.D. implies that patriarchy has silenced Helen through centuries in both the literary and mythical texts. She says “All Greece hates/the still eyes in the white face” (1-2).

She believes that patriarchy without giving any consideration to Helen's thoughts and feelings made her stand as a symbol that represented beauty and illicit love. She goes on to say “All Greece reviles/the wan face when she smiles/hating it deeper still” (6-8). H.D. implicitly attacks the traditional imagery and categorically concedes that such perspective in fact has silenced Helen through history. History, Doolittle says did not allow Helen any voice, opinion, or feelings. Doolittle continues on the same vein saying “Greece sees unmoved/God’s daughter born out of love” (12-13). In spite of all this, Doolittle rejoices and says like Joan of Arc, Helen too, immobilized and silenced, has become an object of worship. The poem describes the scene of Helen's unjustified

punishment and also demonstrates historical silence playing as the influential factor. Paradoxically, without history bestowing its silent turf the speaker could never have told the Helen story. It is history which has been punishing Helen, but at the same time has silently preserved her story. Moreover, Doolittle glorifies Helen as a heroic figure for she has borne the pain of accusation silently, without uttering a sound throughout history. From the very beginning Helen is silenced and history bears that mark profoundly. "Helen" underlines the real subject of the poem: woman's place in a male dominated tradition. But to furnish this theme with some meaning, silence of history plays a major role in the poem. Silence, evident in history, functions as the subtext or background turf to cut out and heighten the dismal and pathetic picture of Helen.

In "Medusa," the poem by Louise Bogan, the speaker violates some unknown taboo by entering Medusa's site of freedom and punishment and is turned to stone. Afterwards like the voice of Emily Dickinson's "Because I Could Not Stop for Death" speaks from the dead scene, the speaker in this poem too reenacts the scene. The speaker is no longer alive but dead—like a shadow arrested in the deadened landscape. The speaker's arrest is occurring in a dreadful equilibrium of stasis that is silence.

The Medusa myth attributes her (Medusa) power to paralyze beings and confine them to a state of stasis forever and ever. "Medusa" in the poem represents enclosed female creative energies. The speaker says this is a fantastic realm where feminity is beautiful, creative, as well as threatening. But this silent creative energy has been frozen and imprisoned and is made to look grotesque and horrible by patriarchy. Patriarchy has also tabooed and barred Medusa from speaking. Even then, the speaker says she has creative energies within her hence, alludes that she too by extension is a Medusa.

Moreover, her creative energies are enclosed within her by patriarchy (like that of Medusa), which is why even when she begins to craft or portray anything, everything falls into the realm of stasis.

The speaker says that though her speech has been transformed into a form of stasis and is locked inside her own speech, yet she says she has become successful in undermining this in two ways: One, by the silently threatening Medusa powers, and the second, by transforming her speech to the likes of the graceful figures adorning Keats's Grecian Urn. That is there will always be an ongoing creative fertility for,

> the water will always fall, and will not fall
> And the tipped bell makes no sound
> The grass will always be growing for hay
> Deep on the ground (13-16)

The speaker tells us that though she is trapped in "a dead scene forever now/Nothing will ever stir" (10-11) yet her "eyes" (20) will forever speak. The speaker says that she may be trapped in a state of stasis—silence, but her eyes refuse to be silenced. Her steadfast gaze confers the notion that the speaker's speech is caught within the cauldron of silence but her eyes refuse to be silenced. Her eyes speak through silence by not drifting away. These lines demonstrate that silence resides in this poem as a subtext and emanates meaning through the same.

Let us examine Emily Dickinson's poems and see how silence functions as a subtext in her poetry. Though her poems do not explicitly talk about silence, yet many of her poems have silence as their subtext. For instance, the poem "I Felt a Funeral, in my Brain," on the surface the poem is about death and repression, but effectively it is about

silence. The whole poem concentrates in making the reader sensitize—step-by-step—silence. Though the subject matter of the poem is death, and even to understand death we need to sensitize silence. The speaker disassociates with external subject and sensitizes eternal silence and makes the reader aware of it. Let us examine the poem:

> As all the Heavens were a Bell,
>
> And Being, but an Ear,
>
> And I, and Silence, some strange Race
>
> Wrecked, solitary here— (13-16)

After "Being, but an ear" (14) she hears with her inward ear her box being lifted and then creaking "across her Soul" (10). How loud can the creaking of the soul be? In other words Dickinson playfully invites the reader along-with her to sensitize eternal and infinite silence. Dickinson then identifies herself with silence and says that "I, and Silence, some strange Race" (15).

A first look at the poem denotes that she and silence are running a strange race together. Then we notice that a status of personhood is conferred upon silence. The speaker by allying herself with something non-human, inanimate, not even palpable phenomenon is ceding her status and recognizing the silence within. The speaker personifies silence and identifies with it as well. The conjunction is so construed that she and silence have equal status and she even considers that they form a "Race."

She puns on the word race and claims that both she and silence are running the same race. The speaker thinks that after death she is going to be part of silence—that belongs to death—but even before death because of repression silence has been imposed upon her. That is why she claims kinship with silence—"And I, and Silence, some

strange Race" (15). Silence is her closest kin. She says silence and she have a very close and intimate relationship with each other and moreover are also running a race together. So we observe that silence in this poem works as a subtext to make the reader knowledgeable about death and repression, and how both play a role of silencing.

Dickinson's poem 465, "I heard a Fly buzz—when I died" can be studied as another example that contains silence as a subtext. In the narrowing focus of death the fly's insignificant buzz is magnified tenfold by the stillness in the room—and that is all that the speaker hears, "I heard a Fly buzz—when I died—/The Stillness in the Room/Was like the Stillness in the Air—" (1-3). Dickinson continues:

> With Blue—uncertain stumbling Buzz—
>
> Between the light—and me—
>
> And then the Windows failed—and then
>
> I could not see to see— (13-16)

To the dying person the buzzing fly with its "uncertain stumbling buzz" (13) is an untimely reminder of man's final, cadaverous condition and putrefaction to total silence. Amazingly we begin to experience this poem with seeing with sound, in other words by sensitizing sound through silence. What does seeing with sound mean?

Upon reflection it makes sense, for the speaker as well as the reader hears the droning in the background before the source of the noise comes into view. The poem describes the way in which things come into view, or how sound out of silence effectuates itself slowly and gradually. These notions significantly amplify Dickinson's acknowledgment in the power of silence. Dickinson very craftily develops an atmosphere of utter quietness—a person is in her deathbed and what noise can possibly

exist there. But this soundless atmosphere is discourteously disturbed by a fly "With Blue—uncertain—stumbling Buzz"— (13) a fly that is no more secure, no more sure than we are. By the end the poem illustrates how the speaker on her deathbed, succeeds in completely sensitizing and experiencing silence "Between the light—and me—/ And then the Windows failed—and then/I could not see to see—" (14-16). The speaker distances herself and notes the silence she is going to be submerged in eventually. Thus, silence exists as a subtext in this poem as well.

Robert Frost's poem "Acquainted with the Night" is another example where one finds silence residing as a subtext. The poem "Acquainted with the Night" is about a sense of homelessness. The poem powerfully portrays the full burden of loneliness and man's confrontation with nothingness. The tramp trudging along the deserted rain-soaked road is feeling extremely lonely and lost. For instance, when he hears someone calling out in the dark night, he turns around in the hope that, that call is for him. The turning around in hope is the silence that exists within him.

The hopeful turning around of the tramp also expresses the expectant silence of happiness that bubbles within him. However, the last lines of the poem makes us realize that the vagabond is perceiving the irrevocable silence of hopelessness, immutable silence of dejection, and the interminable silence of melancholy. The situation encountered by the tramp in the poem is similar to man's dilemma in the modern world of today. The feeling of homelessness, hopelessness, and faithlessness—these are the uneasy silence of predicament, which is the underlying and binding theme of the poem. The poem makes the reader knowledgeable about the silence that exists within us, in our human condition and in the universe. The poet successfully confers upon the reader the

notion of utter silence, by exemplifying the homeless tramp trudging and roaming around, silently, in the silent cosmological dimension.

Moreover, what sound exists in the night and also what sound does emerge out from the trudging and roaming in the soundless and open universe? Thus, the whole poem from the very beginning is developed with the notion of silence to function behind the text of the poem—as a subtext. These silent subtexts work as the elemental environment of the poem, which nimbly but cunningly thread through the text to give it symbolic form and texture.

**Silence as Expressed in Typographical Peculiarities**

*The Oxford English Reference Dictionary* defines typography as a form of printing as an art. Sometimes, a visual representation of a poem is in part its overall statement. Poets make use of this style to convey certain values significant to humans. The way the poem is printed shows that a lot of silent issues are presented in a very compressed manner. The gaps, the spaces, the ellipses, the pauses are different tools that the poet uses to show the disjuncture, which are part of the message.

E.E. Cummings unusual linguistic usage and the way he makes language function on a page, brings home an effect that one may have otherwise missed in the conventional form of poetry. For instance in the poem "1(a," he intertwines the letter "L" and the word "one" to signify "loneliness" and the way "a leaf falls." Moreover, nobody notices the falling of a solitary lonely leaf from a tree. Let us study the poem:

1(a

le

af

fa

ll

s)

one

l

iness (1-9)

Similarly no one takes heed of a lonely person or the way s/he falls. Cummings through the verbal imagery of the poem has dexterously dramatized the silences of desolation and loneliness. Loneliness means forlornness, solitariness, being detached and feeling totally and completely lonely. When a phrase, "a leaf falls," is uttered, an image of a subject or an object that is totally alone and falling down, is evoked. Thus, the poem suggests a feeling of loneliness, which obliquely also points to silence.

Cummings in the poem has intensified the fertile silence of awareness, the sober silence of loneliness, the uneasy silence of fear, and the irrevocable silence of death. He has made use of conventional words to convey an image of a leaf falling, and the verbal picture imparts a message of silence. The falling movement reminds one of irrevocable silence of death. This short but powerful monosyllabic poem of nine lines in fact arouses within the person the conception of silence after death. The verbal image subtly functions to impart silence as the meaning of the poem.

Let us examine another poem "in Just—" by E. E. Cummings, and see how silence is expressed through typographical peculiarities to impart meaning. Cummings clever merger of two contrary images—of joyful innocence and obnoxious fault—impart a sense of ambiguity to the atmosphere of joyous innocence communicated by the vision

of children playing. This peculiar unconventional typography is used to enhance the feeling of childlike naïveté. The spaces, which in other words are the silences around the sound, support the action and its effect in the poem.

The grouping of children's names, suggest kids running together breathlessly. Also at first the widespread spaces and the line-breaks look queer. But one discovers that there is regularity even in that irregularity. For instance the words “Just-spring” (1-2), or the spaces, or the line breaks that indicate silences, suggest the speechless wonder of the child. Every time the subject of the balloon-man recurs, the child stops to take the presence of the balloon-man in all surprise. Also, the spaces or silences are used to emphasize the thrilled and excited exclamations of the child on seeing the balloon-man. Moreover, these spaces are points in absentia to convey an impression of children upon hearing the whistle come running from all sides.

These spaces and line breaks also function to highlight the coming of the ice-cream vendor and the ice-cream man. An analogy can be drawn to the spaces, as the man whistling from far, the sound is wee, but as he nears the children who are playing—they acknowledge his presence by coming running from all sides to eat ice cream. Thus, we note the unconventional rhythms—typographical peculiarities—that create an aura of mystery and ambiguity of tension and disquiet, in other words silence.

Let us look into another poem "I Know a Man" by Robert Creeley, and observe how silence expressed by way of typographical peculiarities, function to impart meaning. Creeley exemplifies the relation between language and the void/silence. The poem shows a world gone out of control and crazy. Creeley to demonstrate this uses language for the sake of language usage only. The poem illustrates how sound language does not

communicate everything despite its having contradictory claims. The poem also claims sound language as the key villain in trying to establish communication, for it promises wholeness, but cannot fulfill it. Sound language in ideal form promises to make things communicable to one another, yet in reality entraps us in webs of meanings which we do not intend. Creeley demonstrates the power of silence in this poem. He illustrates how silence embodies contradictory states of feelings and emotions within its realms and communicates its effects to the audiences, even when language fails.

The poem without many words expresses the speaker's general angst, which intensifies the horror of the nothingness and total annihilation. The speaker's vague speech gives nothing concrete to hold on to. Instead the vagueness broadens the gap between human subjectivity and the world. Drunkenness becomes the poem's metaphor for inauthentic speech. Drunken speech stems not from perception, but from the need to fill the loneliness and alienation—to put off silence. One observes that the protagonist becomes a passive and helpless victim of his own powers of speech and his failure is most clearly portrayed when he utters, "why not, buy a goddamn big car" (9).

This is the only long phrase in the poem that tries to demonstrate the speaker's momentary burst of confidence in the use of language. But this is short lived for the speaker is jolted back "drive, he sd, for/ christ's sake, look/out where yr going" (10-12), into its heavy, abrupt, and broken speech stresses, which reflects the urgent desperation at hand. The alternating broken lines, words and the run-on sentence intensify the emptiness and hollowness of life. The speaker is aware of the silent gulf and the reader gets to recognize this by the peculiar typographical patterning of the poem.

**Summary**

We use words to communicate and mean something. Yet we have found out that the unsaid, the un-verbalized, and in-articulated, are packed with meaning. Without understanding what lie in-between the lines the text is never fully comprehensible. This is a miracle, for general definitions say that silence does not resound. Yet from the examples it has become clear that it resounds louder than speech. This also shows that to communicate or to make known with the use of words or sound only is very limiting.

To communicate also means communicating with no words or through silence as well. Sound is a small island in the midst of an ocean of silence. Silence seems to provide sound with illimitable background to resound upon. The reader grasps that from the vast expanse of silence only passing parcels of sound emerge. In fact, both sound and silence spring out and pour forth from a text and weaves images together, thus, lending unity and coherence to the work of art. Both sound and silence function on the elastic and effervescent turf of a continuum where meanings get shaped suggestively. Both give an impression that their sole function is to dramatize, explicate and highlight the central theme and meaning of the text.

Thus, silence and sound meticulously function through various motifs to form a series, a sentence, an utterance, in fact a structured discourse. Without considering what resides beyond the articulate one can never come round to fully understand the spoken for it appears silence holds a poetic composition together. By appreciating silence one understands and creates a world outside and inside the text, which is the central theme of a work of art. Thus, silence functions as a communicative event which is the artistic principle that fastens and welds a text in its entirety.

## III. THE *RASA* THEORY

### The Term *Rasa*

The Sanskrit word *rasa* is one of those words whose significance is as diverse as its usage. In the *Rig-Veda rasa* suggested a number of things, for instance, water, juice, cow's milk, and flavor. Juice or flavor suggested the sap or the essence of a plant, which is drained out from the innermost core of a fruit (Suvarnalata Rao 1). *Atharvaveda* defines *rasa* as derived from the root *ras,* also meaning taste, which implies relishing or savoring the flavor too. Later these meanings became more common, because it seems the word *rasa* began to feature in ordinary understanding and everyday conversational usage (Priyadarshi Patnaik14). Consequently, *rasa* began to connote to a number of things such as, essence, flavor, taste, juice, relish, or savor; and all these issues contained an essence within itself, which underlined and highlighted its various uses (21).

It was during the *Taittiriya Upanishads* the term *rasa* acquired a philosophical significance (II. 7). It assumed an abstract dimension that of an "essential element," as an "essence," (Rao 1). We find evidence of *rasa* hinted as essence in *Kausitaki Brahmana Upanisad*, which is translated by S. Radhakrishnan titled *The Principal Upanisads* that says, "only after perceiving the essence can one perceive bliss" (549). The *Upanishad* in translation also says, "He comes to the city of Salaja; the flavour of Brahman enters into him . . ." (758). The occurrence of the words "essence" and "flavor," along with *Brahman* in the *Upanishads*, denote to an experience of the highest order, for knowledge of *Brahman* cannot be perceived in concrete terms, except in the abstract.

Conversely, the word "flavor" in *The Principal Upanisads* (758), also seems to imply a concrete sense—the essence of a plant or a fruit—as specified by the *Rig-Veda*

(Rao 1). And evidences show the meaning of essence, flavor, or *rasa* was determined by *Rig-Veda*, *Arthaveda*, and popular usage—as concrete experience of the core of a fruit or subject. In other words, it means having the experience of the essence of a particular fruit or subject. This shows that both the words "flavor" and "essence" connote to "essence." However, at a later date Hindu philosophy used this sense of essence as an experience in the abstract. This denotes to the inter-changeability in their significations, while in usage.

Hence, whether it be in the *Rig-Veda*, the *Arthaveda*, or the *Upanishads*, in all of them the "quintessential quality" of *rasa* became "essence" (Patnaik 18). Consequently, when used in a context, *rasa* could mean either the concrete or the abstract—meanings *rasa* incorporated since its inception. So, when the *Upanishads* insisted *rasa* experience "stretches to the edge where processes and products/objects disappear. Then there is a sudden leap into bliss" (Patnaik 22), we at once comprehend that the *Upanishads* are referring to the essence of all experience.

This avowal also illustrates *rasa* not as something that can be perceived in its concrete literal form, but an experience, which can be perceived only in the abstract. And to perceive in the abstract, means experiencing the real not in tangible terms, but in conceptual terms. This means and typifies *rasa* is an essence. This exemplifies the use of the word *rasa* is in transition. From the concretization of its meaning in the *Rig-Veda*—that of tasting, relishing, or savoring—in the *Upanishads* it has transformed itself into metaphysical abstraction. Patnaik says,

> The *Upanisads* were works which were essentially metaphysical in content and symbolic in their use of words. Thus, all words here acquired a more filtered and ephemeral meaning than before. The concrete sense

> was very much there. But it only served to highlight the abstract. Hence, here *rasa* was used in an entirely new way. The concrete meaning existed, but a more abstract use was slowly making its presence felt. (17)

Thus, Patnaik thinks in the *Upanishads*, "whichever way *rasa* is seen—as flavour or as essence—the implication is that of something abstract which cannot be captured directly by the senses" (17), but again the concrete literal connotations that *rasa* carried along with it since *Rig-Veda*, could not be totally eliminated. Hence, it associated itself with the literal and concrete sense (which appeared in everyday conversation) and in the abstract metaphysical sense (which appeared in the *Upanishads*), and these two forms of meanings were exploited by theorists and artists to explain their art and their theories on aesthetics.

Patnaik in *Rasa in Aesthetics* attempts to understand the sense of the word *rasa* by tracing the historical evolving of the expression. As the word *rasa* appeared as part of common vocabulary, it gradually began to emerge in the arts as well. Even in the area of arts and aesthetics *rasa* started to mean different, for different people, artists, and theorists, at different times. For Bharatamuni it "implied a very distinctive way of looking at and perceiving aesthetic objects. Later, in the hands of *Bhamaha* it was a mere figure of speech. Again, in the tenth-century it combined with *dhvani* or suggestion to mean something more" (Patnaik 14-15).

All the same, the credit for adopting the term *rasa* in the arts is given to Bharatamuni, whose monumental treatise *Naatyashaastra* is the first available theory on dramaturgy. In this extant work, *rasa* for the first time is "used in an aesthetic context . . . with an aesthetic purpose" (Patnaik 14). Bharatamuni explains in the *Naatyashaastra*,

"the term *rasa* has a twofold significance: It means the 'aesthetic content' of literary art and also 'aesthetic relish' which the reader-spectator enjoys" (6). He elaborates, "No literary import can ever proceed without rhetorical sentiment [*rasas*] and aesthetic relish" (6). He elaborates the term and says, "*Rasas* arise from a proper combination of the stimulants (*vibhava*), the physical consequents (*anubhava*), and the transient emotional states (*vyabhicari bhava*)" (6). He explains the "Determinants, Consequents and the Transitory states [always] remain under the wing of the Permanent mental states" (11).

Bharatamuni clarifies the permanent mental states—*sthaayee bhaavas*—are durable archetypal emotions, like anger, fear, love, humor, sorrow, which is instinctively shared by author and reader, worldwide (Rangacharya 54). He means these archetypes when expressed in literature organically manifest and transform the emotions into a *rasa* experience. He explicates further that when "the other emotional states take the shelter of the Permanent states by being subordinate to them (*gunataya*) . . .The Permanent states attain the status of *Rasa*. The Transitory emotional states become their retinue" (11).

This statement makes clear that "*rasa* is produced from *bhava-s* and not vice versa" (Rangacharya 55) and it is these *sthayee bhaavas*—the permanent emotions that "bring about poetic contents (*kavyartha*) through words" (Bharatamuni 8-9). Patnaik summarizes Bharatamuni and explains that these durable archetype emotions (*sthaayee bhaavas*) are not observable facts that confer aesthetic contemplation in themselves, but when these emotions are exploited in literature and when they transform and transcend the egos of everyday life to attain a universal quality, they become worthy of aesthetic contemplation (41). Bharatamuni says it is from a combination of *sthaayee bhaavas* (emotions) present in an art work that *rasas* get generated. *Bhaavas* are psycho-

physiological emotional states that are produced by way of internal or external stimulus (7-8), and these causes, determinants, antecedents, external or internal stimuli are known as *vibhaavas*. Bharatamuni explains that *vibhaavas* produce an emotional state to effectuate *anubhaavas*, which in turn results in an emotion or state of mind known to be *sthaayee bhaavas* (9).

Patnaik clarifies the stimulus (determinants or *vibhaavas*) give rise to an effect (consequents or *anubhaavas*) in a subject by a certain context (7). He explains,

> For instance, a tiger in a forest can be the cause of fear in a lonely traveler. In this case, the tiger and the man's aloneness can be considered the *vibhaavas* which generate fear. And the consequences, manifestations or effects of fear will be many like trembling, panic, horripilation, paralysis etc. These are known as the *anubhaavas*. *Bhaavas* or states may or may not be perceivable to our senses directly. For instance, anger in one can never be communicated directly to another. Thus, whereas *vibhaavas* and *anubhaavas* can be seen or observed directly, the states or *bhaavas* need not necessarily be directly perceivable. It is, in fact, to suggest the *bhaavas* that *anubhaavas* and *vibhaavas* are used. (Patnaik 7-8)

Thus, from the above context we note a *vibhaava* is that which leads to or causes *anubhaava*; and *anubhaava* is that which manifests outwardly or necessarily follows as the effect, which is and can be noticed by the senses.

The archetypal emotions (*sthaayee bhaavas*) arise in a context and are perceived in the enactment process of *vibhaavas* and *anubhaavas*. So, *vibhaavas* (antecedents) and *anubhaavas* (consequents) are not emotional states, but cause and effect that organically

give rise to *sthaayee bhaavas* (Bharatamuni 7-8), which eventually lead to *rasa* knowledge. To make the perception of *rasa* more approachable to common understanding, Bharatamuni explains the term by drawing an analogy of relishing and enjoying the taste of food, to deriving pleasure and gratification from a work of art. He says,

> Just as by a proper combination of different spicy foodstuffs (vyanjana), leafy vegetables (ausadhi) and other articles of food (dravya), there is a flavour and taste (rasa) produced, in the same way different emotional states come together, aesthetic flavour and relish are produced. Just as again, on account of such articles of food as molasses, and spicy and vegetable-stuff, the six (food) flavours and tastes are produced, in the same way when various emotional states reach the abiding mental conditions, the latter attain the quality of rhetorical sentiment, or become aesthetically relishable. (6)

Bharatamuni elucidates that one can relish *rasa* in art—in other words experience aesthetic rapture—just like a person relishes and gets satisfaction from the taste of different spices that are mixed in the food, while eating. And the moment Bharatamuni compares and contrasts the aesthetic *rasa* to the tasting of flavor through a culinary *rasa*, the analogy of food immediately brings in the possibility of relishing the experience of emotions in the arts as well (Patnaik 44-45).

J. L. Masson and M. V. Patwardhan in *Aesthetic Rapture Vol. I* elucidate Bharatamuni's claim, ". . . as spicy (flavor) is created from many substances (*dravya*) of different kinds, in the same way the *bhaavas* along with (various kinds of) acting, create

*rasa*" (47). They also quote Bharataumuni as saying, "Just as (flavour) comes from a combination of many spices, herbs and other substances, so *rasa* comes . . . from many *bhavas*" (46). Patnaik remarks on Bharatamuni's use of the terms "*rasa*" and "flavor" in an interchangeable manner as being very significant to understand the term *rasa*, and also how and why it was used in such a context by Bharatamuni during that time (Patnaik 25).

Patnaik says Bharatamuni in *Naatyashaastra* has knowingly used "the word *rasa* in two different senses. In the first case, by *rasa* he means "flavor" in the culinary context. In the second case, he uses *rasa* in its present aesthetic context" (25). Patnaik thinks the use of these two senses together, suggests the popularity of these words during that time. He further says, "Otherwise, Bharata would not have been able to use it so confidently without any fear of ambiguity since, at no point does he try to clarify that he is using the same words in two different contexts and with two different meanings" (25).

Another significant factor is that Bharatamuni exploits most definitions *rasa* collected itself with—both concrete and abstract—to describe its existence. It is general knowledge that art experience happens in the abstract and can be explained only through concrete factual evidences. So, to prove his point that *rasa* is the essence of an art work, which confers aesthetic delight to a reader or spectator, Bharatamuni draws an analogy between various curry spices (concrete) and a range of human emotions (abstract), and seeks to demonstrate a similarity of experience through its manifestations.

Bharatamuni attempts to explain the complex concepts (aesthetic rapture and pleasure) in terms of common factual observation (flavor, taste, and relish). Rapture, pleasure, or taste is an individual experience (Sajjan 259), hence, can be explained only through a common evidence, everybody has experienced. This must be the reason why,

Bharatamuni takes up the analogy of food along with its associated relish and gratification to explain and convince the general public in the similarity of literary experience and the individual enjoyment and pleasure that is derived from a work of art. Indeed, he says just as a person when s/he is cooking food, uses a lot of spices to make the food delicious and enjoyable, similarly an artist uses a lot of emotions in a text to make it deliciously enjoyable.

To emphasize his point he says, "just as the combination of spicy foodstuffs and vegetables lends the cooked food a distinct relish-able taste (*svaduta*), in the same way the emotional states and sentiments lead each to the distinct level of experience" (8). He then compares the act of using the various spices in the food, as to representing different emotions in a text or on stage. He compares the act of blending spices by a connoisseur to relish and enjoy delicious food, to that of a perceptive reader or a sensitive spectator to combining, understanding, tasting, and enjoying the various emotional states represented in a text or acted out on stage (Bharatamuni 7).

He explains all archetypal emotions are abstract in character and cannot be understood by just telling "Oh! I am sad." The sadness felt by a certain person has to be acted out through different emotional gestures to make the observer understand the extent of sadness experienced by the first person. And when the person is able to translate his/her sadness through various emotions and actions, for instance by shedding tears, or from the shuddering of his/her shoulders, it makes the observer knowledgeable about the weight of sadness and begins to feel sorry for the person.

We note something has happened here. The person is representing the archetypal emotion sadness and grief through *vibhaavas* and *anubhaavas*, which the spectator

understands; but the spectator instead of undergoing through the trials of sadness or grief transforms and translates the same emotions and begins to feel compassion (Patnaik 38-41). Bharatamuni claims this—understanding, transforming, translating, enjoying, and universalizing the emotions—is what happens in the process of representing and conveying sadness (7-8) in a work of art. The exact grief or sadness is acted out by the first person, but the observer does not go through the same motions of sadness, in its place conceptualizes sadness and begins to feel compassion for the person.

Bharatamuni states the observer not undergoing through the motions of sadness, does not mean s/he has not understood what it is like to be sad. In fact s/he has understood and has translated the emotion sadness and is enjoying and relishing it in the form of compassion. But, how can one enjoy or relish sadness? Bharatamuni affirms that the observer by feeling compassionate, relives sadness in her/his mind, hence relishes and enjoys the emotion sadness. He asserts that the archetypal emotion sadness is understood only by dramatizing or representing it in an art work, and alleges the observer enjoying and understanding the emotion sadness in another form—compassion, is the *rasa* experience (7-8). Patnaik says this experience for Bharatamuni was "aesthetic rapture. A dominant and sustained emotional and mental state which is the result of an aesthetic experience" (270).

Bharatamuni stresses that is only during the process of histrionic representation *rasas* are and can be experienced aesthetically. Bharatamuni says,

> there can hardly be the experience of sentiment without the previous presentation of an emotional state; nor can there be an emotional state which does not lead to the experience of a sentiment. During the process

> of histrionic representation the two (*bhaava* and *rasa*) accomplish their status and function by dual interaction. (7-8)

Bharatamuni says that both *rasa* and *bhaava* get completion—are aesthetically realized—only in dual reaction in a drama or literary work. He also states *rasa* as the goal of all artistic activities and mentions that the function of all art forms is to evoke *rasa* in a recipient (5). He claims if *rasa* is not present in an art work it will loose its appeal and beauty, hence will become meaningless and useless (7).

Patnaik recaps Bharatamuni's theory, which says "*rasa* is indispensable to any work of art" and that "only *rasa* can make a work successful" (Patnaik 24). Patnaik agrees that Bharatamuni is making a sweeping statement when he claims that a literary text will be meaningless if it is without *rasa*. Patnaik admits that a work of art can be meaningful even without *rasa*. But if a literary text fails its purpose in providing aesthetic delight, then Bharatamuni is "true" says Patnaik (24).

Abhinavagupta believes *rasa* to be the soul of poetry. He says the real essence of poetry is in the creation and in the perception of beauty and this is the soul of poetry. This implies *rasa* is the root, the origin, and the cause of all poetry (Aesthetic Rapture Vol. I, 16). Therefore, Bharatamuni's claim that without *rasa* nothing can issue forth (7) seems to be true, for archetypal emotions infuses itself within art to make it meaningful and appealing. Even, J. L Masson and M. V. Patwardhan in their *Aesthetic Rapture* say, "without *rasa* no topic (of drama) can appeal (to the mind of the spectator)" (Vol.I 46).

This implies *rasa* indispensably resides in a text to appeal and attains its completion only if it pleases the mind of a spectator or reader. However, a *rasa* will appeal an audience only if it is communicated. In fact, unless *rasa* is communicated how

can one talk about appeal. So, Bharatamuni says without *rasa* there can be no appeal—by appeal he means the effect the work produces in someone else, other than the author. Thus, when *rasa* issues forth or emerges from a work of art and is savored, tasted, or relished, it involves someone (a reader or an audience) besides the author who takes in the *rasa* and responds to it. The perceiver can be a reader, an audience or the author himself, and all are involved in a relation of perception and response (Patnaik 24-25).

Patnaik says if from what Bharatamuni says that one can be aware of *rasa* only through the process of tasting, this implies that the "flavor" of the food or a text cannot be known unless it is tasted. The flavor remains passive in a text or food and only when it is tasted it becomes active. This also means *rasa* is premeditated and only if one perceives it can a text become successful.

*Rasa* is premeditated in a work of art and its experience is transmitted in a process. Moreover, the test of its flavor is in its being tasted, savored, or relished in time, space and in a chronological manner (as the *Rig-Veda* and the *Upanishads* imply). And to perform these activities one needs active tasting (concretization and abstraction together) by a perceptive participant. And in the active-zation and realization of *rasa*, a participant's sensitivity is equally important as that of an author who embeds this sentiment in the work to beautify and appeal.

Bharatamuni says the successful completion of literary work depends upon a perceiver, and his/hers perception does not remain as mere perception only. It elicits a certain response and this response is one of enjoyment or relish. Bharata in the sixth chapter of *Naatyashaastra* says the person who can enjoy and relish the taste of poem is a *sahrdaya*, "one of similar heart" (31). The consent of the heart means a kind of self-

surrender to the art object, which is an affirmation of its capability of sustaining interest and attention. To have a *rasa* experience one requires pure and truthful intentions and like-mindedness and this is the ideal experiencer of art, as per *rasa* theory. And the one with a similar heart or *sahrdaya* is not a passive spectator, but an active participant in the work. Hiriyanna states the participant's "insight into the nature of poetry is, in point of depth, next only to that of the poet" (41). This means a *sahrdaya* has to be open to consent to an artwork, because it is artwork, which is capable of controlling our experience of it.

For Bharatamuni this consent can be " . . . roughly translated as aesthetic relish, pleasure or rapture on the part of the reader, which is derived from (in response to) a work of art" (Patnaik 7), and the pleasure and rapture experienced by a spectator is explained as "*natya-rasa*: aesthetic contents and their relish arising from dramatic representation" (7). *Rasa* involves a sympathetic reader's participatory experience of "tasting" and "savoring," specific emotional states, which a character reveals through words, actions, costume, and psychological expression. And the participatory experience is *rasa* knowledge (8).

Kapil Kapoor says such participation confers "aananda" to the reader or spectator, for the experience "is illuminating, enlightening, liberating" and "the experiencer escapes from his narrow self and his inherent worldly tendencies" (110-111). Though scholars over centuries have defined *rasa* in a variety of ways, however, from what Bharatamuni elucidates, *rasa* in parlance to art can roughly be translated and termed as 'emotive aesthetics' and this is the most important concept in classical Indian literature. In effect, *rasa* ". . . is the central theoretical concept, which informs Sanskrit Theater, its plays, and

their performance" (Baumer 210). One may now say that *rasa* is primarily an experience in an art work that has the ability to give pleasure and delight. It is the essence of art, which is sensed in a process. It is sensed in time, but is determinate, sequential, as well as chronological. It is rooted and pervasive in all art forms, but when used in a metaphysical context, attains a whole new dimension of *aananda* (bliss).

In effect, *rasa* is an intensification of a particular archetypal emotion to such a state where it gets transformed and transcends into something that cannot really be called an emotion in the ordinary sense, but emotive aesthetics.

**Definition of *Naatya***

The *Naatyashaastra* is a compendium of performing arts, like drama, music, dance, and is a detailed description of prevalent modes of these art performances (Bharatamuni 3). Bharatamuni attributes the authorship of the science of drama to *Brahma* (the divine creator). Bharatamuni states *Brahma* created *Naatya* or the fifth *Veda* from the existing four *Vedas*. Suvarnalata Rao in her *Acoustical Perspective on Raga-Rasa Theory* comments that according to Bharatamuni *Brahma* adapted ". . . *pathya* (verbal text) from *Rig-Veda*, *gita* (music) from *Samaveda*, *abhinaya* (histrionic expression) from *Yajurveda*, and *rasa* from *Atharvaveda*" (2) and from these Bharatamuni created *Naatyashaastra* or the poetics of drama.

*Naatyashaastra* proclaims that the purpose of *naatya*/drama is to provide experience of the world. It also proposes that its sole purpose is to make people knowledgeable about the ways of the world. Besides providing entertainment it integrates all experiences to a total understanding (Rao 3). Bharatamuni mentions that *naatya* helps us to synchronize various experiences and teaches us the knowledge of the

world and consequently, transforms the perceptions into harmonious understanding (Bharatamuni 4).

The *Naatyashaastra* says "Drama represents the ways of the world, the picture of our people's speech and manners" (Rangacharya xxi). It further says

> A dramatist, a popular theme, actors-actresses-director-producer, and the audience—these are the four essential ingredients of the theatre. There should be no weakness in any of these. The playwright should have the capacity to grasp the speech and manners of the people and represent them in an interesting way. The story should hold the attention of the audience. Physical fitness, control over voice, clarity of speech and pronunciation are the indispensable requirements for an actor. And lastly, the audience should be one accustomed to understanding, appreciation and enjoyment of the performance. (Rangacharya xxi)

An actor expresses the thoughts and feelings of people on stage. The audience on the other hand, witnesses the performances and begins to identify with the actions, emotions, and ideas, displayed by the actor through the process of dramatization. The spectator coalesces all the observed evidences of *naatya* in his/her experience, and becomes knowledgeable about the world. Bharatamuni in *Naatyashaastra* defines *naatya* as:

> . . . depiction and communication pertaining to the emotions of the entire triple world: Occasionally piety, occasionally sport, occasionall wealth, occasionally peace of mind, occasionally laughter, occasionally fighting, occasionally sexual passion, occasionally slaughter . . . Rich with different kinds of emotions, built on the stuff of many stages and situations

> (*avastha*) and imitating the conduct of the world: that is what this *naatya* is, which I have produced. Based on the actions of men, high, middling and low, this *natya* will produce wholesome instruction, create courage, pastime, entertainment and pleasure . . . It will conduce to piety, glory, healthy life; it will be beneficial, promote intellectual growth. The *naatya*, in brief, will be the instrument of instruction for the world. There is hardly any knowledge, any artist's craft, any lore, any fine art, any design, in which art, lore and emotions are interconnected, any activity, that will not be seen in this *naatya* . . . In fact the nature and behavior (*svabhaava*) of the world, intimately connected with happiness and misery, as rendered by physical and other forms of acting, is to be called *naatya*. (4-5)

The *Naatyashaastra* asserts that if there is no *rasa*, then there is no *naatya*. Nothing gets any meaning in art except through *rasa*. *Naatyashaastra* says that theme, hero and *naatya* are the essentials of drama, but if the drama has no *rasa* the other themes serve no purport (Bharatamuni 6).

The *Naatyashaastra* by drawing parallels on the style and manner of relishing food explains the relation between *rasa* and *naatya*:

> Just as people in a contented state of mind (*sumanasah*), eating the food prepared well (*samskrta*) with various spicy things taste the (various) flavors (enjoy the various tastes) and obtain delight and satisfaction (*hasadin*), in the same manner spectators, in the right (receptive) frame of mind (*sumanasah*), taste the permanent mental conditions, suggested (*vyanjita*) by the representation (*abhinaya*) of various emotional states, the

> *abhinaya* carried out by speech-delivery (*vac*), physical gestures and movements (*anga*), and by the physical acting of physical impacts (*sattva*), and obtain pleasure and satisfaction. It is for this reason that they have been explained as *naatya-rasa*: aesthetic contents and their relish arising from dramatic representation. (Bharatamuni 6-7).

The *Naatyashaastra* means to say, just as the combination of several vegetables and spices create flavor in food, so too, the combination of several emotions yields *rasa* in *naatya* or dramatic representation of art.

Bharatamuni says just as there is a distinction between flavor and taste, there is a distinction between human emotions and its experience. Love and affection, anger and hatred, pity and sympathy, despise and censure, etc., are separate emotions which are collocated to effectuate various responses (Bharatamuni 6-7). He adds saying just as connoisseurs of food enjoy the flavor and taste of food, "in like manner, the wise (spectators) taste and enjoy in their mind the permanent mental conditions rendered through [lit. well-connected with] the acting of emotional states (*bhavabhinaya*)" (7). He draws parallels between food spices and tasting their flavor to human emotions and experiencing their manifestations through *naatya*.

He says "The emotional states are so known by the designers of dramatic art because they (the *bhavas*) bring to the spectators (*iman*) an emotional awareness (*bhavayanti*) of the sentiments as connected with various modes of acting or dramatic representation" (7). He also says although, each element (spices or emotions) has its own flavor, the combination brings out a particular experience. For instance, like when you use different herbs/spices in a curry you will not be able to differentiate and list it with its

different names, but will relish the different tastes of all the herbs, in the same way when sentiments occur in *naatya* or dramatic art, one is not able to separate or catalog the different sensations, but enjoy and relish it simultaneously. Each sentiment or emotion is impressed through *naatya* or a dramatic representation with its individual flavor, which imparts a general satisfaction. Bharatamuni says

> Just as, by many articles of food (*dravya*) of various kinds, the spicy foodstuff (*vyanjana*) like vegetables, meat, fish is brought to a distinct flavour (*bhavayate*), in the same way, the emotional states bring the sentiments to the level of actual experience (*bhavayanti*) when helped by different kinds of acting or histrionic representation (*abhinaya*). (7)

The spectator while discerning the dramatized array of emotions will synchronize the sensations in a chorus, and then transform the emotions to a *rasa* understanding. Kavi says *rasa* is the root, the origin, and the cause, which makes *naatya* appealing.

Kavi believes that a text is premeditated with various *bhaavas* to consequent a certain *rasa*.

> The *rasa*, moreover, can be said to be the cause of the play, as the final cause explaining why it was put together in a particular way. The *rasa* is the organic root of the total variety of the play and its disciplined form, just as a single essence underlies the transformation of seed to tree to flower in fruit (to seed). (294)

This illustrates *rasa* is responsible in making art, be it drama, poetry, or any other art forms, appealing. This is equivalent to saying *rasa* is an element responsible in making or unmaking, qualifying or disqualifying a work of art.

*Naatyashaastra* says that a *naatya* (drama/literary art) is successful, only when emotions appeal the spectator. And to hold appeal, an actor by way of *naatya* represents on stage through words, actions, costume, makeup, and psychological expressions appropriate to those emotions, which lead to a *rasa* experience. Bharatamuni states that without having a *rasa* experience, a *naatya* (drama/literary art) will hold no appeal to a spectator (Bharatamuni 4-5).

To achieve *rasa* the spectator, perceiver, or writer has always to be involved in a relation of perception and response to the stimulus. And the stimulus (drama, art or event) exhibits some presence or essence of *rasa*, which makes for a more rewarding and more complete experience (Patnaik 25). It is through the *naatya* of *vibhaavas* and *anubhaavas* of a particular *sthaayee bhaava*, an audience becomes knowledgeable, hence organically transforms and transmutes this understanding into a *rasa* experience. Gerow says *rasa* is:

> . . . an emotional consciousness, wherein all the disparate elements of the play—language, gesture, scenery—have a place and are understood not to be disparate . . . *rasa* is the principle which accounts for the kind of reality that makes the parts "dramatic." (230)

In fact, the action and emotion of an actor during *naatya* has to be very relevant to create a *rasa* temper in the spectator's mind. Bharatamuni says when an actor enacts (*naatya*) a "*vibhaava*" to consequent an "*anubhaava*" (experience), the result is the evocation and experience of permanent *sthaayee bhaavas*, which ultimately leads to synchronized *rasa* knowledge (4-5). The actor dramatizes through action and dialogues his emotions as a brave man, a man in sorrow, an angry man, a man in fear, and makes the audience or

spectator relive the experience. The moment an actor performs a literary or dramatic text, his detailed acting (*naatya*) makes the audience feel that the actor is in such-and-such a situation.

So, it is in a *naatya* that a *sthaayee bhaava* is represented via its *vibhaavas* and *anubhaavas*, which generate in the spectator's, mind a state that is perceptive to, for instance, being furious or to be in a state of anger. The perception of anger is not necessarily that of feeling furious, but of conceptualizing that state of mind. This implies that this state of mind is something induced by and deduced from a totality of *sthaayee bhaava* anger, and by acting out its *vibhaavas* and *anubhaavas*.

This affects and appeals the audience who conceptualizes the actor's overall condition, hence understands what it is to be furious. Thus, the pleasure and relish that the spectator derives from the conceptualization of furious through the dramatization (*naatya*) of archetypal emotion (*sthaayee bhaava*) anger, is *rasa* knowledge.

**Types of *Rasas, Sthaayee Bhaavas* and *Bhaavas***

Bharatamuni defines in *naatya* there are eight *rasas* (universal emotions) with eight corresponding *sthaayee bhaavas* (permanent emotions), eight *saattvika bhaavas* (responsive emotions) and thirty-three *vyabhichaaree/sanchari bhaavas* (transitory emotions) (5-6). The eight different forms of *rasa* suggest the various colorings of one's experience. Just like the seven colors of a rainbow give rise to immense possibilities, similarly the eight *rasas* hold colossal potentialities within them.

However, the English equivalents for these *rasa's* are: *Shringaara* is amorous, *Haasya* is humorous, *Karuna* is pathetic, *Raudra* is furious, *Veera* is valorous, *Bhayaanaka* is horrific, *Beebhatsa* is repugnant, and *Adbhuta* is wondrous. The eight

permanent emotions or *sthaayee bhaavas* are: *rati* (love), *haasa* (mirth), *shoka* (grief), *krodha* (anger), *utsaaha* (enthusiasm), *bhaya* (fear), *jugupsaa* (disgust) and *vismaya* (surprise) (Rao 3). Let us formulate a table from where we can glance at all *rasas* and its corresponding *sthaayee bhaavas*, its *vibhaavas* and *anubhaavas*, and the *vyabhichaaree bhaavas*, which associate with each other to bring about a particular, but complete response to a *naatya* or art.

| ***Rasas*** | ***Sthaayee Bhaavas*** | ***Saattvika Bhaavas*** | ***Vyabhichaaree Bhaavas*** |
|---|---|---|---|
| *Shringaara* | *Rati-bhaava* | feeling stunned, sweating, | detachment, envy, apprehension, anxiety, |
| *Haasya* | *Haasa-bhaava* | thrill, break in voice, | intoxication, fatigue, deliberation, remorse, |
| *Karuna* | *Shoka-bhaava* | trembling, change of facial | indolence, depression, delusion, recollection, |
| *Raudra* | *Krodh-bhaava* | complexion, tears, | joy, contentment, agility, bashfulness, |
| *Veera* | *Utsaaha-bhaava* | fainting | agitation, stupor arrogance, dejection, |
| *Bhayaanaka* | *Bhaya-bhaava* | | eagerness, resolution, slumber, epilepsy, |
| *Beebhatsa* | *Jugupsaa-bhaava* | | dream, awakening, indignation, violence, |
| *Adbhuta* | *Vismaya-bhaava* | | dissimulation, disorder insanity, death, terror |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pages 31-153)]

Sajjan in *Rasa Bhaava Darshan* terms emotions as sentiments and shows how they appear and are used in different raptures. Sajjan terms *rasa* as “The Raptures” (26), *sthaayee bhaavas* as the “Permanent Sentiments” (51), *vyabhichaaree bhaavas* as “Mutable Sentiments” (68) and *saattvika bhaavas* as “Emotional Sentiments” (137).

He further categorizes the emotions used in different raptures. He says the *shringaara rasa* as in *rati* (love) uses a mixture of forty-six emotions, *haasya rasa* as in *haasa* (humor) uses eleven, *karuna rasa* as in *shoka* (pathos) uses twenty-four, *raudra rasa* as in *krodha* (wrath) uses fourteen, *veera rasa* as in *utsaaha* (chivalry) uses sixteen, *bhayaanaka rasa* as in *bhaya* (fear) uses sixteen, *beebhatsa rasa* as in *jugupsaa* (abhorrence) uses eleven, and *adbhuta rasa* as in *vismaya* (wonder) uses twelve emotions in totality (154). He also draws tables and lists the emotions that occur across different *rasas* (raptures). For instance:

***SHRINGAARA* (Love)**

| | | | | | |
|---|---|---|---|---|---|
| *Rati* | Pleasure | *Chintaa* | Anxiety | *Haasa* | Laughter |
| *Moha* | Delusion | *Shoka* | Grief | *Smriti* | Recollection |
| *Krodha* | Anger | *Dhriti* | Contentment | *Utsaaha* | Zeal |
| *Vreedaa* | Bashfulness | *Bhaya* | Awe | *Chapalataa* | Agility |
| *Vismaya* | Surprise | *Harsha* | Joy | *Stambha* | Stunning |
| *Aavega* | Agitation | *Sveda* | Sweat | *Jadataa* | Stupor |
| *Romaancha* | Thrill | *Garva* | Arrogance | *Vishaada* | Dejection |
| *Autsukya* | Eagerness | *Vepathu* | Trembling | *Nidraa* | Slumber |
| *Apasmaara* | Epilepsy | *Supta* | Dream | *Ashru* | Tears |
| *Vibodha* | Awakening | *Pralaya* | Fainting | *Amarsha* | Indignation |
| *Nirveda* | Detachment | *Avahittha* | Dissimulation | *Glaani* | Remorse |
| *Mati* | Resolution | *Shankaa* | Apprehension | *Vyaadhi* | Disorder |
| *Asooyaa* | Envy | *Unmaada* | Insanity | *Mada* | Intoxication |
| *Marana* | Death | *Sharama* | Fatigue | *Traasa* | Terror |
| *Dainya* | Depression | *Vitarka* | Deliberstion | | |
| *Svara-Bheda/Bhanga* | Choking of Voice | *Vaivarnya* | Change of Complexion | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 155-175)]

***KARUNA* (Pathos)**

| | | | | | |
|---|---|---|---|---|---|
| *Shoka* | Grief | *Bhaya* | Awe | *Nirveda* | Detachment |
| *Glaani* | Remorse | *Shrama* | Fatigue | *Aalasya* | Indolence |
| *Dainya* | Depression | *Chintaa* | Anxiety | *Moha* | Delusion |
| *Aavega* | Agitation | *Jadataa* | Stupor | *Vishaada* | Dejection |
| *Autsukya* | Eagerness | *Apasmaara* | Epilepsy | *Vyaadhi* | Disorder |
| *Unmaada* | Insanity | *Marana* | Death | *Traasa* | Terror |
| *Vitarka* | Deliberation | *Stambha* | Stunning | *Ashru* | Tears |
| *Vepathu* | Trembling | *Vaivarnya* | Change of Complexion | | |
| *Svara-Bheda*/*Bhanga* | Choking of Voice | | | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 182-193)]

***HAASYA* (humor)**

| | | | | | |
|---|---|---|---|---|---|
| *Haasa* | Laughter | *Glaani* | Remorse | *Shankaa* | Apprehension |
| *Asooyaa* | Envy | *Shrama* | Fatigue | *Aalasya* | Indolence |
| *Chapalataa* | Agility | *Nidraa* | Slumber | *Supta* | Dream |
| *Vibodha* | Awakening | *Avahittha* | Dissimulation | | |

**Different Styles of *Haasya* (Humor)**

| | | | | | |
|---|---|---|---|---|---|
| *Smita* | Smile | *Hasita* | Gentle Laughter | *Vihasita* | Laughter |
| *Upahasita* | Laughter of Ridicule | | | *Apahasita* | Harsh Laughter |
| *Atihasita* | Excessive Laughter | | | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 176-181 and 237-239)]

***VEERA* (Chivalry)**

| | | | | | |
|---|---|---|---|---|---|
| *Utsaaha* | Zeal | *Krodha* | Anger | *Asooyaa* | Envy |
| *Mada* | Intoxication | *Smriti* | Recollection | *Dhriti* | Contenment |
| *Harsha* | Joy | *Aavega* | Agitation | *Garva* | Arrogance |
| *Vibodha* | Awakening | *Amarsha* | Indignation | *Ugrataa* | Violence |
| *Mati* | Resolution | *Vitarka* | Deliberation | *Romaancha* | Thrill |
| *Svara-Bhanga/Bheda* | Choking of Voice | | | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 202-209)]

***BEEBHATSA* (Abhorrence)**

| | | | | | |
|---|---|---|---|---|---|
| *Jugupsasa* | Disgust | *Mada* | Intoxication | *Bhaya* | Awe |
| *Chintaa* | Anxiety | *Moha* | Delusion | *Aavega* | Agitation |
| *Vishaada* | Dejection | *Apasmaara* | Epilepsy | *Vyaadhi* | Disorder |
| *Unmaada* | Insanity | *Marana* | Death | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 220-225)]

***RAUDRA RUDRA* (Wrath)**

| | | | | | |
|---|---|---|---|---|---|
| *Krodha* | Anger | *Utsaaha* | Zeal | *Asooyaa* | Envy |
| *Mada* | Intoxication | *Moha* | Delusion | *Chapalataa* | Agility |
| *Aavega* | Agitation | *Garva* | Arrogance | *Amarsha* | Indignation |
| *Ugrataa* | Violence | *Sveda* | Sweat | *Vepathu* | Trembling |
| *Svara-Bheda/Bhanga* | Choking of Voice | | | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 194-201)]

***BHAYAANKA* (Fear)**

| | | | | | |
|---|---|---|---|---|---|
| *Bhaya* | Awe | *Shankaa* | Apprehension | *Dainya* | Depression |
| *Moha* | Delusion | *Chapalataa* | Agility | *Aavega* | Agitation |
| *Jadataa* | Stupor | *Apasmaara* | Epilepsy | *Marana* | Death |
| *Traasa* | Terror | *Stambha* | Stunning | *Sveda* | Sweat |
| *Romaancha* | Thrill | *Vepathu* | Trembling | | |
| *Svara-Bheda/Bhanga* | Choking of Voice | | | *Vaivarnya* | Change of Complexion |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 210-219)]

***ADBHUTA* (Wonder)**

| | | | | | |
|---|---|---|---|---|---|
| *Vismaya* | Surprise | *Moha* | Delusion | *Harsha* | Joy |
| *Aavega* | Agitation | *Jadataa* | Stupor | *Sveda* | Sweat |
| *Vitarka* | Deliberation | *Stambha* | Stunning | *Romaancha* | Thrill |
| *Ashru* | Tears | *Pralaya* | Fainting | | |
| *Svara-Bheda/Bhanga* | Change of Voice | | | | |

[Note: References From: Sajjan, B.V. Mishra, O. P. Sharma (pg 226-235)]

Sajjan believes the *bhaavas* retain their individuality up to the state of permanent, susceptive, imitative, mutable and emotional sentiments, but when they culminate in *rasa* (rapture) they loose their individual identity. The experience of *rasa* is uniquely individual, hence it is eternal.

In the domain of *rasa* "there is no entity of cause and effect, it is indescribable, divine, yielding a sweet and soothing mental pleasure" (259). The sentiments or emotions on the other hand can be tragic or comic, but the *rasa* always remains blissful. One can undergo through emotions, but *rasa* can be experienced only by a sensitive and conscious heart. An emotion arises in the presence of any subject or object, but *rasas* concerns itself only with abstract emotions. In fact while relishing a sensation the spectator has a wide range of emotional field, whereas the state of *rasa* is extremely intense, passionate, concentrated, blissful, and divine.

**_Rasa_, Language and _Dhvani_ (Suggestion)**

Language is the medium, which two or more people use to communicate their ideas and views. But it often proves to be an inadequate medium for conveying all the emotions or reactions that have taken place within the mental sphere. One may encounter this form of inadequacy even in mundane, day-to-day activities. That is why attempts are made to supplement words with gestures made through hands, fingers, facial expressions, and tone (Rangacharya 365-66).

Kapil Kapoor in his book *Literary Theory*: *Indian Conceptual Framework* mentions language is "a designating system" used by humans to communicate, yet at times it shows its inefficaciousness in "capturing all the difference" (129) that it represents, hence,

> . . . it *generalizes* the objects. Consider, for example, the common nouns. "Apple" is used for a million objects, no two of which are alike on account of difference of space and time, form, color, taste etc. Yet we designate each one of them as "apple" and thereby establish a oneness, *sadrsyata*, among them. The difference is glossed over. To capture individual reality, we shall need to coin a new word every time. (129)

Therefore, the word or its meaning is not merely a combination of vowels and consonants and the explanations given to it. It is more than a fixed kind of meaning. This is because of the inherent *dhvani* present in language. *Dhvani* has the capacity to yield several meanings to a word or a text (Aanandavardhana 33). Krishnamoorthy says in "Sanskrit Poetics: an Overview" that it was Aanandavardhana who defined,

> . . . the ordinary function of language, namely primary denotation (*abhidha*), a secondary implication (*laksasa*) and even purport (*tatparya*) of a sentence as a whole after constructing the words properly, become only means to serve the ultimate end of manifesting *dhvani*. (334)

The Sanskrit theory of poetic art or *dhvani*, says that a word is only a symbol, which embodies and communicates a thing or an idea. By *dhvani*, the meaning beyond the utterance that the intellect grasps is the true significance of that word (334).

Krishnamoorthy says that the Sanskrit theory of poetic art or *Sahityavidya* emphasizes the ". . . perfect concord of sound (*sabda*) and sense (*artha*) as the *sine qua non* of literature" (319). He means to say that the meaning of the word rose does not only mean a flower. Its sense also includes an experience of its beauty, fragrance, and the pleasure it arouses within the soul of the spectator. Pleasure is achieved from both sound

and sense, which conjoin the parts into a whole. To derive meaning from sound and sense is possible because *dhvani* is inherently present in language (334).

Rangacharya says according to Bharatamuni *rasa* engages in a similar role, but through "language use," that is via *dhvani* or the suggestions *dhvani* implicates (365). One can thus allude to *dhvani* as a tryst, which functions between sound and sense, representational material and representation, word and meaning, beauty and soul, and all perform to impart meaning effectively.

*Dhvani* inherently give rise to suggestions, which captures the moments and brings the experience closer. In fact, language is grist to a poet's mill, and even the ugly and the repulsive can be transformed by the art of poetry into an aesthetic experience. Thus, an artist represents many ideas through *dhvani* and relates to the reader about life through letters.

Aanandavardhana explains *dhvani* as " . . . that word, which conveys a charm incapable of communication by any other expression and which is pregnant with suggestive force, becomes a fit instance for the title 'Suggestive" (33). Krishnamoorthy explains Aanandavardhana's views:

> . . . *dhvani* is the sole meaning intended by the poet at one end realized by the man of taste at the other, it deserves to be regarded as the very soul or vital essence that gives life to all the other aspects of literary beauty. In short, *dhvani* is what is beautified by all the other elements analyzed by specialists of poetry—be it *guna*, *riti*, *alamkara* or *vrtti*. (334)

Krishnamoorthy says that Aanandavardhana termed embellishments (*alamkara*) as an escort to imaginative expression, and suggestions of associated imagery as *dhvani*.

> But the imperial throne in the palace of *dhvani* is reserved for *rasa* because it is *dhvani* par excellence. Emotions and feelings can never be evoked in any way other than suggestion. This is true only when *rasa* reigns supreme in a given work (334)

Krishnamoorthy means that an artist through language uses a range of suggestive devices, for instance universal or archetypal emotions (*rasas* or *sthaayee bhaavas*) like love, grief, fear, anger, or awe to enhance and embellish eternal human values by way of *dhvani*. In fact these archetypal emotions are conceptualized via *dhvani* that language exploits.

The practice of *rasa* became current in Indian literary world, when poetics adopted Aanandavardhana's aesthetic theory of *dhvani*, which says that the suggestive quality of language is ". . . found often in entire works of literature" (Aanandavardhana 37). In *Dhvanyaloka* Aanandavardhana points out that the very essence of *rasa* is suggestion (32-33) and also states that *rasa* is the soul (meaning of poetry) and *alamkara* (beauty), the body of poetry (34-35).

Anandavardhana also emphasizes "the soul of poetry is suggestion" and its essence lies "beyond the scope of words" (32). Thus when, " . . . *rasa* is considered as the soul of poetry, meaning and appeal become one and the same thing" (Patnaik 24). This means when one undergoes a *rasa* experience, one at the same time incorporates suggestions that *dhvani* radiates from the word.

Anandvardhana views *rasa* makes a participant aware of the disparate elements, yet also makes one adept to synchronize the various contrasting components and to experience and gain knowledge as a whole (34). *Rasa* essentially deals with emotions common to mankind and is communicated via language along-with its intrinsic

collaborator *dhvani*, which bestows leeway to an array of suggestions. Thus, every embellishment, beautification, or suggestion that language integrates within itself, is done in secret alliance with *rasa* ". . . since nothing in the world can enter the realm of poetry without becoming a partner in *rasa*" (Krishnamoorthy 334). This means that the best order of poetry is constituted by *rasa* and its enjoyment is not a long drawn out process of reflective thinking, but flashes across the mind in an instant.

Consequently, *dhvani* via suggestiveness represents the "unrepresentable" as an "object with an indwelling spirit" (Mitchell 14) and the artists encompass this "indwelling spirit"—in other words *rasa*—through language to bring in a host of suggestions, which functions to unravel the corporeal aspect of a text. This illustrates that artists work out the meaning giving process through *dhvani* to effectuate out suggestions—the implied(s), which give rise to *rasas*, *bhaavas* or *rasadis* or the vital meanings of a text.

***Rasa* and *Silence***

Let us compare how sound speech, silence, or *rasa* function within language, and see whether there is any common ground between them. To do this we will first look at how Roman Jakobson describes the functions of language and see how this relates and connects to *rasa*, speech, and silence. Jakobson's "Linguistic and poetics," primarily deals with the question "What makes a verbal message a work of art?" (32).

In the same essay Jakobson deals with sound speech language use, which he says is an exclusively human activity and is central to all human performances. He gives details on how communication is conducted and meanings established when two individuals communicate through speech sound. He says that an expert communicator transforms various messages into certain codes and communicates it to the addressee.

The addressee decodes the message and sends a coded message back (35). This is the way, how a conversation is kept alive. Jakobson also suggests that codes make up the silent constituent of language. The codes or silent constituents he mentions are cultural issues transformed into messages, which are intuitively inferred and de-coded, during communication (34 -37). **Diagram I: The Communication Model** illustrates how a communication is conducted and meanings established.

**Diagram I: The Communication Model**

| | | |
|---|---|---|
| vocalization of concept | | hears sound pattern |
| SPEAKER A---------- | thought processes | ----------SPEAKER B |
| hears sound pattern | codes | vocalization of concept |

An artist and a reader, both belong to a certain culture and its customs. Hence, both are familiar with the codes of that culture. So, cultural issues are encrypted into codes via language-linguistic components and meanings perceived. We know alphabets, words, phonemes, morphemes, syntax, and semantics constitute the components of sound language. In a communicative situation these components actively codify cultural messages to communicate meaning.

A text becomes meaningful when a reader understands and de-codifies these messages. No text is complete without unraveling the codes that language, linguistics, and cultural issues provoke. The coded cultural messages transpire as occurrences in context that emerge through language-linguistic components, but have to be intuited and inferred, sequentially and chronologically in time. So, codes ceaselessly, but

suggestively communicate messages. We know speech sound communicates by codifying cultural messages through its language components. But we are saying silence is also a language, "in which communication takes place" (Jaworski 78).

It was established in Chapter II that silence takes the help of sound speech language to communicate it significations. However, we know that silence does not use the same language-linguistic components to codify its messages; nevertheless, it does use speech language to demonstrate the gap between the articulated (sound/speech) and unarticulated (silence), hence reveal its existence.

Traditionally, critics' alleged communication was not possible through silence, because it did not contain any unit of sound for it to be communicable. Also, the dictionary defines silence as abstinence from sound; as an abstract phenomenon; and the actions/issues that a silence promotes and occurs in a text, is intuited and is known through inferences in a context. Ettin agrees to the dictionary definition of silence, but disagrees to the fact that silence does not communicate. He insists that, "Silence speaks" with different "inflections and tonalities" (18). Jaworski says silence communicates when talk is expected by the hearer or intentionally withheld by the speaker, or when communication between two people is assumed to be taking place (79).

Besides Ettin and Jaworski, Dauenhauer also agrees that silence premeditates an action/issue (4), and ceaselessly communicates its significances through various aspects. We observed this phenomenon in the Polish early morning bathroom example, as well as *To the Lighthouse* context as explained in an earlier sub-chapter. The people (the Polish couple and Mrs. Ramsay) involved in the actions, without uttering a word—in silence communicate their intention through various facial expressions and body movements.

The people in the contexts do not feel necessary to speak, but use silence strategically—in the form of a language to suggest their intentions.

Though Jakobson says communication takes place through sound language via its language components or codes to convey messages, we have seen by way of examples (*To the Lighthouse*, and the Polish early morning bathroom setting, etc.,) that silence also emanates meanings like sound language. The examples suggest silence has a language, and communicates its significations through it. The cases also demonstrate that in an event where silence needs to speak, an expert communicator experiences the same motions of transforming messages into codes, to communicate to the addressee. The addressee decodes the message and sends a coded message back (Jakobson 35). This implies silence uses codes to communicate meanings ceaselessly and suggestively. So, code becomes the common silent constituent (Jakobson 34) that both speech language and silent language share and exploit to unravel meaning.

However, unlike language, which uses its components to communicate, we are still not familiar with the components or codes that silence uses to communicate, yet we say it communicates. To understand how silence communicates we therefore, need to find out the components and codes that silence uses to constitute it as a communicable language.

To find this out let us now look what Sanskrit critics say about *rasa*. Critics say *rasa*, (fundamental human emotions) the emotive aesthetics, aids the perception of art by comparing, contrasting, and equating various human emotional responses. *Rasa* is a mood, an emotional consciousness that accompanies utterances, wherein all the disparate elements of art—language, expression, scenery, and costume—are documented and

experienced intuitively and instantaneously (Gerow 231). Bharatamuni says all texts are shaped and patterned with a range of *vibhaavas*, *anubhaavas*, *sanchari* or *vyabhichaaree bhaavas*, and *sthaayee bhaavas* to consequent a specific *rasa*. He means a *rasa* premeditates *bhaavas* to predict its own existence. A *rasa* experience occurs on a spectator (5). In other words an artist is familiar with the archetypal emotions (*sthaaye* bhaavas), like fear or grief, so he codes them through *vibhaavas* and *anubhaavas*, which is represented through *vyabhichaaree bhaavas*, which transmutes and transforms the emotion into a *rasa* (fundamental emotions) experience in the mind of a spectator.

Bharatamuni says *rasa* cannot be delineated in concrete terms, but is experienced while eating food, or in the process of watching/reading a drama/text. This points to the notion that *rasa* is an abstract phenomenon and has to be intuited and inferred. Priyadarshi Patnaik says that *rasa* cannot be located, but is something that unfolds in time and is perceived only in a process (19). He postulates like one cannot point to time and say "this is time. In the same way, one cannot point out and say, this is rasa" (38). He adds one can only "savor it in a work of art" (38).

J. A. Honeywell agrees to the abstract nature of *rasa* and says, "*rasa* is not an objective entity which exists independently of the experience as the object experienced; the existence of *rasa* and the experience of *rasa* is identical" (168). He means to say *rasa* exists as an experience and its perception is intuited and inferred in an art work (168), in a process.

Krishnamoorthy says "*rasa* is the very essence of literature. It vitally animates all the constitutive elements of literature from within and like life within a living body" (325). Sanskrit theorists agree *rasas* facilitate meanings of a literary text. They view

language as the medium of communication, specifically for the arts to transmit the *rasa* experience (Bharatamuni 5). This means language is an indispensable component to represent *rasa*. Moreover, it is language, which facilitates the representation of *rasa* (fundamental emotions) and also assists to make the experience effective.

Fundamental emotions, sensations and sentiments are codes of cultural behavior; they are behavior patterns that associate with cultural situations; they are not concrete forms but are experienced in process in a certain context, hence are suggestive; they are silent and abstract by nature (Basso 213-230).

Verdonk says, "emotions are not described in referential terms, but is represented as experience, and it is this which creates the literary effect we react to as readers" (Verdonk 58). Masson and Patwardhan argue that

> . . . in the course of our ordinary life we acquire a certain proficiency through long practice in inferring people's mental moods and their basic emotions by observing certain signs consisting in cause, effects and accompanying elements. It is thus, upon the reader's *samskara* that a successful communication of bhaavas depends. (26)

By *samsakara* Masson means nurture and by *bhaavas* he implies to the archetypal (*sthaayee bhaavas*) and fundamental emotions (*rasas*) which are culturally the same anywhere, everywhere. He also says because we have been conditioned by our nurture and culture in a particular way, we have acquired competence to infer and experience people's emotions or *bhaavas*.

Let us now review Bharatamuni's, Honeywell's, and Patnaik's estimation about *rasa*. All agree that language is an indispensable component to represent *rasa*, but

because it is an abstract phenomenon its experience has to be intuitively inferred in a process, chronologically as well as sequentially. Moreover, as *rasas* are fundamental (human) emotions, common to and shared by all cultures (Basso 213-30), and these emotional states are same for everyone, coming as they do from common human life experience (Breneau 41). Humans are born with a set of instinctual inclinations and emotions, which are related to common human experience, everyone everywhere endure (Deutsch 219).

Human thoughts, actions, and experiences constantly generate impressions that sink back into the sub-conscious mind, which are then always ready to be revived right away on the conscious level. These states (*sthaayee bhaavas* and *rasas*) remain latent (silent) at the sub-conscious level and are ready to be activated at any moment of time (Dauenhauer 4). This implies *rasas* premeditate *sthaayee bhaavas* to predict its own existence (4). Thus, a *rasa* via *sthaayee bhaava* codifies *vibhaavas* and *anubhaavas*, and through the representation of *vyabhichaaree bhaavas* predicts its own existence.

Therefore, to effectuate a certain *rasa* experience, a poet deliberately uses a *sthaayee bhaava* to instigate a *vibhaava*. The instigation of *vibhaava* consequents an *anubhaava* upon the spectator. Then by the enactment of the *anubhaava* through the various *saattvika bhaavas* and *vyabhichaaree bhaavas* associated to the particular *sthaayee bhaava*, a certain *rasa* is conveyed as the meaning of the text.

This finding illustrates, just as alphabets, words, phonemes, morphemes, syntax, semantics are the various language components that facilitate in constituting meaning, similarly *vibhaavas*, *anubhaavas*, *saattvika bhaavas*, and *vyabhichaaree bhaavas* are the various emotional components that facilitate in deriving the *rasa* meaning of a text. Just

as the speech language components allow it-self to function as codes to aid meanings endlessly, similarly emotional components allow it-self to function as codes to facilitate *rasa* meanings incessantly. Thus, what alphabets and phonemes are to speech language, *vibhaavas*, *anubhaavas*, *saattvika bhaavas*, and *vyabhichaaree bhaavas* are to *rasa*.

Let us now recap and compare the similarities and differences between silence and *rasa*, and see if we can find any common ground between the two. For instance, we discerned that *rasa* like silence is a silent phenomenon. Also, *rasa* like silence though latent (Rangarcharya 360 and Dauenhauer 4) is also the originator, premeditator and synchronizer of actions and utterances. Similar to silence *rasa* is a phenomenon that predicts its existence. *Rasa* akin to silence is abstract, but suggestive by nature, so it has to be intuitively inferred in a process. Plus, we know be it *rasa* or silence—both terms—have deep-rooted cultural significations and an artist exploits both (*rasa* and silence) to make his artwork/literature poignant as well as profound. Thus, from the above definitions we note a correspondence in the experience of *rasa* to that of silence.

However, the difference between the two is that silence itself is a language and codifies cultural issues, whereas *rasa* is not a language, but cultural issues, which uses language to codify itself. *Rasa* (human emotions) with the help of language codifies itself into heightened "feeling-tone" (Bharatamuni 5), whereas silence (as many critics have said) uses language to intensify emotions and then code them into the arts, which is thus represented as an experience, and it is this which creates the literary effect we react to as readers (Verdonk 58).

This signifies that emotional components (*rasas* and *sthaayee bhaavas*) are common cultural life experiences and the language of silence codes them for an adept

reader to decode. Messages are coded through *vibhaavas*, *anubhaavas*, *saattvika bhaavas*, and *vyabhichaaree bhaavas* of a particular *sthaayee bhaava*, whose meaning—*rasa*—is then decoded by a proficient reader. As words engage to constitute the codes of speech language, emotions engage to form the codes of the language of silence. And as language components are used to decipher the codes made out by sound language, emotional components are used to decode the codes made out by the language of silence.

Just as the various speech language components ceaselessly and incessantly conduct their silent ministry to emit meanings, in the same way emotional components of the language of silence performs their silent ministry to continually emit meanings. Therefore, while speech language components codify cultural issues as silent messages, simultaneously the language of silence codify *vibhaavas*, *anubhaavas*, *saattvika bhaavas*, and *vyabhichaaree bhaavas* of a particular *sthaayee bhaava* as silent messages of a text. These silently coded messages ceaselessly and incessantly and emanate the essence (*rasa* meaning) of a text. Let us add the emotional components of the language of silence in Jackobson's diagram of poetics to depict how a poetic text functions to emit meanings:

**Diagram II: The Language of Silence**

| EMOTIVE | REFERENTIAL | CONATIVE |
|---|---|---|
| AUTHOR | CONTEXT | READER |
| ADDRESSER----------MESSAGE----------ADDRESSEE | | |
| (STIMULANT OF | CONTACT | (EVENTUATION |
| CONSTITUENT | POETIC | OF *RASAS* |
| *STHAAYEE* | METALINGUAL | SPECTATOR |
| *BHAAVAS*) | PHATIC | |
| | CODE | |
| | *VYABHICHAAREE BHAAVAS* | |
| | *VIBHAAVAS* | |
| | *ANUBHAAVAS* | |
| | *SAATTVIKA BHAAVAS* | |
| | **(**THE SILENT MINISTRY**)** | |

[Note: Reference From: Roman Jakobson, "Linguistics and Poetics," pages 35-38]

The diagram makes explicit, that archetypal emotions represented in a text by a poet, gets transformed into a *rasa* experience in the mind of a spectator. When an author comes across a *sthaayee bhaava* that s/he wants to represent in a text, s/he then codes its *vibhaavas* and *anubhaavas*, and signifies the latent *rasa* by representing its associated *saattvika bhaavas* and *vyabhichaaree bhaavas*. These codes ceaselessly conduct their silent ministry by playing out the *saattvika bhaavas* and *vyabhichaaree bhaavas*, to bring about a *rasa* experience in the mind of the spectator. *Sthaayee bhaavas* are archetypes of emotions and *rasas* are fundamental human emotions everyone, worldwide endures. And it is always a poet's intention to precipitate a certain *rasa* experience in the mind of a spectator, for it contains universal human values within it.

Thus, *rasa* is the essence of a text that silence of language codifies through its various emotional components. *Rasa* provides a pulsating bodily rhythm, a corporeal positivism, for a text to become intense, animated, and vibrant. The language of silence codifies various emotional components to establish a *rasa* meaning of a text, which helps us to understand themes about self, reality, form, beauty, love, etc. This illustrates that the language of silence codifies various emotional components of *rasa* to have a synchronized *aananda* or bliss. So, to say now that someone is experiencing *rasa* suggests s/he is familiar with the function of the language of silence. In addition, one can also say silence performs as a poetic principle to explicate an artistic composition.

**Theorem of Silence**

The thesis pledges to find a working theorem of silence, which can be applied to different texts so as to observe how silence functions as the poetic principle of a work of

art. To bring out a working theorem let us again examine how critics have applied these phenomena's—*rasa* and silence—in a text and try to figure out the principle through which they function. Leslie Kane in *The Language of Silence* has said that be it language of speech or the language of silence, both are essential, "intrinsic and indispensable component" (Kane 17) of a text.

In her book Kane attempts to mark out silence by way of collocation theory. Moreover, to identify the thematic function of silence, Leslie Kane creates taxonomy of the various forms of silences. Kane uses the following rule of collocation: adjective + silence of noun; for instance the "dumb silence of apathy, the sober silence of solemnity, the fertile silence of awareness, etc."

Kane to appreciate the phenomenon of silence uses the rules of collocation to pull the abstract theme "silence" down to the level of human discernment, by using precisely the very same emotional components that *rasa* theory qualifies. Let us examine a few collocated taxonomy of silence listed by Leslie Kane:

> . . . the dumb silence of apathy, the sober silence of solemnity, the fertile silence of awareness, the active silence of perception, the baffled silence of confusion, the uneasy silence of impasse, the muzzled silence of outrage, the expectant silence of waiting, the reproachful silence of censure, the tacit silence of approval, the vituperative silence of accusation, the eloquent silence of awe, the unnerving silence of menace, the peaceful silence of communion and the irrevocable silence of death illustrate by their unspoken response to speech that experiences exist for which we lack the word. (14-15)

From the above categorization it becomes clear that Kane has collocated silence with *vyabhichaaree bhaavas*; which are common emotional components that relate back to a *rasa* and is exclusive of all cultures. By collocating the emotional silence (Kane 14-15) with *rasa*, Kane more a less is re-arranging silence to manifest another form of silence. Moreover, by qualifying silence with emotional components Kane acknowledges the existence of silence. In addition, it also highlights the important role that silence plays in a text. Kane's taxonomy demonstrates that without acknowledging silence and its implications, a text will not attain complete meaning.

However, to further the study of any text or an issue, one cannot randomly choose and pick "the vituperative silence of accusation," and then apply it to a text. In doing so, a sound and rational justification must be presented for the choice. If not, a finite structure or coherence cannot be given to a research work. A rule is an essential component of a study. For an issue to be understood, certain rules need to be followed and fulfilled.

Now to come back to *rasa*—it has become evident from our deliberations so far that *rasa* communicates itself through emotional components, which a poet codifies and a reader decodes. Kane by qualifying, equating, and associating silence with emotions—in other words *sthaayee bhaavas* with *vibhaavas* and *anubhaavas* to precipitate a certain *rasa*—illustrates that silence exists in the text. Thus, a *sthaayee bhaava* codifies its accompanying *vibhaavas* and *anubhaavas* to effectuate a *rasa* so as to communicate meaning. The thirty-three *vyabhichaaree bhaavas*, the eight *saattvika bhaavas* along with its *vibhaavas* and *anubhaavas*—are the total emotional components that language of silence exploits in a literary work of art. For instance, if a writer's intention is to

effectuate *adbhuta rasa*, then the writer will represent its *sthaayee bhaava vismaya* in a text. In addition, to make the reader/ spectator aware s/he will code the *vibhaavas, anubhaavas*, *saattvika bhaavas*, and *vyabhichaaree bhaavas* associated with the *sthaayee bhaava* so as to bring about the desired *rasa* experience in the mind of the reader/ spectator.

For instance to effectuate *adbhuta rasa* in the mind of the reader/spectator an author would code the text with emotions like surprise and thrill (*vyabhichaaree bhaavas*), and revelation (*vibhaavas*), combined with excitement and exhilaration (*anubhaavas*). This is denoted through distended un-winking smiling eyes, by a joyful expression, or by twisting the body in pleasure, excited stammering, restlessness (*saattvika bhaavas*). An adroit artist uses these various components and embosses them as various emotions or *bhaavas* within the primary *rasa* to function as a code. And as these are universal emotions, a reader decodes them by means of experience and convention.

Let us examine another example. Suppose a reader comes across *rati bhaava* (love) in a text, then s/he would also encounter luxurious ornaments, jewelry, attractive and beautifully perfumed dresses, makeup, graceful mannerisms (*vibhaavas*), that bring about eagerness combined with pleasure (*anubhaavas)*, which is demonstrated through the lifting of the eyebrows or lowering of the eyes in a pleasant smiling manner (*saattvika bhaavas*), which would also bring in contentment (*vyabhichaaree bhaavas*).

All these emotional components merge with *rati sthaayee bhaava* to effectuate *shringaara rasa* as the total experience of the text. The assortment of the *bhaavas* is contained as secret components in *shringaara rasa*, codified by an artist in a text as a

message which a reader decodes. Thus, the various *rasas* merge and give rise to a number of combinations and permutations of emotional components that a poet codes for a reader to de-code.

We saw Leslie Kane has used vocabulary related with emotions to qualify silence and has constructed a taxonomy, but this nomenclature has no finite rules through which a coherence can be drawn to further the study. Kane's collocation list can be extended ad infinitum. It is here that Sanskrit poetics can be very useful. By means of the rules used by Kane and the ground rules of *rasa* formulated by Bharatamuni, one can collocate and create a working theorem of silence.

The principles of Sanskrit poetics and the theory of Leslie Kane will collocate silence with *sthayee bhaavas* and its associated *vibhaavas, anubhaavas, saattvika bhaavas*, and *vyabhichaaree bhaavas* to spell out an accurate and theoretically exact taxonomy of silence. Each form or type of silence can be qualified by the various emotional components to bring about a *rasa* meaning of a text.

In principle by formulating this theorem we are not saying that this is the ultimate rule to understand the way silence functions. Rather we are only suggesting that perhaps it could be used as a tool to help highlight the silences that are embedded in a text. Thus the theorem or the grammatical principle of silence is: The (X) *rasa* of silence exists in the emotion of (Y) *sthaayee bhaava*.

That for instance is: the *karuna rasa* of silence exists in the emotion of *shoka bhaava*. Within the *shoka bhaava* may fall many other representations of *bhaavas* or emotions, such as compassion, pathos, grief, despondency, dejection, sorrow, sadness, mourning, distress, etc which could occur superimposed simultaneously or only one of

them may possibly happen in a text. Each time a *rasa* qualifies a *sthaayee bhaava* the same principle can be applied to indicate the functioning of silence. Besides, there may also be an occurrence of more than one *rasa* and many *bhaavas* in play within a text.

One may thus endeavor to generate other theorems of silence from the above rule: The *shringaara rasa* of silence exists in the emotion of *rati sthaayee bhaava*, the *haasya rasa* of silence exists in the emotion of *haasa sthaayee bhaava*, the *karuna rasa* of silence exists in the emotion of *shoka sthaayee bhaava*, the *raudra rasa* of silence exists in the emotion of *krodha sthaayee bhaava*, the *veera rasa* of silence exists in the emotion of *utsaaha sthaayee bhaava*, the *bhayaanaka rasa* of silence exists in the emotion of *bhaya sthaayee bhaava*, the *beebhatsa rasa* of silence exists in the emotion of *jugupsaa sthaayee bhaava*, the *adbhuta rasa* of silence exists in the emotion of *vismaya sthaayee bhaava*.

However, there can be times in a text where other forms of silence may possibly arise from dissimilar situations. So, each dissimilar situation may need a different theorem to understand the way silence functions. Also, Geoffrey Leech mentions that when attempts are made to give meaning to any object or subject, the same word can and may mean different things when the context is changed (17). For instance, when a circumstance is formulated and is codified by *adbhuta rasa*, this may give rise to *vismaya vyabhichaaree bhaava* or even *utsaaha vyabhichaaree bhaava* according to the context.

Though the eight root *rasas* and *sthaayee bhaavas* remain the same, the occurrence of the *vibhaavas*, *anubhaavas* or *vyabhichaaree bhaavas* may change according to situations. Also, a number of *rasas* may occur simultaneously in a text that may give rise to numerous combinations and permutations of *bhaavas*. This happens

because a dexterous poet imposes and speckles several layers of secret emotions as codes in a text. So, at times only one *bhaava* may emerge from the root cause *rasa*, while at other times a poet may use a range of *vyabhichaaree* and *saattvika bhaavas*, which may lead to a completely different *rasa* altogether.

For instance a dexterous poet may codify *dukha vyabhichaaree bhaava* (sorrow), pertinent to *shoka sthaayee bhaava*, but which may lead surprisingly to the precipitation of *shringaara rasa*. This illustrates that though the root *rasas* and *sthaayee bhaavas* remain the same the combinations of other emotional components may vary, to give rise to a thoroughly new theorem of silence. And thus, this totally new theorem of silence will help to highlight and intensify silent issues rooted in a work of art.

**Summary of the Concept *Rasa***

The *Naatyashaastra* presents *rasa* theory as the dramatist's pragmatic goal of conveying emotional states to the audience. It is concerned with the practical means for creating a distinct mood through the performance that can be transformed into a *rasa*, which may be defined as the aesthetic relish of the emotional tone. The *Naatyashaastra* makes a distinction between *bhaavas* and *rasas*. *Bhaava* is an emotion represented in the drama and recognized by the audience members; *rasa* is an experience of the spectator; and the dramatist's goal is to facilitate the transformation of a *bhaava* into a *rasa*.

According to Bharatamuni, the dramatist experiences an emotion or *bhaava*; it is then expressed through the play; actors represent the emotion through their performance, and *rasa* is the esthetically transformed emotional state experienced with enjoyment by audience members. The addressor's *bhaava* becomes the addressee's *rasa. Rasa* is the activity of savoring an emotion in its full flavor. In a dramatic production the *sthaayee*

*bhaava* (durable emotion) is the overarching emotional tone of the play as a whole. The *sthaayee bhaavas* are the basic emotions and have inherent possibilities for all human beings. They may be called the archetypal emotions and are so recognized by all.

| ***Sthaayee bhaavas*** | ***Rasas*** |
|---|---|
| erotic love (*rati*) | the erotic (*shringaara*) |
| mirth (*haasya*) | the comic (*haasya*) |
| anger (*krodha*) | the furious (*raudra*) |
| sorrow (*shoka*) | the sorrowful (*karuna*) |
| energy (*utsaaha*) | the heroic (*vira*) |
| astonishment (*vismaya*) | the marvelous (*adbhuta*) |
| disgust (*jugupsaa*) | the odious (*beebhatsa*) |
| fear (*bhaya*) | the terrible (*bhayaanaka*) |

**Production and Experience of *Rasa***

The esthetic breakthrough of *rasa* depends on the moral cultivation of the spectator as well as on features of the esthetic object.

How does the presentation of a *sthaayee bhaav*a lead to the *experience* of *rasa*? According to the *Naatyashaastra*, *rasa* is produced from a combination of *vibhaavas* (determinants), *anubhaavas* (consequents), and *vyabhichaaree bhaavas* (complementary psychological states or transient emotions) (*NatyaSastra* 6.31). The *vibhaavas*, translated as "determinants" or literally the "causes" of "emotions," are the conditions, the objects, and other exciting circumstances that produce the emotional state in the characters. For example, in *Hamlet*, the determinants of the emotions within the play (and hence of a spectator's specific *rasa*) are the circumstances of Hamlet's mother's remarriage to his

uncle, Hamlet's encounter with his father's ghost, the suspicions that this encounter leads him to harbor, etc.

The *anubhaavas*, translated as "consequents" or "resultant manifestations," include the performer's gestures and other means of expressing emotional states. Some of them may be involuntary like sweating, shivering, and others are voluntary like patterns of actions and deliberate gestures. In *Hamlet,* Hamlet's pale aspect, his demeanor, his raving remarks in conversations, his arranging for the production of *The Murder of Gonzago*, his accusations towards his mother, his killing of Polonius, etc are all among the consequents.

The *vyabhichaaree bhaavas* (also called *sanchari bhaavas*) are the complementary psychological states (also translated, "transient emotions"). These are those relatively brief conditions that contribute to the basic emotional tone of the play. The *Naatyashaastra* cites thirty-three of these transient emotions, which may occur as side effects or consequences of an emotional state. They are *nirveda* (discouragement), *glaani* (weakness), *shankaa* (apprehension), *sooya* (envy), *mada* (intoxication), *shrama* (weariness), *aalasya* (indolence), *dainya* (depression), *chintaa* (anxiety), *moha* (distraction), *smriti* (recollection), *dhriti* (contentment), *bridaa* (shame), *chapalataa* (inconstancy), *harsha*(joy), *aabega* (agitation), *jadataa* (stupor), *garva* (arrogance), *bishaada* (despair), *autsukya* (impatience), *nidraa* (sleep), *pasmaar* (epilepsy), *supta* (dreaming), *bibodha* (awakening), *amarsha* (indignation), *bahitthama* (dissimulation), *ugrataa* (cruelty), *mati* (assurance), *byaadhi* (sickness), *unmaada* (insanity), *marana* (death), *traasa* (fright), and *bitarka* (deliberation). For instance, in *Hamlet*, Hamlet's fear of the ghost, his wistful recollection of Yorick, his sarcastic attitude in speaking to the

king, his wrathful outburst toward his mother are all among the temporary emotional states that Hamlet undergoes and that contribute to the impression of his avenging anger as the prevailing emotional tone of the play. The *sthaayee bhaava* in *Hamlet* is anger—the overarching emotional tone of the play.

In addition to the *vyabhichaaree bhaavas*, the *sthaayee bhaavas* can sometimes serve as transient affects or emotions that contribute to the formation of a *sthaayee bhaava*. For instance in *Romeo and Juliet*, the relatively enduring *sthaayee bhaava* of *rati* (erotic love) contributes to the *sthaayee bhaava* of *shoka* (sorrow), which is the overarching emotional tone of the play. The transformation that precipitates esthetic experience is the conversion of a *sthaayee bhaava* into a *rasa*. How does this happen?

The *Naatyashaastra* compares the production of *rasa* to the preparation of a dish from its various ingredients: as a (spicy) flavor is created from many substances (*dravya*) of different kinds, in the same way the *bhaavas* along with various kinds of acting create *rasas* (*NatyaSastra* 6.35). Bharatamuni elaborates the gustatory metaphor in a way that emphasizes the impact of well-combined elements of the drama on the sensitive member of the audience.

The ingredients—a combination of *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas*—are conjoined and altered through the chemistry of acting into a form that can be esthetically relished by the audience. However, according to the *Naatyashaastra*, general cultural sophistication as well as knowledge of the dramatic arts and their conventions are necessary for the members of the audience to experience or relish *rasa*.

As a result, only superior individuals are likely to experience *rasa*. Empathy as well as sound moral character is essential for the spectator to experience *rasa*. Only an

ideal spectator can be a *rasika*. The *Naatyashaastra* elaborates on the way the actor should represent the unfolding of emotional expression, on the basis of how such expression occurs in ordinary life. Bharatamuni lists in order the stages of erotic love: longing, anxiety, recollection, enumeration of the beloved's merits, distress, lamentation, insanity, sickness, stupor, death. He also itemizes the nature of each of these and how one indicates them on stage. For example, when a woman introduces topic about the beloved on all occasions and hates all other males, it is a case of insanity. To represent insanity one should sometimes look with a steadfast gaze, sometimes heave a deep sigh, sometimes be absorbed within oneself, and sometimes weep at the usual time of recreation. The sensitive audience member by empathetically attending to this affective trajectory, experiences the taste of the emotion in its essence, that is, experiences *rasa*.

**Abhinavagupta's Interpretation of *Rasa* Theory**

What happens when the spectator's recognition of a *sthaayee bhaava* gives way to an experience of rasa? Abhinavagupta, 11th century theologian, mystic, and philosopher gives an answer. Abhinava follows the *dhvani* theory, especially as proposed by the 9th century theoretician Aanandavardhana, who claims that poetry conveys *rasa* by means of suggestion (*dhvani*). *Dhvani* is also called *vyanjanaa* and was proposed as a third power of language, in addition to *abhidhaa* (denotation) and *lakshana* (secondary meaning or metonymy, e.g. "The village is on the Ganges."). While these two powers convey meaning conceptually, *dhvani* conveys affective meaning. Abhinava asserts that *rasa* can be conveyed only through *dhvani*. He says in the *Locana* chapter of the *Dhvanyaloka*:

> *rasa* is. . . of a form that must be tasted by an act of blissful relishing on the part of a delicate mind through the stimulation . . . of previously

> deposited memory elements which are in keeping with the *bibhaavas* and *anubhaavas*, beautiful because of their appeal to the heart, which are transmitted by [suggestive] words [of the poet]. (*Locana* 1.4a)

Abhinava postulates the role of unconscious memory traces (latent memories or *samskaaras*) in the arousal of *rasa*. Valmiki was amazed by the poetic form that his curse had taken and his power to write poetry sprang forth as a consequence of a powerful emotional experience. Characterizing Valmiki's experience as *rasa*, Abhinava explains:

> The grief which arose from the separation of the pair of curlews, that is, from the destruction of the mating arising from the killing of the bird's mate, a grief which was a basic emotion different, because of its hopelessness, from the basic emotion of love found in love-in-separation: that grief, by the poet ruminating upon its [*aalambana*] *bibhaavas* [the circumstances causing it, that is, the bird] in the unhappy state and on the *anubhaavas* [bird's involuntary emotional expressions] arising therefrom, such as the [wailing] of the surviving bird, with a response from his heart and with his identifying [of the bird's grief with the grief in his own memory] and so transformed itself into a process of relishing.
>
> (*Locana* 1.5)

The stages involved in Valmiki's experience of *rasa* may be tabulated as follows.

1. His recognition of the emotion expressed by the surviving bird, through witnessing the emotions of *vibhaavas* (the circumstances causing it) and *anubhaavas* (the bird's involuntary emotional expressions).

2. His rumination on this emotion.

3. His feeling response, predicated on his sense of sharing the emotion expressed by the bird.

4. His esthetic relishing of his continued rumination on the emotion, which is now felt to be inter-subjective (*samskaara*).

Why should the poet relish what should seem to be a very painful experience? Abhinava goes on to explain that grief is transformed into the *rasa* of compassion, like the spilling over of a jar filled with liquid—the image of the overflowing liquid describes the *rasa* giving shape to the form of the poem and the communication of *rasa* from the poet to the receptive reader or listener.

Grief is the basic emotion of the *rasa* of compassion, for compassion consists of relishing (or esthetically enjoying) grief. That is to say, where we have the basic emotion grief, a thought-trend that fits with the *vibhaavas* and *anubhaavas* of this grief, if it is relished (literally, if it is chewed over and over) becomes a *rasa*, and so from its aptitude one speaks of any basic emotion becoming a *rasa*. For the basic emotion is put to use in the process of relishing: through a succession of memory elements it adds together a thought-trend which one has already experienced in one's own life, to one which one infers in another's life, and so establishes a correspondence in one's heart.

The poet's own experience of *rasa* depends on empathy with the bird. According to Abhinava, the poet was experiencing *rasa*, not the *bhaava* of grief. This empathy arises because the poet has latent impression of grief in his own memory. However, he does not wallow in memory of his own experience. When the poet relishes the grief of others, he has lost his own grief within them. The elements of resuscitated memory

enable one who experiences an artwork to recognize the convergence of one's own experience and the emotion one encounters in another. This recognition of common emotional experience depends on moving beyond a narrowly egoistic outlook to a more generalized, transpersonal sense of the emotion.

One interprets the perceived emotion as an instance of a type and recognizes its common character with one's own remembered emotion, thereby undercutting one's sense of personally owning one's emotion. This breakthrough is essential for *rasa* to occur. There are seven impediments to such a breakthrough into *rasa*: unconvincing drama, overly personal identification, absorption in one's own feelings, incapacity of the sense organ, lack of clarity in the play, lack of a dominant mental state, and doubt about what emotion particular expressions are meant to convey.

The transformation of a *bhaava* to a *rasa* depends on transcendence of the narrowly personal sense of self. Accordingly, any experience of *rasa* requires the overcoming of egoism. This breakthrough enables the artistic audience member to achieve *rasa*, a condition of pleasure or rapture.

**The Final Breakthrough: *Moksha***

*Rasa* involves an inherent tendency toward tranquility, a condition resembling that of ultimate spiritual liberation. Esthetic pleasure is the means to the wisdom available through art. Pleasure and instruction are not really different things because they both have the same object of happiness. By happiness Abhinavagupta means mental repose. The detachment and profound pleasure involved in *rasa* produce a sense of tranquility or equanimity in the person who experiences it. Tranquility or *shaanta rasa* is the putative ninth *rasa*, as defined by interpreters of the *Naatyashaastra* like

Abhinavagupta. Abhinavagupta argues that all other *rasas* guide one toward tranquility and that this is their ultimate goal. The idea that all *rasas* tend toward tranquility suggests a further breakthrough that is possible within esthetic experience. The other *rasas* are more transitory in character than is *shaanta rasa* and *shaanta rasa* is the aim of the others. Abhinava compares this supreme *rasa* to the experience of *moksha* or spiritual liberation.

The world is a manifestation of the supreme reality of Shiva. Realization of one's true self and the liberation that comes with it are possible within this life. The experience of *rasa* borders on the experience of *moksha*. Lifting one to a transpersonal perspective on the emotion one tastes, *rasa* moves one past the limitations of ego-identification and close to liberation. The *shaanta rasa*'s s*thaayee bhaava* would be the state of mind conducive to *moksha*. This state of mind would be recognition of the self and the *rasa* associated with it involves the blissful taste of knowledge of the self.

This knowledge is the basis for the tranquility that becomes *shaanta rasa* when esthetically enjoyed. *Shaanta rasa* is not identical to *moksha*. *Rasa* is also transient: it does not persist beyond the performance. *Moksha* by contrast endures: it is the blissful state of identification with the universal consciousness or Shiva. *Shaanta rasa* is a foretaste of *moksha* and a means to understand it.

*Shaanta rasa* is a response to the separate world of the artistic performance, whereas *moksha* pertains to reality. Shiva expresses himself through our consciousness and action. Through *rasa* in response to drama we begin to approximate Shiva's impersonal identification with every conscious being.

# IV. PRAGMATICS OF SILENCE

## The Communicative Events

In the previous chapter we established that *rasa* codifies itself via the language of silence, which a reader unravels. In this chapter we will look into how the language of silence codifies *rasa* to impart meaning. To impart meaning the language of silence functions through silent speech acts pragmatically.

## Communicative Events and Silence

Jaworski says "it would be an oversimplification to treat silence *only* as background to speech" and adds that "no student of communication would claim this to be the sole or main function of silence in language" (14). That is why quiet apart from dictionary definition, silence means what it conveys in a communicative event. And the meanings occupied by silence constitute an active presence, not absence, while in communication (Saville-Troike 11).

Saville-Trioke makes a key distinction between the nonverbal and non-vocal in communication, taking into account both the sign language and writing, which are non-vocal but verbal (3-13). Deborah Tannen, on the other hand says one should recognize between the silences used for structuring communication, from those used for communicative purposes. She adds that silences which convey meaning, but not the prepositional content, are to be distinguished from those which carry illocutionary force. She further says that silence can be used for larger discourse functions and can also be used to fulfill the functions of most speech acts (Tannen xii-xiii).

So, as with speech, silent communicative acts may be analyzed as having both illocutionary force and perlocutionary effect (Austin 94-95), although there cannot be the

use of “locution in its usual sense. The analogy carries further, since similar inferencing processes are employed to interpret the meaning of what is not spoken as in interpreting the meaning of what is said” (Saville-Troike 8). Also, Steven Davis says “what this utterance communicates is not to be identified with the meaning of the sentence, but results from inferentially combining the latter with the presumption” (115) and that the speaker is giving the right form of information. Indeed, illocutionary, perlocutionary and pragmatic aspects of language facilitate both sound and silence to emanate meanings that are beyond language or linguistic structures through inferences and deductions.

Wayne C. Anderson examines silence as a rhetorical strategy that can be used as a tool to analyze discourse, which enables the reader to highlight the various motifs present in a text (53-68). These silent rhetorical strategies, Leslie Kane claims, perform speech acts to communicate and reveal by their ". . . speech patterns and by their hesitation to find a word to express what they wish to communicate, or for that matter what they wish to leave unspoken" (30). Significantly then, silence functions akin to speech and performs pragmatically to make known the speech acts, which have intentions and purposes.

Thus, from the above one may assume that absence of sound does not mean that no communication takes place. In reality, without speaking, silence communicates through illocutionary and perlocutionary acts in a pragmatic manner. This means that silence uses the characteristics of speech acts to make its presence known, for the features of speech acts also take up inferencing as a major tool to unravel what the utterances mean (Levinson 21). That is silence communicates by way of locutionary, illocutionary, and perlocutionary speech acts and through pragmatics. These acts could hence, be

called as locutionary, illocutionary, and perlocutionary silent speech acts and pragmatic silent code. This brings us to a crucial point. Pragmatics, illocutionary, and perlocutionary acts all involve techniques and strategies of inferencing and deducing, which are inherent characteristics of silent speech acts. One must however, be aware that after suppositions are made a speaker reenters back into the language game and again pursues to fulfill the requirement of speech act or silent speech act through pragmatics of speech or silence.

We know that speech sound language uses conventionally determined cultural codes to codify its messages and initiate its speech act. Similarly, we have deliberated that the language of silence codifies *rasas*, which activate silent speech acts, which a reader decodes. To understand how *rasas* are coded and are transformed into silent speech acts, let us develop Diagram II. This diagram will seek to study how the *rasas* and *sthaayee bhaavas* behave in a speech act. Diagram III illustrates how a silent speech act laced and premeditated with *rasas/sthaayee bhaavas* performs pragmatically.

**Diagram III: Silent Speech Act Theory**

| Locutionary Speech Act | Illocutionary Speech Act | Perlocutionary Speech Act |
|---|---|---|
| (Stimulant constituent *Sthaayee bhaavas*) | (Eventuation of *bhaavas* as thought-processes) | (Consecution plus Realization of *Rasas*) |

The speech act diagram demonstrates how when a speaker begins to speak, his/hers locutionary speech act is speckled with stimulant *sthaayee bhaava*, such as anger (*krodha*). The reader/spectator will observe an action of carelessness in the actor/text (the *vibhaava*), which will give rise to a change in facial complexion (a fierce look) [*vaivarnya* (*saattvika bhaava*)] and will lead to indignation [*amarsha* (*anubhaava*)]—

these all are the eventuation of illocutionary speech act. Finally, the hearer will realize all the *bhaavas* surmount as *raudra rasa* (wrath or fury) experience in totality—which is the perlocutionary speech act. Indeed, the silent speech act diagram (III) will be applied in this chapter to see how silent speech acts perform pragmatically. This chapter with the help of few poems will study how a *rasa* functions as a silent speech act and how it will confer meaning in a pragmatic manner.

### ***Rasa*: Silent Speech Act Events in Few Poems**

Different components of silent speech acts and pragmatics of silence bring together various communicative events—a *rasa*—of a text into focus, to convey a total understanding of the topic under discussion. In some sense speech acts and pragmatics are inherent parts of the language of silence. Both, speech acts and pragmatics function as silent speech acts and silent pragmatics. In addition, they are strands that bind and cement meaning that emerge silently by way of language components/structures. The *rasa* meaning emanates through the language components of silence, which encompasses the speech acts as well as pragmatics within its realm and the whole process of knowing, understanding, and becoming is revealed. Let us study some literary texts and observe how the language of silence functions as a communicative event in each of these cases.

### **"Girl Powdering Her Neck"**

To explain silence as a communicative event, let us take up an example. The poem by Cathy Song "Girl Powdering Her Neck" can be examined to see how *rasa* becomes a communicative event. In the poem the reader encounters a woman who has just finished taking her usual bath.

The light is inside

sheen of an oyster shell,

sponged with talc and vapor,

moisture from a bath. (1-4)

She is preparing to beautify herself with various beautifying agents for "Morning begins the ritual/ wheel of the body,/ the application of translucent skins" (16-18). The account establishes the surfacing of *rati* (love) *sthaayee bhaava*. The woman is beautiful and is dressed in "peach-dyed kimono/ patterned with maple leaves/ drifting across the silk" (24-26). She is dignified, exquisite and has delicate shoulders that look like the curve of "the slope of a hill/set deep in snow country/ of huge white solemn birds" (31-33). Her beautifying herself connotes that she wants to speak, be free, merry, and feel the pleasures a normal person would experience in daily life. All the descriptions establish the emergence of *rati* (love) *sthaayee bhaava*.

However, as we read on, we note that the woman of the poem is a "geisha." At the same time, we observe the details of the geisha's actions; we note that she is in the process of performing the ritual of beautifying herself in front of a mirror, but in an apathetic manner. The indifference in her demeanor materializes the *vishaada* (dejection) *bhaava*. Suddenly memory floods her and she realizes that hers is a hopeless case (*dainya bhaava*). Being a "geisha," she cannot afford to delude (*moha*) herself the liberty to feel free and happy (*harsha*). So she checks herself resolutely (*mati*) from uttering any sound by gently pressing her lips with her fingers and concealing (*avahittha*) all sound.

She understands that the cheek she is powdering would be caressed and traced by "some other hand" (23) that probably disgusts (*jugupsaa bhaava*) her. Yet, she cannot escape the feeling of being trapped in a cage like helpless (*dainya*) "white solemn birds"

(33). She falls back into meditating upon her face in the mirror which appears like "a reflection in a winter pond, / rising to meet itself" (35-36). She looks at her reflection on the mirror and perceives that no event would change her unfortunate (*shoka*) life.

She reconciles to this fact hence, raises the "corner of her sleeve/ like a brush into water/ to wipe the mirror" (37-39) and also wash away her flight of fancy for none of her wild imaginings she understands, which is pathetic (*shoka*) is feasible. Her story would hardly make any ripple, like when a brush is dipped into water to be cleaned, which would leave a small ruffling, but would hardly be noticed by anyone (*karuna rasa*). This wave would eventually subside and leave her in more agony, anguish, and grief (*shoka rasa*) than before. The understanding arouses much pain (*shoka*) within her. It is so very unbearable that she needs an outlet to her wretchedness (*unmaada shoka*). Her lips part like "Two chrysanthemums/ touch in the middle of the lake/ and drift apart" (50-52) to tell her story but no sound escapes only silence that cries louder than words (*unmaada shoka*). Sound is smothered (*svara-bheda bhanga*) within and what the parting lips pronounce is only silence.

Nonetheless, the desire to say something is there for her “eyes narrow/in a moment of self-scrutiny” (41-42). This action leaves the reader with a notion that there is more to the story than what meets the eye. Without the woman uttering a word her "mouth parts/as if desiring to disturb/the placid plum face" (43-45) and her "stenciled… mask of beauty" (48) obliquely informs us about her pathetic suffering and misfortune (*karuna rasa*). Though her "mouth parts" (43) to relate, yet her "berry-stained lips . . . do not speak" (47-49). But without speaking, her strangled silence (*svara-bheda bhanga*) says more about her anguish and agony (*shoka*) than words would have. In the voiceless

parting of the chrysanthemum lips hangs a silent scream, which is an echo of the geisha's silent mind. From the above one can deduce that the parting of the woman's lips [agitated despondent exhaustion(*aavega dainya sharama*)] functions as a illocutionary silent speech act, the pathetic desire (*karuna rasa*) "to disturb/the placid plum face" (44-45) functions as a perlocutionary silent speech act, whereas "the berry-stained lips,/stenciled into the mask of beauty,/do not speak" (47-49) functions (*shoka sthayee bhaava*)] as a locutionary silent speech act.

The mouth parting as if to speak but choking [choking of voice (*svara-bhed bhanga*)] in the process depicts the forlorn, pitiful, and pathetic condition of the geisha, and this functions as a illocutionary silent speech act. The stifled silence [choking of voice (*svara-bheda bhanga*)] represents the deep-seated dejected despair (*shoka sthaayee bhaava*)], which is an locutionary silent speech act. Whereas the notion grasped—that of stoic resignation [resolution (*mati*)] to an agonized pathetic existence (*karuna rasa*) functions as a perlocutionary silent speech act. Thus, silence in this poem functions as a communicative event.

In fact, without articulating, through her choked silence the "Girl Powdering Her Neck" relates more than what could be told in words. The girl's silence powerfully communicates her tragic situation. The drudgery of beautifying oneself everyday for a total stranger and to develop the richest emotion of love for a fake lover hangs heavily upon the girl. The silent speech acts function pragmatically to make the reader aware of these facts. In addition, the reader understands her tragic condition through the silence that escapes her parting lips and not by any sound the lips articulate. This is a triumph of the efficacy of silence for communication.

**“Listeners”**

One can again take up another poem, "Listeners" by Walter De La Mare, as yet another illustration of silence, functioning as a communicative event. The very first line of the poem suggests the nervousness (*vepathu*) and apprehension (*shankaa*) of the questioner "Is there anybody there? said the Traveller" (1). It seems quiet natural for the traveler to feel apprehensive (*shankaa*) as he is alone "Knocking on the moonlight door" (2) while "his horse in the silence champed the grasses/Of the forest's ferny floor" (3-4).

The striking fact about this poem is the provocative contrast between the outpouring of sound, and the earnest desire of the poet for silence to be eloquent and hence, effectuate out its impression upon the intellect. Because of this contrasting theme, agitated tension (*aavega traasa*) is detected in the attitude of the traveler from the very opening of the poem.

To begin with, even the question is collocated in an unusual manner. The usual way of asking a question would be "Is anybody there?" instead one detects use of "there" twice within the four-word question, which hints to the agitated and fearful (*aavega bhaya bhaava*) mental condition of the traveler. Further, no one answers his question even though he "smote" (7) the door for the second time with the same question. We are told however that a

> . . . . host of phantom listeners
> That dwelt in the lone house
> Stood listening in the quiet of the moonlight
> To that voice from the world of men:
> Stood thronging the faint moonbeams on the dark stair (13-17)

This somewhat prepares the reader to expect paranormal activity. And to anticipate a ghostly atmosphere—only silence can provide this environment. The silence in the poem in totality functions to evocate fear (*bhaya sthaayee bhaava*), which is the locutionary silent act. This act provokes a chilly and eerie atmosphere [deathlike atmospehre (*marana bhaava*)], that is an illocutionary silent speech act. This in turn stimulates an impression of panic and dread (*aavega traasa*), for something dark, horrific, and mysterious (*bhayaanaka rasa*), which is a perlocutionary silent speech act. Silence without articulating, successfully creates an atmosphere of fear, alarm, and panic (*aavega bhaya*) and enacts all the silent speech acts upon the sentient of the reader.

Out of alarmed fear (*aavega traasa*) the traveler knocks louder and repeats the question again, for instance "And he smote upon the door again a second time; /"Is there anybody there?" he said" (7-8). The allusion towards agitated fear (*aavega bhaya*) experienced by the traveler is still consistent and persistent. The traveler stands "perplexed and still" (12) and simultaneously experinces bewilderment (*jadataa*) and terror (*traasa*) and hears his voice,

> That goes down to the empty hall,
> Hearkening in an air stirred and shaken
> By the lonely Traveler's call.
> And he felt in his heart their strangeness,
> Their stillness answering his cry (18-22)

From the narrative one understands that the traveler had a promised rendezvous, "Tell them I came, and no one answered/That I kept my word," he said" (27-28), but even though he showed up, none others did. This adds to the traveler's foreboding uneasiness

(*aavega traasa*) and dread (*bhaya sthaayee bhaava*). The repeated questions, but no forthcoming response, “Never the least stir made the listeners/Though every word he spake/Fell echoing through the shadowiness of the still house” (29-31), the impression one gets is there exists no living soul except that of the horse and the traveler knocking on the door. The noticeable factor, is that the poet has successfully created a situation of fearful alarm (*bhaya sthaayee bhaava*) to be experienced by the traveler, “he felt in his heart their strangeness” (21), which premeditates the petrified (*avega bhaya*) paranormal atmosphere “And how the silence surged softly backward/When the plunging hoofs were gone” (35-36) to be anticipated by the reader with the use of words.

The tone and the setting “Ay, they heard his foot upon the stirrup” (33), of the poem are ordained to demonstrate the supernatural. The tone and the oddly collocated question, “Is there anybody there?" (8), amplify and prompt the paranormal atmosphere of distressed dread (*bhaya* and *traasa*) to be experienced even more intensely. And both these situations demand silence as a medium to signify, magnify, and fulfill the intended purport. Without silence furnishing the turf none of the activities can be experienced.

The suggestion of the presence of a ghostly third person reaches the traveler and his horse subtly through silence. The reader undergoes an uncanny feeling that is an eerie sensation (*aavega marana*), for the identity of the third person or rather persons—the listeners—is not disclosed. The traveler belongs to the "world of men" (16) could not hear or see "a host of phantom listeners" (13) but he could feel "in his heart their strangeness,/ Their stillness answering his cry" (21-22), a similar feeling [agitated fear (*aavega traasa*)] reciprocated by the reader as well. This is a kind of silent cry unheard but experienced and encountered by all humans. It is a kind of silent cry that travels

down "the empty hall" (18) and echoes through "the shadowiness" (31). In the poem the silence that greets and arouses apprehension (*aavega traasa*) in the traveler, functions as illocutionary silent speech act, agitation and impetuousness (*bhaya sthaayee bhaava*) experienced by the traveler while smoting the door function as locutionary silent speech act, and the realization that there was no one to greet him except silence, which furthers his horrifying trepidation (*bhayaanaka rasa*) function as perlocutionary silent speech act. And all these are understood via inferences.

In fact all these occurrences pragmatically confer a total *bhayaanaka rasa* (horrifyingly fearful) experience. The generally known factor is that human effort always burrows and plunges through silence to understand its phenomenon. But, every attempt is repudiated for the silence surges backward and fills in the space that was tunneled earlier on. Silence is the reality. The occasional sounds are but emanations from the depth of silence like waves rising from the bosom of the ocean. The traveler comes into the world of silence and breaks it for a short while and when he departs it is silence once again. Words are occasional episodes in the general drama of silence. There are unseen listeners in the corridors of our consciousness and our conscience, like silence.

**“The Fear”**

An instance of realistic silent speech act can be taken from Robert Frost's poem "The Fear." The story in the poem is about a woman's relationship with two men—Joel, with whom she is currently living and an unnamed man with whom she was involved earlier. The unnamed man is the husband she has deserted. The woman fears (*bhaya sthaayee bhaava*) a violent vengeance (*ugrataa*) from the husband she has deserted. The action of the poem begins with a restive horse in a barn and the lurching shadows

(*bhayaanaka traasa*) of a man and a woman, thrown larger than life on a nearby farmhouse: “A lantern-light from deeper in the barn/Shone on a man and woman in the door/And threw their lurching shadows on a house” (1-3). The scene at once establishes a mood of nervous tension (*aavega bhaya*) that will increase until the poem's climax.

The woman's entry into her relationship with the man, the specific incident that gives rise to the dialogue and action of the poem, and the beginning of the dialogue itself, all occur even before the poem begins. All these issues including the exact nature of the relationship between the man and the woman is never spelled out in the poem, all remain within the domain of silence, which has to be inferred by the reader. This strategy of allowing the background story of the poem to remain hidden or unsaid, works as an instigating force for a silent speech act to commence. The first un-referenced words of the woman "it" (9) shows a continuation of dialogue on some common topic. It is a dialogue, which had already begun even before the poem begins. The woman and Joel are talking about a common thing which both of them seem to understand, even by referring to something or someone by "it." The reader does not perceive who they are referring to; nevertheless for the characters of the poem the reference "it" is heavy and is loaded with meaning.

The conversation between Joel and the woman is taking place on a shared understanding about the unknown person, hence even the tapered sentence for instance, "But if that's all—Joel—you—realize—" (87) functions in emitting meanings for them. However, they perform silent speech acts, for both, Joel as well as the reader have to fill in those gaps and attempt to derive meaning from them. As the context begins even before the poem commences, the readers do not know to what or about whom the

speakers are referring to. The conversation begins by the woman claiming to seeing a face “as the light on the dashboard ran/ Along the bushes at the roadside—a man’s face/You must have seen it too” (10-12). The not mentioning of whose face it is, inclusive of the dashes which are ellipses or silence in the dialogues, all combine to execute a silent speech act, both for the performers as well as the readers of the poem. In addition, the word “it” also demonstrates the uncontrollable terror (*aavega traasa*) that the woman is experiencing.

The shadows that the woman imagines she sees that stuns (*stambha*) her and makes her nervous (*vepathu*) function as a illocutionary silent speech act. The fear (*bhaya sthaayee bhaava*) that she experiences from this agitated nervousness functions as locutionary silent speech act. But the heroic zeal (*veera utsaaha*) she shows when she prepares to confront “I can’t, and leave a thing like that unsettled” (15) (*veera rasa*) the thing that she fears most, functions as perlocutionary silent speech act.

Also, by reason of the presence of dash in the line for instance "In the first place you can't make me believe it's—" (41), the reader is made to conjecture that the characters are referring to someone whom both know and have been discussing about even before the poem begins. But for the characters however, there is no disjunction in their conversation when they say, "Are you sure—" "Yes, I'm sure!" "—it was a face?" (13). The dashes or ellipses between the words, “It’s not so very late—it's only dark/There's more in it than you're inclined to say/Did he look like—?” (29-31) and “It is—or someone else he’s sent to watch” (42) highlight the tension and nervousness (*aavega bhaya*) experienced by the woman character of the poem. The use of broken and incomplete sentences that trail off into silence bear the change in her voice (*svara-bheda*

*bhanga*), which are indicators to the alarm and trepidation (*aavega bhaya*) that she is undergoing. Via the broken sentences the reader tries to complete the meaning by drawing upon suppositions from the text. These broken sentences, which reflect nervousness and agitation and that trail off to silence perform illocutionary silent speech acts.

The woman's fiery but short and strutted dialogues and the dashes between the words, "Joel, I won't—I won't—I promise you/ We mustn't say hard things. You mustn't either" (52-53) also facilitate the functioning of illocutionary silent speech act. Through gaps and dashes the reader infers that the woman's relationship with the man is troubled and not a successful (*dianya*) one. The inference that the reader makes about the relationship [separation in love (*shoka sthaayee bhaava*)] between the woman and Joel functions as locutionary silent speech act. This leads to the supposition that the woman is holding on to a nearly another broken [dis-unification of amorous (*vipralambha shringaara rasa*)] relation functions as perlocutionary silent speech act.

In fact, the gaps and dashes persuade the reader to infer the silent speech act that is happening between the incomplete dialogues of the poem. Silence in this sense is also related to Wolfgang Iser's notion that the reading experience depends on "gaps" or "blanks," the gaps arising from dialogue for example, or from unexplained events, delayed revelations, and un-interpreted concrete images (215-216). At these junctures the dashes or the gaps work as a silent speech act, for they begin to complete the tapered sentences and get some meaning out of it. These dashes and gaps for instance, "Oh, but you see he hadn't had enough—" (51) inform that there are more things to be understood than mentioned by the verbal dialogues. Indeed, the poet by using broken and tapered

but echoing sentence structure has portrayed the sequence of emotions like: fear (*bhaya*), panic (*aavega*), terror (*traasa*), dread (*bhaya*), conviction (*vibodha*), boldness (*veera*), and reservation (*chintaa*), which the woman may have experienced at different phases of her life. The dashes and the tapered sentences say more than all the dialogues put together. The poet has left the tapered lines packed with these unsaid emotions, but the sense of immediacy and intensity is highlighted.

The tempo, rhythm, and movement of the incomplete dialogues in the poem emphasize the silence in the situation. Because of these incomplete sentences the reader takes quantum leaps and infers and fills in those silent dialogues and attributes meaning to them. Equally important is the poem's sharp emotional definition of fear (*aavega bhaya*), which is derived from the silence and through the actualization of its performance. For instance, "What if I'm right, and someone all the time-/Don't hold my arm!" (22-23)—the meaning and the image of the first and the second sentence do not cohere. What does "someone all the time—" and "Don't hold my arm," mean? The poet by leaving a disjunction between the two sounds has left unsaid issues between the lines.

We come to perceive that the other person is gripping the arm of the speaker very tightly, which is paining the speaker hence the loud exclamation. Because of the disjunction between the sounds and the meanings, the gesture of gripping gives us a hint of the agitated fear and horrific terror (*bhayaanaka rasa*) that the second person is experiencing. The disjunction informs the person exclaiming, is acknowledging the pain (that the grip is making on the arm of the speaker). In fact the dash in combination with the exclamation mark at the end of the sentence, functions as a silent speech act. From the above examination of the poem one can assume that the nervousness (*aavega*

*stambha*) that initiates the poem functions as illocutionary silent speech act. The agitated fear (*aavega bhaya sthaayee bhaava*) that results from the nervousness functions as locutionary silent speech act. But the woman's determined but heroic (*veera rasa*) attempt to resolve the matter functions as perlocutionary silent speech act. Silence pragmatically coheres' the various silent speech acts into one total unit of understanding.

The poet by not mentioning the issues is making the reader fill in the blanks. As a result, much more is getting communicated in the poem by silence than words would have. The cocooned silences, the untolds of the poem is communicating more forcefully than the told. Moreeover, the silences of the poem is powerful in stressing and expressing the untold event. Therefore, as with speech, a silent speech act can be determined as having both "illocutionary force and perlocutionary effect" (Searle 254-263) because similar inferencing processes are employed to interpret the meaning of what is not spoken.

This silent phenomenon can be assumed to be "an utterance of a peculiar kind, a way of saying something determinate [. . .by ] keeping silent" (Dauenhauer 5). Besides it is "a founded performance" for it establishes and maintains an oscillation of tension among several levels of utterances, between the domain of language and the domain of non-predicative experiences (81-82). Thus, silence like sound is a communicative event. Without resounding it speaks eons by using the same language that sound uses to make it-self clear. Silence can now be considered as a basic utterance or non-utterance for that matter, which is used to question, command, request, or promise to fulfill a silent speech act. Or it can also be used as a tool to rupture lies or to illuminate universal truth-values associated with common experience.

**“Home Burial”**

To look further into silence as a communicative event let us study another poem "Home Burial" by Robert Frost. One of the major themes of this poem is the failure of language (locutionary) to communicate adequately (illocutionary) the bereaved couple's shared dilemma (perlocutionary). The poem deals with the estrangement that exists between a husband and a wife. In fact, this poem too, as the earlier one by Robert Frost—begins in the middle of an occurrence (illocutionary) and the reader has to look at the past incidences (locutionary) to understand what has led to the rift in the relationship (perlocutionary). The incidence is the death and the burial of a child by the husband in a light handed and practical manner.

There exists a rigid relationship between the two, which says more than words. In fact, the context of miscommunication is not conferred at once in the poem. It is given through a series of built up action and dialogue, delivered in a particular forceful style, which eventually leads to unraveling the meaning of the poem. The underlying subtext of miscommunication judiciously functions through the irregular conversations, gaps, and dashes (illocutionary) that tapers off the conversation, and this works as a metaphor to convey the story of misunderstanding (locutionary) between the husband and the wife (perlocutionary). The silent tension within the metaphor relates the circumstance between the husband and the wife; and this works as the binding principle of the story; both at the central and the surface level (pragmatics).

Without the subtext (illocutionary) presenting itself as the background (locutionary) or as the cementing factor the other anecdotes in the narrative does not achieve any significance (perlocutionary). The silent and taut tension that results in their

inarticulateness functions as silent communicative events. For instance, when Amy hears her husband's voice (illocutionary) she turns around and sits on the stairs and fights her agitated aggravation (*aavega shankaa*) towards her husband with a furiously suppressed and voiceless reserve (*krodha*), by refusing to answer the questions asked of her (locutionary). Her expressionless facial cast, which she sets upon her countenance, gives a notion of utter scorn and abhorrence (*jugupsaa*) that she holds towards her husband (perlocutionary). Her husband climbs the stairs, looks through the window and tries to perceive what she is looking at:

> He spoke
> Advancing toward her: 'What is it you see
> From up there always—for I want to know.'
> She turned and sank upon her skirts at that,
> And her face changed from terrified to dull.
> He said to gain time: " What is it you see?"
> Mounting until she cowered under him
> "I will find out now--you must tell me dear."
> She, in her place, refused him any help,
> With the least stiffening of her neck and silence. (5-14)

Amy is confident that her husband will not be able to see and this is what troubles her (locutionary). She (Amy) cowers from her husband and the stupefied stiffening (*stambha jadataaa*) of her neck gives an indication she does not understand him (illocutionary). She suffers him in silence. In the poem we come to know that her loathing (*jugupsaa*) and disregard (locutionary) for her husband had arisen from the burial day of their child

(locutionary). These are sub-narratives or contexts of the poem, which get coherence, because the metaphor of "silence as misunderstanding" subtly weaves and binds the poem into a whole.

The poem also demonstrates suggestions of alienation, secretiveness, male intimidation "advancing towards her" (6) within a situation of mutual distrust and of fear [(*bhaya*) illocutionary)]. These things the reader is made to sense even before anyone speaks in the poem. And as soon as they begin to converse, the silence that exists (locutionary) between them becomes apparent (perlocutionary). In fact, the punctuation marks in-between both the man's and the woman's speech makes evident the sense of tactlessness (*ugrata*) in the man, and the presence of stiffness (*stambha jadataaa*) in the woman (illocutionary). The woman's suppressed anger [(*aavega krodha*) illocutionary)] illustrates her tepid but volcanic silence (locutionary).

Indeed, silence and resistance "She, in her place, refused him any help/ With the least stiffening of her neck and silence" (13-14) are weapons to demonstrate her refusal to speak (locutionary and illocutionary). The surge of surreptitious feeling obviously results not from the immediate juxtaposition of the two on the stairs, but from a customary incapacity to share feelings with one another (pragmatically cohered codes). At the other end, the stuttering dialogues [(*svara-bheda/bhanga*) (illocutionary)] illustrate that neither of them are able to use language authoritatively (locutionary), so both are condemned to becoming ineffectual (perlocutionary).

In the poem the wife can see through the window "looking back over her shoulder at some fear/She took a doubtful step and then undid it" (3-4) (illocutionary), but the husband does not understand nor can figure out what troubles his wife. The husband at

first questions what she perceives (*vibodha*) from up the stairs (illocutionary) and when she refuses [aversion (*glaani*)] to answer and just makes a move towards the door, he threatens [furious anger (*raudra rasa*)] to follow and bring her back (perlocutionary). Indeed, we note that the husband has lost all authority and power to hold her back. Even linguistically he is reduced to a stuttering refrain, "A man can't speak" (70) (illocutionary). Without language he is unmanned. He "think[s] the talk is all" (112) and yet he cannot speak (perlocutionary). In fact, the husband "can't . . . speak of his own child he's lost" (35) because his "words are nearly always an offense" (45) (locutionary). And he can't ask the right questions because the wife says he doesn't "know how to ask it" (42) (locutionary).

The wife is herself inarticulate with despair [(*vishaada*) illocutionary)], while on the contrary she asserts that her husband has no right to talk because he doesn't "know how to speak" (71) (perlocutionary). She knows that nothing she says will have any effect and will also not be sufficient to appease him. After she describes the way her husband had conducted the burial of their child (locutionary) he says to her "There, you have said it all and you feel better/ You won't go now. You're crying. Close the door/ The heart's gone out of it: why keep it up" (108-110)—functions like illocutionary act.

To this she instantly reacts with contempt (*glaani*) "*You—oh*, you think the talk is all. I must go" (112) reveal the uncontrolled frustration (*aavega shoka*) of both the husband and the wife and these functions as illocutionary silent speech act. From the above examination, we can assume that *aavega shankaa* (agitated suspiscion) functions as the illocutionary silent speech act; *jugupsaa krodha sthaayee bhaava* (disgusted fear) functions as locutionary silent speech act and *raudra rasa* (furious) functions as

perlocutionary silent speech act. Therefore, like sound uses utterances to make known its many nuances, silence too, is an end result of those various utterances in context. After studying the poem in detail we saw that both sound and silence make discourses or performatives and play language games.

**"Echoes"**

Let us look into Audre Lorde's "Echoes" and examine how silence functions as a communicative event that facilitates events to unravel meaning of the poem. The poem begins with the speaker stating of hearing "a timbre of voice/that comes from not being heard" (1-2). The speaker claims this "timbre voice" (1) knows that it is neither "noticed" (4) nor "heard/for the same reason" (5-6). The "timbre voice" probably belongs to a woman, so she understands her voice is not heard, less alone noticed.

The speaker encourages the "timbre voice" to rip "the glitter of silence/around you" (10-11) and to imprint her "hot grain smell tattooed/into each new poem resonant/beyond escape" (15-17). The speaker implies that when this voice rips open "the glitter of silence" (10), whosoever (person) comes across the poem or voice, cannot help, but be influenced and impressed with its resonance. The speaker further tells she will be "listening" (17) for the "timbre of voice," (1) "in that fine space/between desire and always/the grave stillness" (18-20). The speaker knows that the voice cannot utter a sound because the voice is heavily chanied by patriarchal traditions and conventions.

Yet, the speaker continues to convince the voice to give vent to her "timbre of voice"—for she knows there exists a sound "in that fine space" (18), which is lodged and surpressed in the "grave stillness" (20) of the voice's being. The "grave stillness" (20) is "that fine space" (18) from where creativity commences. The speaker encourages the

voice to express the repressed “grave stillness” (20) in a “resonant” (16) manner. The “grave stillness” (20) is indicative to the seething tempest that dwells within. The speaker knows there are much painful telling locked and “unsung” (24), so she is concerned of the outcome if the “tongue” (22) does not unravel. The poem does not build up these ideas and images in a logical or coherent manner. Only a series of broken and oblique images, disjunctive ideas and discordant sounds are developed. Hence, it is difficult to ascertain connection between the sounds, the images, or the scream that remains hung but "unsung" "of never recording" (24-26).

Indeed it is these dis-junctures that heighten the contextual lacunas present in the text. Let us examine some other part of the poem and see what these obliquely placed ideas and images surmount to:

> As my tongue unravels
> in what pitch
> will the scream hang unsung
> or shiver like lace on the borders
> of never recording (22-26)

The ideas and images are not at all congruous to the concepts evoked by them. A lot of things remain missing and unsaid. That is why it becomes rather puzzling and difficult to connect the narrator's unsung [miserable sorrow (*dainya shoka*)] encounters, as events that the tongue cannot unravel. Is it possible for a scream to "hang unsung" (24) or a scream to be "never recording"? (26).

This shows that a lot of unsaids or context is packed in-between the "scream hang unsung"(24) and "never recording"(26). In the sets of said there resides silence or unsaid,

which necessitates the reader to take quantum leaps into the unsaid and bring out its relevance. For instance, what do phrases like, “my tongue unravels”(22) "scream hang unsung" (24) or "shiver like lace on the borders/of never recording” (25-26), “which dreams heal which/dream can kill” (27-28) mean? These are questions that the “timbre of voice” (1) is putting forward and is answering them at the same time. The voice says she is not sure at “what pitch” (23) her voice will boom when her “tongue unravels” (22) the scream, which has been suppressed within her for a long time.

She is uncertain whether the scream will “hang unsung” (24), and remain forever like shivering “lace on the borders/of never recording” (25-26), or “heal” (27) or “kill” (28). The “scream” (24) is the repressed and long-drawn-out dream, which if sung may stab “a man” (29) and burn “his body” (29), “being caught/making love to a woman” (30-31). She says “I do not know” (32); she shows her uncertainty. Though, the voice claims that her chronicle may reamin unsaid, unsung, unspoken, and unrecorded, yet we note that they communicate more than they profess of not doing so. And surprisingly, one detects that the unsaids are the real saids of the poem. These unsaids located between the lines are the silences that reside in between sounds, which communicate the essence of the poem; which shows that silence like sound can and does communicate and is a communicative event.

Thus, at these junctures of experiences "what is said only appears to take significance as a reference to what is not said; it is the implications and not the statements themselves that give shape and weight to the meaning" (Booth 168). And implications are the emboxed silences. In fact in the silent spaces "left by the withdrawal of the narrator, meaning takes place. Information withheld, interpretation withdrawn, the reader

is left to draw inferences and make connections" (Anderson 341). Therefore, the unsung and unrecorded scream opens up a range of possibilities of silent speech acts. This illustrates, silence in the poem "Echoes," conveys all the horrors (*bhayaanaka traasa*) felt by the "I" of the poem more than probably what words would have done.

Through the reading of unsaids that lie in-between the sets of saids, the reader perceives that the narrator in the poem "Echoes" cannot bring her frightening (*aavega bhaya*) experiences into focus. The reading also reveals that the "I" does not want to be reminded of the terrifying (*traasa*) incidents, but the truth is different. The hung and unsung and never recording (illocutionary) silent scream (locutionary) is paradoxically articulated, sung, and recorded (perlocutionary).

The open-mouthed scream hanging unsung as if in midair alludes to the intensity of the encounters of exploitation (*ugrata apasmara*) of the physical self of the voice (illocutionary). These phrases also insinuate the pain and nerve-racking and disgusting torment (*jugupsaa sthaayee bhaava*) of the speaker. For the reason that of the trauma, words have been incapacitated to express the repugnant (*beebhatsa rasa*) experiences (perlocutionary). By allowing her unraveling tongue to let the "scream hang unsung" or by "never recording" the narrator makes sure that her sorrowful and poignant (*shoka*) story will be sung and recorded profoundly for ever (perlocutionary).

The unsaid says what the said does not say, which in other words means silence makes a speech act, while words remain mute. Silence does seem nebulous in character, yet it generates meaning far more subtly and powerfully than a whole array of sounds. Thus, "Echoes" narrates the paradoxical nature of the unsung and unrecorded story of the voice/narrator and performs a silent communicative act.

**“Love at the Farm”**

Let us examine D. H. Lawrence's poem "Love on the Farm" as another example of silence as a communicative event. The poem begins with the title "Love on the Farm," which prepares the reader to read a story, of a harmonious love (*samyoga rati bhaava*) relationship that exists between two souls. Ironically, the reader discovers that the man is a brute and is using the lady to fulfill his maliciously licentious [violent dementedness (*ugrata apasmara*)] ends. Though the title of the poem speaks of love (*rati*) on the farm the reader perceives that everything is not right.

The poem begins with the startlingly frightening (*aavega traasa*) description of large dark hands in the light, grasping the window.

> What large, dark hands are those at the window
> Grasping in the golden light
> Which weaves its way through the evening wind
> At my heart's delight? (1-4)

The fourth line ending with a question puzzles the reader more, which heightens the feeling that every thing is not right. Thus, this narration gives rise to a paradox from what the title of the poem indicates. The title expects a pastoral setting, innocence, gentleness, and love (*rati bhaava*). But the "dark hands" leads the poem into a contrary state, which alludes to wounded love (*shoka rati sthaayee bhaava*).

While reading the reader is jolted out from a reverie of love and happiness that s/he expects to find in the poem. Instead the reader is surprised and also terrified (*bhaya*) to discover a man who acts like a fiend. This man violently terrorizes (*ugrata traasa*) birds, beasts and humans. For instance,

The rabbit presses back her ears,

Turns back her liquid, anguished eyes

And crouches low; then with wild spring

Spurts from the terror of *his* coming

To be choked back, the wire rings

Her frantic effort throttling:

Piteous brown ball of quivering fears!

Ah, soon in his large, hard hands she dies (36-43)

The reader along with the speaker is truly intimidated [(*sthaayee bhaava bhaya*) locutionary)] by this insane (*unmaade*) man (illocutionary). The speaker in the poem is a woman. She is overpowered with dread [(*traasa*) illocutionary)], of being trapped with a noose around her neck (perlocutionary). She cringes with fear [(*bhaya*) illocutionary)] every time the man approaches (locutionary) her. Without the speaker putting voice to her terror, just by description only, the speaker's trepidation [(*vitarka*) illocutionary)] of being trapped is made clear (perlocutionary).

The sense of helplessness (locutionary) has terrorized (illocutionary) the speaker and has made her speechless (perlocutionary) and allows the reader to understand her perturbation through her psyche. Because of her fear (locutionary) she allows the man to manipulate (illocutionary) her anyway it pleases him (perlocutionary). The speaker instead of running out of that hazardous [(*bhaya sthaayee bhaava*) locutionary)] scene, reasons and accepts [(*vibodha*) illocutionary)] that she will not be able to escape the man's terrorizing [(*bhayaanaka rasa*) perlocutionary)].

I hear his hand on the latch, and rise from my chair

Watching the door open; he flashes bare

His strong teeth in a smile, and flashes his eyes

In a smile like triumph upon me; then careless-wise

He flings the rabbit soft on the table board

And comes towards me: ah! the uplifted sword

Of his hand against my bosom! and oh, the broad

Blade of his glance that asks me to applaud

His coming! With his hand he turns my face to him

And caresses me with his fingers that still smell grim

Of the rabbit's fur! God, I am caught in a snare!

I know not what fine wire is round my throat;

I only know I let him finger there

My pulse of life, and let him nose like a stoat

Who sniffs with joy before he drinks the blood. (49-63)

During the narration, the speaker's sentiment of fear [(*bhaya sthaayee bhaava*) locutionary] that gives rise to nauseous-ness [(*jugupsaa bhaava*) illocutionary)] has metamorphosed to revulsion [(*beebhatsa rasa*) perlocutionary)].

The combination of fear (*bhaya sthaayee bhaava*) and nauseous-ness (*aavega jugupsaa sthaayee bhaya*) has fashioned the speaker to transcend into being dumb and apathetic (*nirveda*) to all aspects and allows matters move along its course silently without any thought or feeling. The man dominates and exploits the speaker, both physically and intellectually, and she accepts him dumbly and powerlessly (perlocutionary). Although, his brutish (*unmaada*) acts (locutionary) repel (*jugupsaa*) her

(illocutionary), she forces herself to limply (*dainya shrama*) accept (perlocutionary) and bare his braise touch.

> And down his mouth comes to my mouth! And down
> His bright dark eyes come over me, like a hood
> Upon my mind! his lips meet mine, and a flood
> Of sweet fire sweeps across me, so I drown
> Against him, die, and find death good. (64-68)

The speaker relates through her psyche (locutionary) that if she does not comply (illocutionary), the man will kill her mercilessly as he has done the rabbit (perlocutionary). This makes the reader along with the speaker quake with fear (*aavega bhaya*). That is why the speaker gives herself wholly to his boorish behaviorism (*unmaada*) dumbly and silently, and indifferently (*nirveda*) without any thought whatsoever (perlocutionary).

In lines 45 to 48 however the speaker reflects on the tactless naïveté of this large brusque man. The speaker says that the "calm and kindly" (45), eyes would open with surprise and reflect pain if she failed to acknowledge him. Despite all this, in the last lines the speaker realizes that the man is incapable of love or loving. She realizes he is a psychopath (*unmaada*) and cannot distinguish love from terrorizing or killing. Because of his psychopathic nature she knows he will use her to satisfy his needs.

She understands she cannot escape him. This heightens the sense of menace (perlocutionary) felt by the speaker even more intensely. In fact, the unnerving silence of menace subtly weaves the various strands of implications tautly together in the poem to mean, which in other words functions as a silent communicative act.

**"The Man He Killed"**

The emotional display in the poem “The Man He Killed,” by Thomas Hardy functions as silent speech act codes. Indeed the title "The Man He Killed," creates and communicates a sense of fear (*bhaya sthaayee bhaava*), which initiates locutionary silent speech act. This unknown man generates a sense of troubled anxiousness. So we struggle to conjecture who is the "He" of the title and why and what led him to commit such a horrific offense [(*bhayaanaka rasa*) perlocutionary] of killing a man.

The title "The Man He Killed" immediately imparts the sense that the story is a retold version. And moreover who is this man? And why and where did the "he" kill the man? What led him to kill (*marana*) the man? Likewise, no name is attributed to the man that the “he” has killed. The man exists as an inconsequential entity. Yet, the greatest felony of slaughtering (*aavega unmaada jugupsaa*) has been brought about.

The manner in which the story is related highlights the significance of life and how mankind destroys it without any thought. The killer also has no name, but is known as the "He" from the title. Nevertheless, in the beginning as the killer is denoted by a personal pronoun "He,"—he becomes closely connected to the hearer of the incident; whereas the "Man"—a noun—is more distanced. The man can be anyone from any place in the world.

But the personal pronoun“he,” which appears in the poem is not related to the “He” of the title. The “He” of the title refers to the man himself who has done the act of killing. Whereas, the “he” (1) in the poem, is the man who is killed by the “He,” of the title. In the poem the “I” refers to the “He” of the title. This links and adjoins the relationship in a roundabout manner—He-man-he-I, which gives a sense of directness,

hence a heightened sense of sad profundity (*shoka sthaayee bhaava*) to the incident that has taken place. Let us look at the poem:

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkinn! (1-4)

Reading the opening lines of the text "Had he and I but met . . .Right many a nipperkin!" (1-4) situates and prepares the listener to hear a hilarious (*haasa*) anecdote. The mood in the first stanza is set out for hilarity and mirth [(*haasa bhaava*) locutionary silent speech act)], but gives leeway to gradual change towards melancholic depression (*dainya bhaava*).

The change represents a disgusting [(*jugupsaa bhaava*) illocutionary] scenario that sets in the sense of wondrous fear [(*bhaya sthaayee bhaava*) locutionary silent speech act)]. The narrator telling the story of meeting the man in the battlefield "And staring face to face,/I shot at him as he at me,/ And killed him in his place" (6-8) evokes horror and revulsion [(*bhayaanaka rasa*) perlocutionary]. In the first stanza, the speaker attempts to communicate the notion of hilarity (*haasa*) by his light remarks that if he had met this person somewhere else other than the battlefield, he would have shared a laugh (*haasa*) and drink with him. But, as he met him fact to face on the battlefield, he had to kill (*marana*) him, “I shot him dead because—/Because he was my foe” (9-10), in order to save himself.

This creates a sense of bitterness and sourness (*shoka*)—of how life can be cruel [(*bhaya sthaayee bhaava*) locutionary silent speech act)]. This imparts a sense of ironical

grief-stricken poignancy (*bhayaanaka rasa*) in the minds of the reader (perlocutionary silent speech act). Reading the poem further, we recognize the effect of the poem is that of horror, disgust, indolence, shame, impulsiveness, inconstancy, sluggishness, melancholy, exhaustion, depression, wretchedness, gloominess and all these invoke (*jugupsaa sthayee bhaava*) illocutionary silent speech act. After reliving through the various emotions the reader assembles the pitiless and horrific unfairness (*bhayaanaka rasa*) of life, hence performs a perlocutionary speech act. The overall effect that the reader construes is of inherent grief (*shoka*) in life, hence performs a perlocutionary silent speech act.

Likewise, in the fourth stanza the speaker exudes despondency and sorrow (*dainya shoka*) in his narration that initiates illocutionary silent speech act. During the course of narration the sense of sorrow, despondency, and remorse (illocutionary silent speech act) emanates the whole situation. Especially when the speaker attempts to infer the rational behind the enlisting of the "he" who is subsequently killed (locutionary act). Telling the story of listing in the army, not only his, but his enemy's as well, initiates locutionary speech act. For instance:

> "He though he'd list, perhaps,
> Off-hand like—just as I—
> Was out of work—had sold his traps—
> No other reason why. (13-16)

The words provoke the locutionary situation—that is it confers a sense of compunction, and this leads to a feeling of remorse [(*glaani*) illocutionary], which in particular is the launching of locutionary silent speech act (*jugupsaa sthaayee bhaava*). But, the overall

effect that is inducted from the situation is horror, revulsion, disgust, and repulsion (*bhayaanaka* and *beebhatsa rasa*), which in other words is a perlocutionary silent speech act. In the fifth stanza too the locutionary speech act gives rise to insanity [(*unmaada*) illocutionary], which subsequently, but simultaneously evokes a sense of depression, gloominess, and wretchedness (*chintaa vishaada*), in other words illocutionary silent speech act.

This illustrates horror, revulsion, and disgust [(*bhayaanaka rasa*) perlocutionary silent speech act] runs as the underlying theme/the poetic principle of the poem. Indeed, the reader by way of pragmatic knowledge synchronizes the various occurrences and experiences the text as a symphonic whole.

**"The Workbox"**

"The Workbox" by Thomas Hardy displays features of the reproachful (*raudra rasa*) silence of censure. The poem is a vignette of nineteenth-century English village life. The little tale is very melodramatic. But the dramatic shock it attempts to give depends on, a not wholly probable coincidence. The world is small in which the characters of the poem live. Hence, it is not possible for the characters that inhabit it not to know each other. It is a highly improbable idea that the husband does not know about his wife's passionate involvement with Wayward, since all hail from the same village.

The narrative of the poem begins with the husband (a carpenter) presenting his wife with a workbox "See, here's the workbox, little wife/That I made of polished oak" (1-2). He tells her that it was made of a scrap of wood left over from John Wayward's coffin, "Tis a scantling that I got/Off poor John Wayward's coffin, who/Died of they knew not what" (10-13). This action makes it look like that the husband does not know

that his wife knew Wayward. The reader is made to assume the love (*rati bhaava*) for his wife as well as the surprisingly (*vismaya*) naiveté of the husband. The reader is made to presume about his not knowing anything concerning the mysterious malady—the unrequited love that Wayward had for his wife and hence died (*marana*). But from the questions placed at strategic situations, for instance “But why do you look so white, my dear/And turn aside your face?” (21-22) for “You knew not that good lad, I fear/ Though he came from your native place?" (23-24), one realizes that there is more to the poem than what meets the eye and sounds to the ear.

It seems that the husband suspects (*asooyaa shankaa*) about his wife’s as well as Wayward's unrequited love. By juxtaposing the domestic image of happy conjugal life to that of desolation, dejection, and emptiness (*vishaada*) of the grave/tomb (*marana*), the emotional message of anger (*krodha sthaayee bhaava*) becomes very apparent. Also, there is an underlying implication that of furious reproach (*raudra rasa*) on her wifely duties. Therefore, the husband carves out a box from the left over wood of the coffin and presents it is a gesture of disapproval and censure (*aavega amarsha*).

> The shingled pattern that seems to cease
> Against your box’s rim
> Continues right on in the piece
> That’s underground with him. (13-16)

No wonder "her lips were limp and wan" (37) [bewildered despair (*jadataa vishaada*)] when the husband presents her with the workbox, for it is such an item that a housewife/lady constantly keeps beside herself. The gift symbolizes a lifelong angry condemnation (*aavega krodha bhaava*) of the husband.

The workbox functions as a constant reminder (*smriti*) to the wife of Wayward's death (*marana*) and also her husband's condemnation towards her. In addition it operates as a warning that if there be any other persons as the name indicates "wayward" fellows, they would meet the same destiny (*marana*) as the earlier guy. One hears undertones of angry reproach (*raudra rasa*) in the voice of the husband towards his wife, for creating a breach of trust in their love-filled happy domestic life (*harsha rati bhaava*), for not being truthful to him completely.

At the surface structure, the poem is a simple story of a husband and wife sharing a loving life (*rati bhaava*) together (locutionary). The husband who is a carpenter of sorts, who is fond, tender and affectionate towards his wife, also harbors repressed anger [(*krodha sthaayee bhaava*) locutionary)]. The repressed anger is represented by his presentation of a workbox carved out of the remaining wood of a coffin.

However, to carve a workbox from the remainder of wood meant for a coffin, ushers in an eerie sensation (*unmaada stambha*). This gives rise to a sense of fear of the husband's anger (*raudra rasa*) towards the wife (perlocutionary). The concession on the husband's part for the wife, though it begins with overtones of love and endearment (*rati bhaava*), devotion, and attachment (illocutionary), one perceives that the gesture in fact is an angry rebuke (*krodha sthaayee bhaava*), a punishment and a reproach (locutionary) made silently, which has undertones of furious censure [(*raudra rasa*) perlocutionary)].

Though there are other forms of silences working simultaneously at various levels of the text, yet the reproachful silence of furious censure (*raudra rasa*) functions as the poetic principle in connecting and tying the various motifs together. As a matter of fact, these silent speech acts pragmatically bring out the meaning of the text in its entirety.

The silences of reproach, rebuke, punishment, censure, and menace function as various silent communicative events in the poem. It also helps to warp and woof the poem by way of pragmatics.

**“Neutral Tones”**

Let us read the poem "Neutral Tones" by Thomas Hardy. The title has a very unconventional approach. Neutral means “indistinct or vague,” which is usually associated with color. But the poet collocates’ the word neutral, with tones. Hence the title can be described as indifferent tones of voice, tones that are colorless, tones that are indistinct, in other words tones that are soundless. The unconventional verbal structure persuades the reader to become aware of alienation (*shoka*) and disaffection (*dainya*) in the poem. The description also exacerbates the detached loveless-ness (*nirveda*) that exists between two people in the poem.

In ordinary communication we use language to make reference to all sorts of items in the material world around us. However, the occurrence of personification in language "the sun was white" (2), and how a few leaves “had fallen from an ash and were gray” (4), and “love deceives,/and wrings with wrong” (13-14), influences the reader to make connections and draw conclusions that all is not right between the two people in the poem. In fact, because the poem is supported by a chain of unconventional images which works as stimulants, we can conclude that absolutely no communication exists between these two people.

The unconventional images for instance: "the sun was white, as though chidden by God" (2), "starving sod"(3), "fallen from ash"(4), "words played between us to and fro"(7), "smile on your mouth was the deadest thing" (9), "to have strength to die"(10),

"wrings with wrongs"(14), "God-curst sun"(15), "grayish leaves"(16), used in the poem prepares the reader to feel that everything is not right. The reader deduces from these images that much bitterness, much sourness, much sullenness [(*vishaada bhaava*) illocutionary], in other words much silence (locutionary) exists in the relationship. Thus the unconventional images expressed through various phrases function obliquely to make us aware of a silent communicative act taking place.

The images of the poem are reinforced by verbal elements that work in a way, like as if they have been validated by a series of tangible evidences that have occurred. For instance: "chidden of God" (2), "starving sod" (3), "fallen from" (4), "eyes that rove"(5) "a grin of bitterness swept thereby"(11), "the God-crust sun"(15), and "a pond edged with grayish leaves"(16), all these phrases work together to give a sense of unreserved desolation (*vishaada*), unhappiness (*shoka*), wretchedness (*chintaa*), gloom (*dainya*), melancholy (*chintaa*), and despondency (*dainya*)—together they function as illocutionary silent speech acts.

These chain of images, call up a sense of utter desolation (*shoka* and *dainya bhaava*) and also reflects the desolate state of their love: a pond on a winter's day(1), a pale sun as if rebuked by God(2), a few gray leaves on the dying turf(4), which have fallen from an ash tree(4), a mirthless smile(9), a bitter grin(11), and an ominous bird flying past(12) [(*vibhaavas*, *anubhaavas*, *vyabhichaaree bhaavas*, *saattvika bhaavas*) illocutionary] all hints at the extinguished fire of their love [(*shoka sthaayee bhaavas*) locutionary silent speech act].

Moreover, the speaking male (assumedly) voice of the poem reduces the woman's body to parts. For instance: “your eyes” (5), “the smile on your mouth was the deadest

thing" (9), and "a grin of bitterness swept" (11), "Your face" (15). These words spoken by the voice in the poem gives us an inkling of the estrangement and grief (*shoka*) experienced by the woman, which amplifies that the love (*rati*) relationship is not working between the two characters in the poem. The personified words and images of despair (*vishaada bhaava*) in the poem functions as illocutionary silent speech act. Of reducing the woman into enstranged emotions only, functions as locutionary silent speech act. The conclusion that the man is powerless (*karuna rasa*) in dealing and bridging the broken relationship, functions as perlocutionary silent speech act.

On the other hand, one may interpret the completely isolated instance of the only human subject "we" (1) among all these inanimate ones as representing the utter loneliness (*dainya bhaava*) of these two people. This also represents their futile struggle [agitated stiffness (*aavega jadataa*)] against the indifferent mechanical forces, which rule their world, inflicting on them the bitter and agitated ironies (*aavega shoka*) of their lives and loves. From the un-conventionalized nature images of the first stanza, to the contorted face (*vepathu*) of the woman in the middle, one notes the repetition of the line "Alive enough to have strength to die" (10) (*shoka bhaava*).

Commencing from the un-conventionalized images (locutionary silent speech act) one is thus persuaded to conclude that the two people in the poem are pathetically powerless [(*shoka sthaayee bhaava*) locutionary silent speech act] to establish a relationship. The inability to establish a relationship by these two people—silently suffered, but intensely experienced [dis-unification of amorous (*Vipralambha shringaara rasa*)], functions as perlocutionary silent speech act. In other words, in this poem too silence functions as a silent communicative event.

**“Harlem”**

"Harlem" by Langston Hughes also functions as a silent communicative event when the poet talks about a dream that is deferred and questions whether this dream "*will. . . explode*" (l.11). In between the lines the poet has packed the devastating and tortuous [cruel (*ugrata*)] history of African-Americans. The context is the failure of American society in not being able to create a harmonious relationship between the blacks and the whites. However, Hughes does not explicitly utter this actuality in the poem. Hughes begins the poem with a seemingly irrelevant question: "What happens to a dream deferred?" (1).

Without waiting for an answer he continues with a series of other interrogations, which in some sense are rejoinders or statements made in response to the first inquiry. Neither any reference nor any connection can be found between the sounds and images employed in the poem. Nor any link is traced to the failure of the American dream. Rather, it is a build up of various images of deferred dreams: dreams drying in the sun, running like a festered sore, crusting up like syrupy sweet, sagging like a heavy load and just about ready to explode. The style has heightened and stimulated the contextual implications of the poem. Hughes has deliberately exploited a style where the reader is left puzzled with a number of unanswered questions buzzing around his/her head.

The images built around the poem thus functions like locutionary act and the discrepancy that is heightened, which facilitates the reader to deduce and give meanings to the lacunae's in the poem, functions as illocutionary silent speech act. The meaning derived that the poet is in fact referring to African-American dream that has gone sour [miserable (*dainya*)] functions as perlocutionary silent speech act. Here's the poem:

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore--

And then run?

Does it stink like rotten meant?

Or crust and sugar over--

like a syrupy sweet?

Maybe it just sags

like a heavy load.

*Or does it explode*? (1-11).

Though the ideas images or sound developed is very illogical, yet, in this very illogicality lies the whole logic of the poem. Because of the style, it is difficult to ascertain a connection between any two sounds, images, or the Afro-American narrative that the poem is supposed to retain within it.

In fact, this discrepancy heightens the awareness (*avahittha vibodha*) and the reader starts to become attentive to the lacuna present in the text. Indeed, to understand the gaps and fissures present in the text many questions come up. Like what dream or whose dream is the poet talking about or referring to? What does dream deferred mean? Does a dream dry up like a raisin? Or crust and sugar over like a syrupy sweet? Is it possible to connect and equate an image of a dream that is deferred to a likeness of a raisin drying in the sun? Or running-like a festered sore facsimile to a dream? What answer does the poem anticipate?

The poet begins the poem by asking a question, "What happens to a dream deferred?" This question in fact implies to the long endured suffering and torment (*aavega dhukha*) of the Afro-Americans. This question also alludes to the hypocrisy that exists in the American system. The American system he insinuates, had promised better life and equal opportunities to all peoples (locutionary). But on the contrary, the Afro-Americans instead of seeing progress towards fulfilled dreams and aspirations have undergone horrendous encounters of harassment, racism, segregation, torture (*ugrata marana*) and murder (illocutionary). And now disenchantment (*nirveda*) has engulfed the people (perlocutionary).

The feeling of miserable disappointment (*dainya chintaa*), the poet suggests, is the reason behind the attitude that which, has gradually been stoking the rage (*aavega krodha*) of these peoples through centuries. The people, the poet implies, have understood that nothing worthwhile is going to happen for them in the near future (illocutionary). So they are getting restless [(*chapalataa*) perlocutionary).

This restlessness, he further inmplies, is bubbling and is gathering speed and momentum towards a volcanic eruption [(*aavega krodha*) perlocutionary)]. He hints that people feel that the only way to accomplish this promised dream is to take things forcefully (*autsukya ugrata*), by resorting to some kind of unexpected behavior. The poem through its own discontinued structures (locutionary) heightens the notion of discrepancy (illocutionary), the notion that if disparity transpires in promises, then discordance is bound to happen (perlocutionary).

The poem also through a series of broken images and ideas—for instance, "dream deferred," "dry up like a raisin?" "fester like a sore,"—intensifies the assumptions of the

reader, between what was thought to happen and what really was getting ensured (locutionary and illocutionary). Thus, from the above one can also presume that *autsukya ugrata* (impatient wrath) functions as illocutionary silent speech act. *Krodha sthaayee bhaava* (anger) functions as locutionary silent speech act and *raudra rasa* (furious) in totality functions as perlocutionary silent speech act. And these various emotions are bound together into a synchronized understanding by the pragmatics of silence. Correspondingly, the emotional components that make parts of speech act constituents, heightens and confirms the concurrent catastrophic situation of the Afro-Americans that has been fostered in the United States (perlocutionary).

Only few words or lines have been used to talk about the manifestations of the dream. But the stimulating style and the tone that has been appropriated to convey the message has in fact heightened and intensified the above context, thus making the significance clearer. And all the performatives in the poem function simultaneously to make the unsaids operate as a silent communicative event.

**"Break, Break, Break"**

Similar kind of silence can be detected in Lord Alfred Tennyson's poem "Break, Break, Break." This elegiac lyric paints a vivid picture of the poignant grief (*aavega shoka*) experienced by the poet on the occasion of his friend's death. "Break, Break, Break" instantly humanizes pathetically [(*karuna rasa*) perlocutionary)] the intense personal experience (illocutionary) and contiguously relates to the unceasing note of sadness [(*shoka sthaayee bhaava*) locutionary)]. In the poem the waves of the sea, as if in communion with the poet's bereavement (*shoka sthaayee bhaava*), rise and fall and strike their head against the rocky shore. The waves lay helpless and powerless fatigued

(*sharama*) in conveying their woe (*shoka*) to the shore and additionally are unable to share the anguish (*shoka*) that the poet is undergoing through. The poet observes he is suffering tremendous agony (*aavega shoka*) yet, amazingly he perceives that human life in general is disinterested and moves on.

O, well for the fisherman's boy,
That he shouts with his sister at play
O, well for the sailor lad,
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill (5-10)

Neither the sympathy of the sea nor the throb and zest of life (locutionary) around him can serve to lessen his despondency and melancholicness (*dainya chintaa*), and this functions as illocutionary silent speech act. His anguish (*shoka*) is too deep. No empathy can help him to lessen his grief [(*shoka sthaayee bhaava*) locutionary].

His friend is dead [(*marana*) illocutionary)] and the affectionate pleasures (*rati*) he enjoyed in his company (locutionary) can never ever be experienced again, because he is undergoing through tremendous grief [(*karuna rasa*) perlocutionary)]. What adds to his sadness (*karuna rasa*) is that he will neither be able to hear his voice nor touch his hand ever again: "But the tender grace of a day that is dead/ Will never come back to me" (15-16)—is a perlocutionary silent speech act. Thus, the reader notes the overwhelming thread of sadness (*shoka sthaayee bhaava*), which is the locutionary silent speech act, is woven into the text. There is an underlying tone of sober grief-filled solemnity (*karuna rasa*) towards life and death (perlocutionary).

Even though the waves of the sea are beating their head against the wall, as if striving to sympathize and share the pathetic grief (*shoka sthaayee bhaava*) of the poet, what the poet notes is that it has not been able to make any difference to the cold gray stones. The cold gray stones remain unresponsive to the wave's undertaking. Likewise, he says he is bogged down with grief (*shoka*) by his friend's death (locutionary) and is looking for consolation (illocutionary). What he observes on the contrary is that the whole world is oblivious to the fact of his companion's death and is throbbing and playing along with life in the usual manner, which gives rise to the pathetic [(*karuna rasa*) (perlocutionary)].

The sound of the sea and the sound of the world around only create the silence of grief [(*karuna rasa*) perlocutionary)]. The poet is oblivious to the sights and sounds of the world, while he is permeated by the sober silence of solemnity (perlocutionary), which the loss of his friend generates in his heart (locutionary). This sorrowful (*shoka*) conviction subdues the poet into contemplating about life and death and this instance of musing arouses a sober and solemn mood within the speaker as well as the spectator [(*karuna rasa*) perlocutionary]. The sorrowful silence of solemnity (*karuna rasa*) is the poetic principle which functions to connect the various strands of meaning that emerge from the poem into a unified whole. In fact, the sorrowful silence of solemnity functions to amalgamate the various unsaids to operate as silent communicative events.

**Summary**

Without inferencing, construing, deducing and unraveling the unsaids, it is not possible to cohere any text. The unsaids operating inside the texts as silent performatives "have meaning" and so they "mean something" (Searle 258). Along with sound speech

acts, if silent speech acts do not conspire to perform "specific actions" by way of "specific forces" (Levinson 236) no relevance can be attributed to works of art. Thus, by understanding and analyzing the silent speech acts, a reader can come round into grasping the holistic meaning of a text.

Silence performs speech acts and functions like any verbal communication by way of its codes. When a speaker begins to speak, his/hers locutionary speech act is speckled with *bhaya sthaayee bhaava*. The hearer will then freely relate these emotions with *vibaavas*, *anubhaavas* and *vyabhichaaree bhaavas* which is the eventuation of illocutionary speech act. Finally, the hearer will become conscious that all these *bhaavas* surmount to *bhayaanaka rasa* (perlocutionary silent speech act) experience in totality. And the speaker/hearer will orchestrate the information by way of pragmatics of silence. Thus, the various forms of silent speech act function to emanate and enhance the theme and meaning of a context or situation, of a particular work of art.

But, what is apparent is that neither silent speech acts nor pragmatics of silence or *rasas*, *sthaayee bhaavas*, *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas*, function singularly or in isolation. Occasions arise where all the silent speech acts and their codes function simultaneously, to integrate and merge the various nuances of meanings, to emphasize particular themes, meanings, and motifs. Without the silent ministry of codes (*vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas*) of the language of silence a text can never really secrete multiple significations. The various forms of silence's speech acts, function in a pragmatic manner to connect and cement the text into a unified whole. This illustrates that silence is the artistic principle, the binding factor of a work of art, which gives a literary work of art its coherence, dynamism and vivacity.

## V. TAXONOMY OF SILENCE

### *Rasa*: The Artistic Expression

In the second chapter we introduced the theory of silence. In the third chapter we discussed *rasas* and in the fourth chapter we discussed how *rasas* by way of *sthaayee bhaavas* codifies *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* to perform silent speech acts, which an experienced hearer/reader without much ado decodes and assimilates the total meaning. Plus, to understand how *rasa* functions, a theorem was formulated: [(The (X) *rasa* of silence exists in the emotion of (Y) *bhaava*]. But, in the process of exploration it was found that new emotional terminologies have emerged in the contemporary world, which does not adhere to the longstanding categorization of emotions by *Naatyashaastra*. Thus the theorem will be used to examine how new terminologies fit into the *bhaavas* category and bring about the new emergent meanings that belong wholly to the 21st century.

So, before we begin to inspect how the various *rasas* behave in a text let us first see what Aristotle has to say about experiencing a work of art. Aristotle believed that an artist strives and represents aspects of reality by way of human emotional experience—pity and fear (*Poetics* 39). He viewed that these two cognates constitute the common but basic human emotions by which all other emotions emerge.

On the other hand The *Naatyashaastra* catalogues thirty-three *vyabhichaaree bhaavas*, which complement the permanent emotional cognates—*rasas* and the *sthaayee bhaavas* respectively. *The Naatyashaastra* claims that these sentiments define the fine line that exists between human emotions and the way it can be expressed in literature (Rangacharya 360). *The Naatyashaastra* says that emotional cognates are forever present

in literature in one form or the other and they crisscross each other liberally in the fine line of expereince. *The Naatyashaastra* also says that when context demands a *vibhaava*, *anubhaava*, or *vyabhichaaree bhaava*, which may not align or adhere to the age-old categorization, yet can and may crisscross across the fine line to initiate a totally another *sthaayee bhaava* to consequent its complimentary *rasa* (Kapoor 107). Abhinavagupta says it was Bharatamuni who

> sanctioned by implication the interchangeability of the characters of the *sthaayee bhaavas*, the *sanchari bhaavas*, the *saattvika bhaavas*, and the *anubhaavas*, in the case of all the 49 *bhaavas* as demanded by the requirements of a particular situation and as presented by the power of words and their senses. (63)

Indeed, as Bharatamuni and Abhinavagupta acknowledge, literature is a combination and permutation of various sentiments and emotions (*vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas*). Both agree that if the classified *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* are given leeway, they can bequeath depth, suppleness, and strength to art.

However, the classification of *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* and the *rasas*-*sthaayee bhaavas* belong to the 2nd century B. C. These age-old *bhaavas* do not rally to all the emotional understanding of contemporary times. Decades have passed and new expressions and sensations (besides the already existing ones) have emerged to suit modern experiences. It is not possible to categorize the recently known *bhaavas* as *rasas* or *sthaayee bhaavas*, for these are permanent emotions—the unchanging and durable cognates. Nor can the various terminologies be classified and

divided within Aristotle's pity and fear. It transcends beyond these two cognates. However, the recently materialized *bhaavas* can be tributaries to the fixed human emotions—the *rasas* and *sthaayee bhaavas*.

These newly surfaced emotions can associate, attach, define, surface, and occur under the *rasa-sthaayee bhaava* umbrella. Therefore, the newly emerged modern terminologies like narcissism, nihilism, absurdism, alienation, existentialism, estrangement, isolation, surrealism, imagism, dadaism, post-colonialism, marginalization, feminism, gender, individualism, antagonism, aggression, anarchy, chaos, pandemonium, mayhem, bedlam, speechlessness, etc., can be included into the *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* category as terms that express modern emotional experiences. These new terms function as emotions (*vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas*) to consequent the numerous *sthaayee bhaavas* that effectuates the *rasas*.

These expressions like the already grouped *vyabhichaaree bhaavas* can and may crisscross, overlap, associate, emerge, and occur within the transient lines (to arouse and evoke *rasas-sthaayee bhaavas*) that divide and dole out the various *rasas* and *sthaayee bhaavas* in any poetic expression. And as Bharatamuni and Abhinavagupta have already mentioned there can be no hard and fast rule for the diverse constituent *vyabhichaaree bhaavas* that stem from various *sthaayee bhaavas* to fall within the fixed rubric of one *rasa* only. In fact what a particular work focuses on decides the *rasa*.

If a work's concentration is on agonies that are born out of love, the *vibhaavas* that causes it is love, but the *anubhaavas* can be those of *karuna rasa* (anguish, desperation, lamentation etc.). Bharatamuni says,

> The Comic Sentiment becomes possible from the Erotic, and the Pathetic from the Furious; the origin of the Marvellous is from the Heroic, and of the Terrible from the Odious. A mimicry or imitation of the Erotic is fittingly (tu) described as the Sentiment of Laughter. And the consequence of the Furious is to be known as the Pathetic Sentiment. (8)

Also, Priyadarshi Patnaik points out that the constituent *sanchari-bhaava* "grotesque need not necessarily lead only to *haasya* or *beebhatsa rasa*. It can also lead to *karuna*" (116).

Patnaik says, "In *shringaara*, *harsa* (humor) is latent. Both the *rasas* refer to positive states of mind. Whereas *veera rasa*, which is also considered a positive emotion, can lead to negative consequences (death, sorrow, etc.)" (117). She emphasizes that "the end of *haasya* and *shringaara* can never be negative" (117). Hence, the assortment of numerous constituent *vyabhichaaree bhaavas*, derived from a range of *sthaayee bhaavas* can and may crisscross to effectuate a different *rasa*, from that of the expected or the prescribed one by *rasa* theory. Also, it is not a predetermined fact that a work of art has only one *rasa* in it. A work of art may have more than one *rasa*, which may be the stimulant for another *rasa* to emerge (Rangacharya 367). In fact, any work of art is an agglomeration of *rasas*, which collaborate to effectuate a synchronized experience.

Let us look up for instance, Ezra Pound's "In a Station of the Metro." The two-line poem conveys the ephemeral impression that the poet has while in a Paris subway. The poem, "The apparition of these faces in the crowd,/ Petals on a wet, black bough," is both surprising as well as right. Apparition means ghostly or dead, while petals are natural signs of renewed life. How can these two images "apparition" and "petals on a black bough" so easily share the same poem? In all probability the light inside the

subway, because of its sulpherous luminosity mirrors an eerie yellow shadow all around. This light when it falls on the faces makes the appearance look like apparitions.

Hence, the word "apparition" suggests the supernatural and the deathly. The pale expressionless faces of people in a subway, makes the poet to imagine they are emerging out of hell, hence supernatural and deathly. Through images a reader sensitizes the mechanistic life of misery, wretchedness, monotony, fragmentation and alienation, hence connects and relates that these constitute the highlights of twenty-first century living. The poem is loaded with a lot of sensations (stimulants and consequents), so as to evoke a response. The moment a reader encounters the two lines s/he begins to feel the sensation of fear (*trasa*), due to the word "apparition," (1) (*harsha jadataa*) which is related to something supernatural. Then the reader becomes puzzled (a*avega autsukya*) when s/he reads that the faces of the crowd (*samyoga*) look like "Petals" (2) (*sputa moha*). Moreover, petals "on a wet, black bough" (2) sharpen implication to singular (modern alienated and fragmented) existence. This endows the notion (a*avega vibodha*) of alienation and remoteness that is prevalent in the contemporary world scenario.

Pound in the two lines has effectively and artfully caught life in its extraordinarily fleeting exquisiteness. The fascinating thing is Pound begins to create the poem because he under-went an emotion and wanted words to represent this emotion exactly, as colors to a painting. His intention probably was to manifest *shringaara rasa* of *rati bhaava*. But to characterize a particular emotion the poet had to codify a number of feelings and sentiments so as to bring out the desired result. Though Pound attempts to create an atmosphere of *shringaara rasa*, he is successful in creating this only on the surface. However, the *bhayaanaka rasa* of *bhaya sthaayee bhaava* threads the various themes of

the poem into one symphonic whole. Another interesting thing we note is the constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that surface out from the poem, do not belong to the permanent feeling *bhaya sthaayee bhaava* only.

Instead constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that belong to and that which stem out from different *sthaayee bhaavas*, have crisscrossed across the effercent lines of age-old categorization, to cohere and materialize *bhaya bhaava*. Constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that belong to *vismaya*, *jugupsaa*, or *krodha*, besides *rati sthaayee bhaava* occur to impart the sensation of agitation, fear, trepidation, excitement, euphoria, awareness of beauty, etc, in their ideal forms. And the way in which the word painting occurs, situates the reader to realize the weighty values associated with these image expressions. What is noteworthy is that different constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* surface because of the presence of various stimulants in the poem, which are sensations that consequents *bhaya sthaayee bhaava*. Actually, when one comes across an experience of excited fear, then one does undergo similar kinds of sensations, for instance, fear, excitement, euphoria, trepidation, anticipation, etc.

Thus, the *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that surface from various *sthaayee bhaavas* broaden in their horizon to connect and associate with *bhaya sthaayee bhaava*, subsequently, bequeath a synchronized and holistic experience of *bhayaanaka rasa*. A number of *rasas* may occur within a poem, but there is always a dominant one among the many that threads the text into one symphonic whole. Therefore, *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* catalogued by Bharatamuni are not impermeable categories, but flexible cognates, which can and may

zigzag across lines and levels of various *sthaayee bhaavas* to effectuate a *rasas* response. In fact, an artist infuses his art with a certain *rasa* in mind, which predict the *bhaavas* that are to be consecrated as stimulants, which complementarily fuel the passively coded *rasas*. For that reason only those *bhaavas* are intutited, inferred, perceived and decoded by a reader, which an artist deliberately and strategically codifies in a work of art. One comes across similar representations in literature, so let us examine some literary examples and see how *rasas* qualify arrays of *bhaavas* or vice versa to unfold meaning.

**The *Shringaara Rasa* of Silence in *Rati Sthaayee Bhaava***

*Shringaara* or the erotic *rasa* in *Naatyasaastra* has been broadly divided into two categories: *Sambhoga shringaara* or love-in-union and *Vipralambha shringaara* or love-in-separation. These are two emotions in which love can be felt and thrive; as man is the cause of love and pleasure in a woman and a woman is in a man. Love can also for instance, be felt in the absence of the lover, when one realizes how incomplete life is. This is followed by anguish at the separation, which leads to a yearning for union.

The *Naatyashaastra* defines the *sambhoga shringaara* as stimulated by season (i.e., spring), garlands, scent (anointment), ornament and experience or by listening to, or seeing desired company, beautiful surroundings, delightful music, beautiful parks. The *anubhaava-s* or the spontaneous reactions in the case of *vipralambha shringaara* are dejection, fatigue, suspicion, jealousy, anxiety, impatience, sleepiness, dreaminess, lassitude forgetfulness etc (Bharatamuni 5-6). The *anubhaavas* of *shringaara* is acted with the "skillful (use) of the eyes, frowning, side-glances, flirtatious movements (*lalita*), gentle bodily movements (*angahara*), and soft speech " (Masson and Patwardhan, 49). These expressions of love are commonly accepted by all cultures. The *shaayee bhaava*

*rati* on the other hand "has always been associated with optimism," (Patnaik 72) that which leads to happiness.

The other implication of *rati sthaayee bhaava* "is that love is always good as opposed to evil because the associations are that of 'pure', 'beautiful' etc . . . In fact, this is usually to be found in all traditions—true love is always identified with purity" (72). *Rati* or love is a feeling of pleasure and is produced on achievement of desire; to be acted sweetly and gracefully (Bharatamuni 5-6). We shall take up these definitions and categorizations and on this basis try to analyze Christopher's Marlow's poem "The Passionate Shepherd to His Love" and John Keats' poem "Bright Star."

"The Passionate Shepherd to His Love"

In this poem Christopher Marlowe is at his fun-loving best. This is an erotic poem where a shepherd tries to persuade his lady friend to be his love. The poem has all the features of love. It concerns itself with love between a man and a woman. The speaker of poem professes that if his lover confessed to love, then he would

> . . . make thee beds of roses
> And a thousand fragrant poises,
> A cap of flowers and a kirtle
> Embroidered all with leaves of myrtle; (9-12)

Thus, the moment one comes across the poem one notices it is packed with *vibhaavas* and *anubhaavas* that consequent *rati*, which initiates the latent *shringaara rasa*. For instance, in the very first line the shepherd talks about love in an erotic manner "Come live with me and be my love." He then talks about the gratification "pleasures prove" (2) that she would get if she came to live with him. The shepherd is motivated by a desire to

make the lady his love. All the associations that the shepherd makes are used to confess love.

Moreover, these associations are pure, beautiful, true, and daringly optimistic. The poem professes for *sambhoga* (love-in-union) *shringaara*. Throughout the poem the shepherd promises to shower upon her a number of gifts, if only she would honor him her love. The shepherd goes on demonstrating his dedication and devotion to his lover and this becomes evident when he says "With coral clasps and amber studs:/And if these pleasures may thee move,/ Come live with me, and be my love" (18-20). The shepherd is not forcing his love (*rati*) attentions on his lover, rather is trying to convince her through persuasion. He is motivated not by any incorrect intention. He genuinely feels that he could make her happy if she would comply to be his.

Likewise, the scene of stimulation of *rati sthaayee bhaava* has been worked fully in the poem: by way of season, perfumed garlands, exquisite dresses, stunning ornaments, spectacular surroundings and soothing music. The lover we note is listening to everything the shepherd has to say and is not refuting his love. The readers then begin to imagine a shy and blushing young innocent maiden listening to all that her passionate shepherd has to say.

The atmosphere is that of warmth, of ardor, of zeal and of passion. This is intensified and stimulated by *vibhaavas* like the beautiful "valleys, groves, hills, and fields,/Woods, or steepy mountain yields" (3-4), which the shepherd points out to his lover, and which constitute as necessary features for *rati sthaayee bhaava* to initiate itself. He also refers to "rivers, to whose falls/Melodious birds sing to madrigals" (7-8). All the *vibhaavas* lead to *vyabhichaaree bhaavas,* which are represented and experienced

(*anubhaavas*) in the poem confess that they are tributaries of *rati sthaayee bhaava* that eventuates one to experience the latent but codified *shringaara rasa* in totality.

"Bright Star"

As in the previous poem, this poem by John Keats also deals with a number of constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that stem from *rati sthaayee bhaava*. The emotional setting of the poem begins with *rati* (erotic and pleasure giving), because the poem talks about reciprocal love, between a man and a woman. Throughout, the speaker desires to be as "Steadfast" (1) as the star, but not on the stars' terms. The star is "lone splendor hung aloft the night" (2). The star is alone and it lives an alienated existence above the earth in clear ether. Moreover, it also lives with its "eternal lids apart" (3).

It is sleepless and observes dispassionately the grand ebb and flow of human elements of time and tide: "Like nature's patient, sleepless Eremite,/ The moving waters at their priestlike task" (4-5). The yearning is noticeable for a *sambhoga shringaara* (love-in union) to happen, but this yearning twists to effectuate *vipralambha shringaara* (love-in separation). It is a yearning for union, yet no union is noticeable, except that of wishing and desiring to fall steadfast into the lover's breast: "Pillowed upon my fair love's ripening breast,/ To feel forever its soft fall and swell" (10-11).

Thus, the yearning is flecked and tinged with calm and detached melancholy: "Still, still to hear her tender-taken breath,/ And so live ever—or else swoon to death" (13-14). The melancholy is not tinged with anger, indolence, or shame but with sleepiness, dreaminess, and lassitude forgetfulness, all indicators of *vipralambha shringaara*. The steadfastness Keats' longs and desires for is to be found "upon my fair

love's ripening breast" (10), with its "soft fall and swell" (11), with its "sweet unrest" (12). The unrest endows changeableness to his life, which paradoxically is the only hope and source of perfection in the real world. And all these are indicators of the materialization of *rati sthaayee bhaava*.

The various *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* have corollaries in *rati sthaayee bhaava*—all unite to one total experience of *vipralambha shringaara rasa*. The desire, the nostalgia, the longing, the contrast and comparison of various seasons, the sorrows felt at separation and the wailing, crying out for unification, are all stimulants, in other words *vibhaavas* of the poem. These in turn effectuate the emotional setting, which assists the reader to decode and experience *vipralambha shringaara rasa* in its totality. Even if the poem stimulates various *vibhaavas* that belong to *rati sthaayee bhaava*, the emotional setting insinuates to consequent the *anubhaavas* of *shoka*.

Nevertheless, love-in-separation, a yearning for a union or in other words *vipralambha shringaara rasa* threads the poem. In fact, the *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that are corollaries of various *sthaayee bhaavas*, extend and crisscross through the transient lines of the categorization to modify, transform and consequent *rati sthaayee bhaava*. This in turn gives leeway for the coded *shringaara rasa* to materialize itself predominantly.

**The *Karuna Rasa* of Silence in *Shoka Sthaayee Bhaava***

*Karuna rasa* is a very important *rasa* for its central emotion evokes sorrow or pathos. *Shoka* is the *sthaayee bhaava* of *karuna* (grief) *rasa*. Abhinavagupta commenting on Dhvanyaloka in his *Lochana* says that the emotion sorrow (*shoka*), the *sthaayee* of *karuna*, is possible to appreciate it aesthetically, through sympathy and

identity (65). In fact only when it is aesthetically enjoyable, it manifests itself as *karuna rasa*, when the sorrow felt is different from the ordinary sorrow we feel in every day life (Masson and Patwardhan, Vol. II, 28).

Masson and Patwardhan refer to Abhinavagupta's writing of the *Ramayana* (which was inspired when poet Valmiki saw the cruel slaying of a she-bird; when two birds were making love) says that "Valmiki, who felt the sorrow of the male bird, at the moment of grief, burdened by grief could not have written a thing which gives pleasure" (83-84). So, what is involved here is an aesthetic distancing. This is applicable to the reader as well as the writer. Unless and until a writer does not put himself in the position of a reader, the sympathetic reader will not be able to know what *rasa* the work provokes.

Thus, the writer by placing the spectator at a distance makes the reader capable of aesthetically relishing emotions or states, which are no longer recognized as negative or positive emotions, but are understood as representations of art forms. To aesthetically become aware of *karuna rasa* in a text these stimulations or *vibhaavas* has to be recognized: curse, pain, calamity, separation from dear ones, loss of wealth, killing, panic, injury, misery, etc. Similarly, the *anubhaavas* of these *vibhaavas* are: the shedding of tears, losing the color of the face, drooping limbs, absentmindedness, sighs, etc (Bharatamuni 7-10).

Consequently, the *vyabhichaaree bhaavas* that get provoked are: disgust, exhaustion, anxiety, impatience, excitement, delusion, confusion, fear, regret, helplessness, forgetfulness, laziness, feeling stunned, breaking down etc (6). If there are negative emotions expressed in a text, a perceiver purges it by sympathetic participation (as in the Valmiki story). Thus, if a text is filled with *karuna rasa* the mood that must be

generated is that of sorrow. This atmosphere of unhappiness (*shoka*) has to persist throughout to effectuate *karuna rasa*. Let us study some examples.

"Ode to a Nightingale"

"Ode to a Nightingale," is one of Keats' major poems, which reflects polarities of human existence. Understandably, emotions follow the ode, for the poem is an attempt to relate and sketch a meaningful order between human dilemma and harmony. The entire poem is woven together with many emotional experiences. "Ode to a Nightingale," initiates with the speaker conceding to an unexpected experience of a crestfallen heartache—"My heart aches, and a drowsy numbness pains" (1) (a*avega glaani*).

In the thought "My sense, as though of hemlock I had drunk" (2), there is a suggestion that the observant listener is responding to something in a drunken stupor, but which brings him much pain. Indeed, the poem craftily plays around sense image and leads the reader to encounter the lack of sensation of the speaker, as if he has taken "some dull opiate" (3) to heighten the feeling of numbness. As the poem begins abruptly—a continuation of some event that reminds (*dhrti*) him of an occasion, but that leads him to sense anguish (a*avega shoka*). From pain the speaker slowly but surely moves to love and beauty in nature.

This love and beauty in nature is represented when the poet/reader after "one minute past" (4) is "too happy" (6) to hear the "light-winged Dryad of the trees/ In some melodious plot" (7-8) singing "of summer in full throated ease" (10). In fact, "Ode to a Nightingale," assumes qualities of ecstasy (*harsha*) for it induces the poet to listen entranced (*harsha*) "being too happy in thine happiness, —" (6) to the singing of a bird. However, the actual cause that leads to hurting remains delayed from the very beginning

of the poem. Instead, the speaker discusses the effect of the *apasmara* (distress) upon him. On the other hand, the sense of burden and the emotional let down are hinted by the way "a drowsy numbness pains/ My sense" (1-2). The elated pain brought about through numbness (*nindra*) implies more to a loss of sensation rather than a buildup of it.

The loss deepens his pain into forgetfulness (*sharama aalaysa*) that concretizes the sedation and repose (*chintaa* and *vitarka),* which mark the speaker's state. The narrator says that the tingling soreness is causing him to feel anesthetized—*aalaysa*—sluggish lethargy, as if the cause behind this numbness is because of some "hemlock" (2) he has drunk and "some dull opiate" (3) he has consumed. What one must be attentive to in the ode is that the reminiscing, memory, or the reason of the anesthetizing ache—the *vibhaavas* are not depicted but suggested.

Though, the word "sunk," (4) explains the ache, which suggests burden and weight, these are terms that are closely connected to the conventional definition of pain. However, "ache" (1) from line six onwards refers to no ordinary experience of continuous pain, but to a condition of happy receptivity. The poet has been able to distance himself from ordinary sorrowfulness, which helps him to transcend to a state of immense happiness that gives him artistic pleasure. This state of "being too happy in thine happiness,—/ That thou, light-winged Dryad of the trees," (6-7) is the reason to his hurting says the speaker, which he alludes and equates to undergoing a feeling of overwhelming joy (a*avega harsha*).

The speaker stipulates that too much happiness ushers in the sensation of numbness (*sputa harsha*). He specifies that the ache is not created "through envy of thy happy lot" (5) but because he is "too happy in thine happiness" (6). The being "too happy

in thine happiness" identifies the speaker as one with the nightingale. And this exhilarates (a*avega harsha*) him profoundly to experience grief-stricken somberness (*shoka*). The genie of the woods presides over "some melodious plot" (8) of "beechen green" (9) that are shadowed, and from amidst these shadows it sings "of summer in full-throated ease" (10). This furnishes the poet with an awakened feeling [recollected contenment (*smirti dhriti*)] that leads to gentle re-collective smile.

The song immensely pleases (a*avega harsha*) the poet, and thus, the gratification is intensely passionate. The nightingale and its song stand as an embodiment of the vision of beauty and truth (*moha dhrti*) for both the speaker as well as the reader. The bird therefore, may be equated with the soul and the poet with the body caught up in the meshes of death (*marana*) and existence (*vibodha*) beyond life. Thus, the ache encountered in the beginning of the poem later veers to a yearning (*smriti vibodha*) for permanence.

In fact, it is through the nightingale that the poet and the reader perceive and apprehend a sense of passionate union with life (*autsukya harsha* of *samyoga*). From the above, we note the surfacing of a range of *vyabhichaaree bhaavas,* which belong and stem from various *sthaayee bhaavas*. Evoked by numerous *vibhaavas,* for example memory, reminiscing, ache, numbness, melodious music in happy and beautiful surroundings, give way to an assorted range of feelings or *anubhaavas* such as fear, agitation, bewilderment, foreboding, intoxication, sleep, pain, ache, etc.

In fact, the outlined sensations belong not only to *shoka* but to *bhaya* and *rati sthaayee bhaava* as well. But all of them artistically crystallize together to eventuate *shoka sthaayee bhaava*. Moreover, from the very beginning the pain reflected wish to

sing and be one with the nightingale's song, steers the reader's response towards *karuna rasa*. These sensations of passionate ache are experiences similar to that of Valmiki—the poet of *Ramayana*. Keats' too with the melodious music of the nightingale's song is filled with sorrow for he is reminded of his fragile humanity. Keat's relives the pain and the sorrow (*shoka*) in his poem, hence artistically transcends and crafts the text to be aesthetically filled with pleasing *karuna rasa*.

Also, the last lines of Keats' song, it's being timeless and beyond the grasp of death, and man just a momentary realization, escorts the poem to be identified as packed with *shoka sthaayee bhaava*. The last stanza reveals the speaker's sorrowful acceptance of the situation. The listener, who at the beginning had wished to fade away into the nightingale's world, now hears the nightingale's song, no longer as a "high requiem" (60), but as a "plaintive anthem" (74). This anthem then fades away "past the meadows, over the still stream,/ Up the hill-side" until it is finally "buried deep/ In the next valley glades (75-76). In the final lines the speaker returns to reality and relates his enrapturing incident by recognizing that he cannot hold on for long the ecstasy of the bird's song. He arrives back to ache, pain and sorrow, from where he had begun.

But, something has definitely happened in-between, for he questions himself "fled is that music:-Do I wake or sleep?" (80). The implicit questioning within the poem make us realize and understand along with the poet the importance of all such fleeting but beautiful experiences. This makes him sorrowful (*shoka*) for the words in the poem give way to the *anubhaavas* of *shoka sthaayee bhaava*, which means they manifest *karuna rasa*. For instance there is the presence of spontaneous reactions like dejection, fatigue, suspicion, anxiety, impatience, sleepiness, dreaminess, forgetfulness embedded in the

lines of the poem, which are tributaries of *shoka sthaayee bhaava*. These sensations are stimulated by words and phrases (*vibhaavas*) like: "forlorn," (71) "To toll me back from thee to my sole self," (72) "Adieu," (73) "deceiving," (74) "plaintive anthem fades," (75) "past," (76) "now 'tis buried deep," (77) "vision," (79) "waking dream," (79) etc., which gives way to *anubhaavas* that lead to *vyabhichaaree bhaavas* that materializes *sthaayee bhaava shoka*—to manifest *karuna rasa*. Hence, the context and the occurrence of the song steers the reader to recognize *karuna rasa* as the dominant underlying theme that binds and furnishes unity to the entire poem.

"Tears, Idle Tears"

The poem is primarily one of sorrow (*shoka*). It pines for unattainable love. It talks about the yearnings of the human heart for some ideal that is known to exist, but cannot be defined and attained by any human consciousness. The poem is also valuable in as much as it incidentally reveals Lord Alfred Tennyson's attitude towards death. Death, brings for the poet the fundamental homesickness and lament (*smriti*) for old familiar faces, familiar things, like the broken table, or the old armchair, songs of birds that have been familiar since childhood, but are no more, which throws him back into fits of melancholic and sorrowful despair (*vishaada*).

The poet does not exactly know the cause of the tears that gather up in his eyes, but sorrow (*shoka*) fills the heart with such an overwhelming intensity that it begins to overflow in the shape of tears. He says, "Tears from the depth of some divine despair/Rise in the heart, and gather to the eyes" (2-3). The immediate cause of the sadness is the sight of the ripe autumn fields. The richness of the ripe field is the fulfillment of the farmer's hopes and consequently a source of pleasure for him. But, this

richness and golden hue of the field stands in contrast to the poet's heart, which is full of grief and misery for, "In looking on the happy autumn fields,/And thinking of the days that are no more" (4-5), his heart is devoid of any happiness.

The poet says that the memory (*smrti*) of his past happiness is as fresh as the hope, which is kindled at the sight of a ship on the eastern horizon. The sight of the ship confers the thought that it is bringing his dear and loved ones, back to him from the underworld. But, the very next moment the unreal nature of this hope produces a poignant (*shoka*) and mournful (*glaani*) realization that it will never be and he says that ship "sinks with all we love below the verge;/ So sad, so fresh" (9-10). The poet further says, just as the dying person's sight of the beautiful morning light fails due to the failing vision, similarly due to the passage of time the memory of the past happiness becomes blurred and dim. This causes the tears to well up unto the eyes of the poet, which reflects the sadness (*shoka*) in the heart of the speaker.

The memory of the past happiness is as "Dear as remember'd kisses after death,/And sweet as those by hopeless fancy feign'd/On the lips that are for others" (16-17). The impossibility of enjoying the kisses any more due to the death of the lover brings sadness (*shoka*) to the heart of the speaker. The memory of that love is intensely overpowering, but the speaker is helpless because he cannot call it back and this brings sadness to his heart. Without the happiness that he knew in the past, the speaker says his life is no better than death. Pleasures and joys meant to be enjoyed in life, if absent, than life becomes dull and as good as death. The poet is living but suffers the pain and sorrows of death. That is why he weeps in grief even though his tears are futile.

The speaker undergoes a sense of loss due to the un-attainability of experiences of the past. Thus he suffers deeply for this loss. He also demonstrates a sense of regret for not being able to undergo through similar experiences of the past. This causes him more misery. The whole poem is pervaded with a sense of loss and sorrow. All the emotions that are evoked in the poem are *vibhaavas* and *anubhaavas* of *shoka sthaayee bhaava*. Thus, the central emotion that the poem arouses is that of sorrow and pathos (*shoka*).

In fact, the speaker experiences pangs of pain and suffering when he remembers his love "that are no more" (20). The speaker is also shedding tears, which is another trajectory of *shoka bhaava*. There is a feeling of regret for the past happiness, which cannot be reclaimed any more. All the emotions involved in the poem jell towards *shoka bhaava*, which is the *sthaayee bhaava* of *karuna rasa*. The manifestations of the sorrowful emotions in the poem show that *karuna rasa* weaves the text into a harmonious whole.

**The *Haasya Rasa* of Silence in *Haasa Sthaayee Bhaava***

*The Naatyashaastra* says that *haasya* (humor) is the *sthaayee bhaava* of *haasya*—laughter. Laughter is stimulated by disfigurement of dress, decoration, impudence, greediness, roguery, incoherent speech, deformed appearance, mistakes, etc (Bharatamuni 5-6). The *anubhaavas* of *haasya* are expanded (or blown) lips, nose, cheeks and wide staring and contracted eyes, sweating or red face and holding one's side, etc (5-6). And the *vyabhichaaree bhaavas* as described by *Naatyashaastra* are dissimulation, laziness, lassitude, sleepiness, sleep, awakening (from sleep). *The Naatyashaastra* classifies humor as of two kinds. When one laughs oneself, it is individual (the first variety); making others laugh is the second variety (8-9). Let us

observe examples and see how all the time the various features of this *rasa* functions in particular texts to evoke laughter.

*The Rape of the Lock*

The mock epic of Alexander Pope plays form against matter. It is a lofty and elaborate form against a trivial situation. Pope is satirizing Belinda's world. In fact, Pope is juxtaposing the worlds and ridiculing with dexterous language and versification. *The Rape of the Lock* is the best evidence in which sense may be expressed by means of a humorous fable made vivid by narrative description. Let us scan a section that belongs to Belinda's description of toiletries, and try to point out how *haasya rasa* functions in this poem.

In effect, Pope acknowledges to the loveliness of Belinda beautifying her-self and paints the scene superbly, but comically. Belinda indeed, arms herself with her beauty not for an encounter to defeat the enemy but herself to yield on proper terms. Armor to yield and not to wage war, the idea itself fashions a comical situation full of mirth and hilarity. Let us examine the poem:

> Puffs, powders, patches, Bibles, billet-doux.
> Now awful Beauty put on all its arms;
> The fair each moment rises in her charms,
> Repairs her smiles, awakens every grace,
> And calls forth all the wonders of her face;
> Sees by degrees a purer blush arise,
> And keener lightenings quicken in her eyes. (Canto I,138-144)

The poet visualizes Belinda's toilet preparations as a ritual of arming and preparing to go to war. He develops his ideas by associating to the simple action of getting ready for the day with the sense of preparing to go to battle, in a very convincing manner. Actually, Pope tries to symbolize the preparations of toilet as a sort of religious ritual but also blends it with feminine vanity (*vibhaavas*/stimulant)—and that is what it makes it funny (*anubhaava*/consequent). This depiction of religiosity in the poem also ushers in a synthesis of post-Renaissance Christianity-Eros conflict on a comparatively superficial level.

Nonetheless, this conflict is illustrated on a delightfully human plane, but that which is interlaced with rich humor. In the description of the toilet-table Pope shows Belinda lavishing on her own beauty. The adoration, which should have been reserved for higher objects, is lavished upon her own self-image. This kind of picture brings on gentle smile (*haasa*). Pope makes the reader to imagine a half-awake woman sitting in front of her dressing table in the process of beautifying herself. Pope describes this beautifying process in elaborate terms and with elevated language. He talks as if the toiletries were some kind of armor and that Belinda was preparing her-self for some kind of heroic feat. The juxtaposed images—one that of heroic dimension and the other of sheer triviality helps Pope to intensify the comical situation inside the poem further.

In eighteenth century England "pride" (128) was one of the first cardinal sins that could be committed by any person. Moreover, Pope by developing images of pride tries to remind us that the rites he is describing are not fit for heroic feats but to the whole of *beau monde's* conceit and smugness. Also, by making Belinda's ritualistic beautification appear "sacred" (128), the whole of the *beau monde* that she represents is guilty of a

serious moral fault. And this is what makes the poem most funny and comical. In fact, when one comes across these comparisons one bursts out with roaring laughter (*haasa*). This particularly scene "Each silver vase in mystic order laid/ First, robed in white, the Nymph intent adores/ With head uncovered, the Cosmetic powers" (122-124), makes one to imagine Belinda calculating her moves with her cosmetic powers, which makes the reader to give in to uncontrollable hilarity (*haasa*).

Moreover, uproarious laughter (*haasa*) is provoked when Pope mentions that Belinda is bending towards the mirror, which reflects her "heavenly image" (125). And to this image "her eyes she rears;/ The inferior priestess, at her altar's side/ Trembling, begins the sacred rites of pride" (126-128). The merger of three images: of a sacred priest readying himself for religious ritual; of a war veteran beginning to wear his armor and preparing for battle; and a lady using her powers and skill of beautifying herself to catch a good match ushers in the notion of hysterical hilarity.

Throughout, one finds *haasa sthaayee bhaava* interlacing the text with its range of *vibhaavas*, *anubhaavas* and *vyabhichaaree bhaavas*, to materialize the self-motivated, but passively coded *haasya rasa*. In summation *haasa sthaayee bhaava* plus *vibhaavas*, *anubhaavas* and *vyabhichaaree bhaavas* give rise for a synchronized knowledge of *haasya rasa*.

"Piazza Piece"

The poem "Pizza Piece," is written by John Crowe Ransom. In the poem an old man wants a lovely lady and soon. He knows he does not have much time, as he is already very old. But the lady in the poem in comparison is young and has all the time in the world. In fact, she is waiting for her lover who is out of town on some business. So,

what does she get, but a peeping old man? And what does the old man get—a stern refusal. "Pizza Piece" illustrates the humorous desperation of an old man's desire and a young woman's vanity to get away. The old man pleads to the lady

> "—I am a gentle man in a dustcoat trying
> To make you hear. Your ears are soft and small
> And listen to an old man not at all
> They want the young men's whispering and sighing (1-4).

The old man says you have been waiting for your young man but he is not coming for "see the roses on your trellis dying" (5). He tries to persuade her to come with him and not to wait for someone who is not returning. But the lady says "Back from my trellis, Sir before I scream!/ I am a lady young in beauty waiting" (13-14). Obviously the theme of the poem is that of mortality and the human refusal to acknowledge it. This theme has been subtly portrayed under the overlaying strands of humor (*haasa*). In fact, the poet has placed the events in such a way that one can do anything but chuckle (*haasa*), enjoy and relish (*haasa*) the ironical situation of the poem thoroughly.

Moreover, the comical manner (*haasa*) in which the actions are represented provokes laughter (*haasa*). For instance, the use of "dustcoat" twice in the poem evokes an image of a very old coat full of dust worn by a similar kind of old man. Then an image of an old man probably with some teeth left, wearing this "dustcoat" is trying to woo and court a beautiful and young woman—creates a hilarious situation (*haasa*). This is further heightened by the lady prudishly warning the old man not to step on her "trellis" (13), other wise she will "scream" (14), instantaneously provokes side-splitting hilarity (*haasa*). One notes that the poem has used elements of humor, for instance

disfigurement of dress, deformed appearance (of the old) man "—I am a gentleman in a dustcoat trying/To make you hear. Your ears are soft and small" (1-2) instantly stimulates mirth (*haasa*). The question the reader comes up with is what is this old man up to?

Then when one reads "And listen to an old man not at all,/They want the young man's whispering and sighing/ But see the roses on your trellis are dying" (3-5) gives in to side splitting hilarity (*haasa*). One begins to realize the old man's desperation, but what a funny situation (*haasa*). Then we look forward to what the lady has to say. When she warns the old man "Back from my trellis, Sir, before I scream" (13) brings out a roar of laughter (*haasa*). The picture image of the "grey man among the vines is this/ Whose words are dry and faint as in a dream?" (11-12), but who is also desperately trying to woo a young woman makes one extremely amused and thus bursts out into bouts of jollity (*haasa*).

Throughout, one notes that though the theme demands the poem to be somber, yet we observe that it is full of rollicking hilarity and laughter. All the traits that belong to *hasa sthaayee bhaava* come to play in the poem. Even in this somber and dignified theme the poet is successful in making the reader laugh, because this was his intention from the very beginning. The poet makes us realize through the heightened sense of *haasya rasa* the importance of mortality and also our refusal to acknowledge it.

By coding *haasya rasa* the poet has become triumphant in effectuating his theme most poignantly. To achieve this, *haasya rasa* was coded in the poem, which instigated the *haasa sthaayee bhaavas* with all its constituent emotions, the *vyabhichaaree bhaavas*. Thus uproarious laughter (*haasa*), which binds the theme of mortality in its most profound form, aids the reader in getting the *haasya rasa* knowledge in its totality.

**The *Bhayaanaka Rasa* of Silence in *Bhaya Sthaayee Bhaava***

*Bhayaanaka rasa* deals with terrifying emotions and fear is its primary permanent emotion. What this means is that within a work, the emotion or the state of fear is manifested. The poet situates himself as well as the audience at a distance to experience it. The state of fear is depicted in real terms or situations that a reader may come across in his life. This helps the audience to relate to the emotion fear from a distance, but relive it aesthetically.

Thus, when reading a text the emotion fear is aesthetically communicated to the reader. Fear, *The Naatyashaastra* says can be transmitted to the audience through a number of ways. Fear is the *sthaayee bhaava* of *bhayaanaka rasa*. It is stimulated by seeing or hearing words, sounds and objects, or by fear of jackals and owls or by going into empty houses or lonely forests, or by seeing or listening to the stories or persons one knows being killed or imprisoned etc. It is acted by hands and legs trembling, eyes flitting to and fro, hair standing on end, face losing color and by the loss of (or break in) the voice. (Bharatamuni 5-8)

*The Naatyashaastra* classifies the *vyabhichaaree bhaavas* further, which it says are being stupefied, sweating, stammering, pallor, confusion, fear, loss of memory, death. By changes in bodily stance, in the look of the eyes and by dry mouth and a beating heart fear is expressed (5-8). If the reader is sufficiently distanced, then what the perceiver will perceive is the literary manifestation of fear in a particular work. After aesthetic realization of this emotion the reader is also able to perceive its accessory emotions and states within the work. Let us examine some illustrations and note how *bhayaanaka rasa* functions in a text.

*Paradise Lost* Book I

The theme of Milton's *Paradise Lost* is the fall of man. To test this theme Milton presses Christian religion inevitably towards redemption, without which sin is unintelligible in the world. Book I, begins with Satan's fall into hell and his attempt to recover from the confusion of his grand defeat. Satan raises his head and surveys the large sweep of fearful scene about him. This section of the poem is very graphic in its description of hell. But at the same time the portrayal evokes an overwhelmingly oppressive and apprehensive (a*avega ugrataa*) effect of *bhaya* or fear.

The description of hell is brief, but vivid and effective. Milton says hell is "A dungeon horrible, on all sides round,/ As one great furnace flamed: yet from those flames/ No light, but rather darkness visible (61-63). Milton's hell is a dark place with a lurid flickering light of fire (*bhayaanaka*) that serves to make shadows of the place look even darker and scarier (a*avega traasa*). In fact, we are made to visualize a region, which is sinister, barren and wild (*bhayaanaka*). It is described as "Regions of sorrow, doleful shades, where peace/ And rest can never dwell, hope never comes/ That comes to all; but torture without end" (65-67).

Heat covers the entire landscape of hell. The heat "Still urges, and a fiery deluge, fed/ With ever-burning sulphur unconsumed" (68-69). The place is a horrible dungeon or a pit burning like a huge furnace. All this description creates a lethargic fear (*apasmaara bhaya*) in the mind of the reader. Hell is also described as a lake that burns constantly with liquid fire. Yet, from these burning flames comes no light. The flames give out just as much light as is needed to make the darkness visible. The scene generates an uncanny and creepy impression that provokes dread and fright in the reader. All around him Satan

discerns sights of misery and unhappy dark spaces where peace can never dwell. It is a place where even hope, which comes to all beings, is never felt. It is a region far away from the light of heaven or even earth. All these descriptions are terrifying (*bhayaanaka*) as well as petrifying (a*avega traasa*). Milton's describes hell in this manner for two reasons. One what the fallen angels will now have to endure in contrast to their earlier comfort and bliss they enjoyed; and the second is to infuse a feeling of horror, terror and fear in the mind of the readers.

The moment a reader comes across the description of hell one associates images: of an unnatural, uncanny, absolute dark, fierce heat, infinite vistas of hostile elements and the most terrible sight of all, the entire space is on fire, devoid any light. The fire has just has a sulphuric shine, enough to make everything look pale and phantasmagoric and supernatural. All these elements jell to evoke the feeling of fear, dread, terror, horror, alarm, trepidation, apprehension, panic, and mayhem, etc, in other words associates of *bhaya sthaayee bhaava*.

Every single one of these emotions (*vyabhichaaree bhaavas*), are allusions of *sthaayee bhaava bhaya*, which unravels to aesthetically realize the coded *bhayaanaka rasa*. Thus, from the onset of the poem the poet craftily codes *bhayaanaka rasa* for the reader to decode it through a range of *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that link it to *bhaya sthaayee bhaava*, which comes back to realizing the *rasa* in its aesthetically harmonized *bhayaanaka rasa* form.

"The Second Coming"

"The Second Coming" of W. B. Yeats alludes to the second coming of Christ to usher in a new millennium. The speaker of the poem does not talk about human history

but refers to the end of the two thousand years of Christian culture. He also discusses of a second coming, of a coming of a new supernatural force that will inaugurate the next two thousand years cycle. This coming will super-cede the Christian era. The tone of the poem is not at all encouraging, but from its inception crafts a mood of dread and fright.

The poem contains a horror-vision of the destruction of the world, which will be super-ceded by an era of infinite cruelty and agony. The speaker tells us in the poem that the generating force of the Christian era was a divine child born in a cattle shed and laid in a manger at Bethlehem. This atmosphere creates an environment of security, warmth, and comfort. But in the next part of the poem he tells us that the generating force of the era to come will be lead by a supernatural creature, the "rough beast" (21).

The speaker of this poem sees this creature in a momentary glimpse as an image out of "*Spiritus Mundi*" (12), the spirit of the world, which to use a Jungian terminology would be something like collective unconscious of man. The lines "Surely some revelation is at hand;/ Surely the Second Coming is at hand" (9-10) indicates that some kind of revelation is coming near. The first revelation or coming was the birth of Christ that heralded the Christian civilization.

Now the Christian civilization is disintegrating so there is hope for a new epoch to begin. And this new epoch will begin the speaker says by the coming of a huge monster and this aggravates emotions akin to fear (*bhaya*). He describes the monster having "A shape with lion body and the head of a man,/A gaze blank and pitiless as the sun,/Is moving its slow thighs" (14-16). This new epoch will, however be fraught with evil and wickedness. The lines of the poem induce an uncanny and weird feeling that everything is not right. The speaker we note at once is not referring to something good and excellent

to pass about. We deduce that he is predicting that something terrible is about to happen. So when the speaker refers and depicts the rough beast, fright and panic (a*avega bhaya*) is at once instilled by these words.

In fact, in line fourteen and fifteen he depicts wickedness in the shape of a monster with a lion body and the head of a man. The representation alludes to mindless and merciless violence. This scene also instills trepidation and horror (*bhayaanaka*) in the psyche of the reader. When the speaker mentions that this "rough beast" (21) was "moving its slow thighs" (16) conveys the clumsy but the powerful stirrings of the monster coming to life, alarm and horror (a*avega traasa*) grips the reader. He adds "the shadows of the indignant desert birds" (17) "reel" (17) away from it, for it represents the giddiness of a nightmare. And as the birds desperately try to move away "the darkness drops again" (18) and covers the whole landscape. These depictions gradually provoke the feeling of overwhelming dread (*apasmaara traasa*).

All expressions in the poem are used to evoke and leave impressions of terror in the mind of the reader. For instance, when the speaker mentions, "the Second Coming" (10) he is at once troubled by a huge image that appears before his eyes from the general store-house of images "*Spiritus Mundi*" (12). This image, "A shape with lion body and the head of the man/ A gaze blank and pitiless as the sun" (14-15) is a nightmare symbol. The beast has a pitiless blank gaze. The speaker insinuates that the beast because of its pitiless character will obliterate and annihilate anything that comes in its path.

Thus, we note all the vocabulary in the poem has been manipulated to intensify the terror element. The fear emotion is further heightened when the speaker refers to this terrible beast as sleeping for the last twenty centuries of the Christian civilization, but

now is slowly but gradually taking shape to come to life. The fright constituent is heightened and intensified when the speaker says that this taking shape and "moving its slow thighs" (16) though clumsy yet is petrifying for the monster is moving to destroy human civilization completely. In the poem a reader confronts various nuances of fear, but realizes this fear from a distance.

The reader does not deal with the "rough beast" (21) face to face but acknowledges, the shape and the horrid events that are predicted, from a distance. This induces immense trembling fear in the psyche of the reader. From a relatively safe distance a reader imagines the beast and undergoes the notion of fright. This is equivalent to aesthetically experiencing fear.

Thus, throughout the poem one finds an assortment of constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that belong to *bhaya sthaayee bhaava* functioning to impress the notion of fear in the minds of the reader. *Bhaya sthaayee bhaava* is the complementary of *bhayaanaka rasa*. Hence, the coded *bhayaanaka rasa* functions from within the poem for a reader to gradually un-code the other essential *vibhaavas, anubhaavas,* and *vyabhichaaree bhaavas* along-with its constituent *bhaya sthaayee bhaava* to have knowledge of *bhayaanaka rasa* in all its harmonic complexities.

"The Raven"

"The Raven" by Edgar Allan Poe was written to induce sadness, but because of its rhyme scheme and refrains the poem evokes a more grotesque and frightening atmosphere, than anything else. The poem focuses on the death of a woman that the speaker loves. To understand life and death the speaker poses a series of questions to a black raven (a bird that eats dead flesh hence a symbol of death), who flies and perches

itself on his windowsill in the middle of the night. The raven repeatedly responds to the questions with a refrain "Nevermore," which sounds very ominous and arouses fear (*bhaya*) and terror (*traasa*) in the heart and mind of the speaker/reader.

The story of the poem begins "upon a midnight dreary"(1), while the speaker who is "weak and weary"(1) is pondering "over many a quaint and curious volume of forgotten lore"(2). At this moment the speaker is "nearly napping"(3) (*apasmara* and *nindra*) when suddenly he hears "a tapping,/As of some one gently rapping, rapping at my chamber door"(3-4). He says he remembers distinctly that the tapping happened "in the bleak December;/And each separate dying ember wrought its ghost upon the floor,/Eagerly I whished the morrow"(7-9). The speaker in surprised terror (a*avega traasa*) speculates as whom it may be knocking on his door at this unearthly hour.

He is alarmed and admits, "the silken, sad, uncertain rustling of each purple curtain/Thrilled me—filled me with fantastic terrors never felt before/So that now, to the still beating of my heart, I stood repeating"(13-15) that it is "some late visiter entreating entrance at my chamber door;— /This it is and nothing more"(17-18). Presently his scared soul grew stronger and "hesitating then no longer"(19) the speaker hesitatingly opens the door widely and sees "Darkness there and nothing more"(24).

The speaker terrifyingly spellbound stands peering into the darkness in a fearful mood for a long time "wondering, fearing,/Doubting, dreaming dreams no mortal ever dared to dream before/But the silence was unbroken, and stillness gave no token"(25-27), and the only thing that he heard was the whispered word "Lenore!"/Merely this and nothing more"(29-30). Terrified (a*avega traasa*) the speaker turns back into his chamber with his panic driven soul burning within him (*ugrataa apasmaara*), when he again hears

the tapping "somewhat louder than before"(32). The petrified speaker then realizes that something was at the "window lattice"(33) and tries to smoothen out his fears (*traasa*). He says, "Let my heart be still a moment and this mystery explore;—/'Tis the wind and nothing more"(35-36). When the speaker opens the window a black raven flies inside and perches itself on the "bust of Pallas just above my chamber door"(41).

The shaken (*vepathu stambha*) speaker poses a series of questions to the raven to which the creature replies only by saying, "Nevermore"(48). The traumatized speaker becomes frustrated with the reply and shrieks "Get thee back into the tempest and the Night's Plutonian shore!/Leave no black plume as a token of that lie thy soul hath spoken!/Leave my loneliness unbroken!"(98-100). But the raven refuses to leave and the speaker is terrified that his soul will lie "floating on the floor/Shall be lifted—nevermore!"(107-8).

The poet from the very beginning of the poem builds an atmosphere of fear, horror and trepidation through his diction. We note that fear is the primary emotion that weaves the poem together. The fear in the poem is stimulated by sounds and seeing of the objects, for instance, the black raven, which instills fright and panic in the mind instantaneously.

Fear in the poem has also been stimulated by the darkness and stillness of the wintry and bleary December midnight. The fear is understood by the beating of the heart, the hesitancy and fright and also through the break in the voice (shriek) that the speaker demonstrates. All the *vibhaavas* and *anubhaavas* of fear (*traasa*) that are evoked in the poem are trajectories of *bhaya sthaayee bhaava* that jell together to effectuate the *bhayaanaka rasa* in the poem.

**The *Raudra Rasa* of Silence in *Krodha Sthaayee Bhaava***

*Raudra rasa* is a negative state as it causes anger (*krodha*), which is its permanent state. Anger can be generated by harsh words and oppression. *Raudra rasa* is expressed through words and actions consisting mostly of terrible deeds and plenty of weapon wielding. The *Naatyashaastra* says that *raudra rasa* is naturally connected with (or related to) the evil spirits, the *raksasa-s* and persons of violent nature. Its cause is fights. The stimulus (for this fight or *rasa*) is anger, boldness, censure or abuses, insults, lies, provocation, harsh words, cruelty, spite etc.

It is involved in actions like beating, hitting, inflicting pain, cutting, striking, attacking with weapons, shedding blood, dragging, etc. Its emotional acting is red eyes, knitting eye-brows, gnashing teeth, biting lips, puffing up cheeks, rubbing the palms, etc. The *vyabhichaaree bhaavas* are cold-bloodedness, (animal) energy, excitement, intolerance, fickleness (deceit), cruelty, vanity, trembling (with anger), sweating, stammering (due to extreme anger), etc. (Bharatamuni 5-9).

The basic manifestation of anger has been suggested throughout as violence. Like other *rasas* this *rasa* too, demands the reader to transcend from the reality form of anger and enter the text to experience the represented rage and fury aesthetically. Let us take up few literary texts as examples to study how this *rasa* functions.

"Daddy"

Sylvia Plath's "Daddy" is an allegory of her own life story. Plath literally enacts her story once more before she can be free from it. The poem is also a total rejection of the modern world. It is a terrible poem full of blackness and is nakedly confessional in its tone. The poem opens with the image of the father as an old shoe in which the

daughter lives for thirty years. And to gain independence of her self she tells us that she has to murder her father's memory. She alludes that her father is a Nazi official and herself a Jew, and then metaphorically dramatizes the war in her soul. The very beginning of the poem insinuates to repressed rage (*krodha*) because of the restriction put on her to live like a "foot/For thirty years" (3-4) in a "black shoe" (2).

However, the title "Daddy" is a term of endearment, but the first line of the second stanza comes as a surprise when the speaker comes up with "Daddy, I have had to kill you" (6). The poet completely overturns our expectations with the murder of the father. As we read the poem we learn that the persona of the poem for thirty years lived in a "black shoe/ In which I have lived like a foot/For thirty years, poor and white" (2-4). This imparts a sense of constriction, of being forced into a set of circumstances, which the persona can no longer tolerate (*krodha*). The tone of the poem is that of sarcastic protest and violent responses (*ugrataa krodha*) to such constraints. Form the lines itself the reader begins to sense the seething wrath (*aavega krodha*) of the speaker.

What is unusual in the poem is the sense of disappointment that her daddy "died before I had time—" (7) to kill him. Her father died when she was ten years old. She was a child and thus she was helpless (*jadataa krodha*). She tells us that at that time she was devastated by his death for her "pretty red heart" was bitten and broken into "two" (56). Plath confesses she was irritated and resented her own sense of helplessness and hopelessness hence attempts to kill herself: "At twenty I tried to die/And get back, back, back at you/ I thought even the bones would do" (58-60) thinking ferociously that she could make him pay for all her sufferings. But, then she tells us "they pulled me out of the sack,/And they stuck me together with glue" (61-62). His death left her in a very

fragile emotional state and even more irate (*aavega krodha*). Thus, failing her attempt she tells us then she "knew what to do/ I made a model of you,/A man in black with a Meinkampf look" (63-65) and then married him "I do, I do" (67).

She thought she could punish him and revenge herself, which would quell her fury (*krodha*) to some extent. Instead, she tells us this surrogate father/husband turned out to be "The vampire who said he was you/And drank my blood for a year/ Seven years, if you want to know" (72-74). The seven years has drained her vitality as it was a debilitating blood-letting experience. The debilitating experience does not lessen her resentment in fact it infuriates her even more. Thus, after being sucked out of her blood for so long she says she finally decides to put

> . . . . . a stake in your fat black heart
>
> And the villagers never liked you.
>
> They are dancing and stamping on you.
>
> They always knew it was you.
>
> Daddy, daddy, you bastard, I'm through. (76-80)

Hence, in the end the speaker carries out a metaphorical and symbolical murder of not only her father, but also her husband to subdue her wrath. Her rage is so great that she needs to perform an action to let that fury out. And hence, admits that she not only "killed one man, I've killed two" (71). When she drives the stake through her father's heart she not only is exorcising the demon of her father's memory, but also is metaphorically killing her husband and all men and is avenging her rage.

What initiated the speaker's rage can be noted from the persona's memory of her father that seems larger than life, "Ghastly statue with one grey toe/ Big as a frisco seal"

(9-10). He seems to have a domineeringly overbearing personality. That is why she tells us, "I have been always scared of you/ With your Luftwaffe, your gobbledygoo" (41-42). She tells us that her "tongue stuck in my jaw" (25) and was terrified of her father when he stood dominantly like "Not God but a swastika/ So black no sky could squeak through" (46-47). She was totally silenced by his constricting norms of repression. She says, since childhood she could not create her own identity, her own voice.

She was taught to constrict and repress her feelings and experiences. This gives her much pain and is also the reason behind her volcanic rage. She further says that she recollects him through a "Picture I have of you/ A cleft in your chin instead of a foot/ But no less a devil for that" (52-54). In her rage she identifies and equates her father to a devil. She even calls her father "the brute/ Brute heart of a brute like you" (49-50) and even says that she "never liked you" (77). The effect of the sound and the images can be said of a wild and angered confusion funneled through tight spiraling of words. All through the poem there is an incantatory chant—a persistent accusatory/angry tone that weaves together combinations of sounds and tricks of language, so that the effect becomes one of almost obsessional angry nature.

All through the poem harsh words, abuses, insults, have been used and terrible actions have been performed that are characteristics of *krodha sthaayee bhaava*. The persona in the poem also has a violent nature and talks about killings and war—violent actions—are stimulants of *krodha bhaava* to effectuate itself. Besides, we note that the speaker of the poem refers to hitting, beating, inflicting pain and attacking, all stimulants for *krodha bhaava* to materialize. From the very beginning the poem is coded with numerous *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that are tributaries of

*krodha bhaava*. All these *bhaavas* jell towards *krodha sthaayee bhaava* as they are allusions of the same. And to experience all the *bhaavas* along-with *krodha bhaava* is to experience *raudra rasa* in its totality.

Studying the text "Daddy," places the reader at a distance, because the speaker relates her past experiences from the detached realm of the present. This helps the reader to relish and experience the hate/*krodha bhaava* that the speaker maintains towards her father from an aesthetic distance. Hence, to have knowledge of the various *bhaavas* aesthetically is equivalent to having a totally synchronized *raudra rasa* experience.

"Howl"

Allen Ginsberg howled this poem in the Six Gallery. The technique of recital is an evidence of the speaker having gone through hell. The poem is about the poet himself. He has gone through horrifying experiences and the words of the poem are a description taken from the pages of his life. The poem is also an expression of anger against gray, chill, militaristic silence, against the intellective void, against the land without poetry, against spiritual drabness.

The wonder in the poem is that he survives these horrifying experiences and also finds towards the end a friend that he can love and be loved. So the end of the poem is a celebration of love. At the end of the poem Ginsberg makes us realize that despite the most harrowing and debasing of experiences that life can offer a man—the spirit of love survives to ennoble our lives. That is if we have wit, courage, faith and art to enhance it. In spite of this optimistic outlook, the text throughout is interlaced heavily with suppressed wrath, rage madness, and violence. The poem "Howl" views Ginsberg, is a lament for the "best minds of my generation destroyed by madness, starving hysterical

naked," (1) by the cruelties of American society. Ginsberg says angrily he saw these best minds:

> dragging themselves through the negro streets at dawn looking for
> an angry fix,
> angelheaded hipsters burning for the ancient heavenly connection to the
> starry dynamo in the machinery night,
> who poverty and tatters and hollow-eyed and high sat up smoking in the
> supernatural darkness of cold-water flats floating across the tops of cities
> contemplating jazz, (2-4)

Ginsberg furiously condemns the bourgeois society "who passes through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars of war/ who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull" (6-7) and asks the reader to take stock of what that culture has driven people to do.

The poem also immerses the reader in the extremities of modern urban life "who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall/who got busted in their pubic beards returning through Laredo with a belt of marijuana for New York" (8-9), which overwhelms and floods us with various sensations. He depicts the modern civilizations indifference and hostility, which provokes anger and desperation for spiritual illumination. Again and again the young men are left beat and exhausted, alone and desperate in their empty rooms, angrily trapped in time. Ginsberg angrily claims that he saw the best of the minds of that period destroyed by militaristic repression. These best minds had come with

innovative ideas—to reinvigorate the deadened society after the World Wars—but their dreams were clogged labeling them as wrong. These best minds aggravated by regression and in order to get relief from this disturbance started to take drugs.

These "angelheaded hipsters" (3)—the so-called hippies—were the angry youths of the sixties who were banned to follow their dreams. The irate reaction to this expulsion—left them destitute and "hollow-eyed and high sat up smoking" (4). These best minds were the finest products of the university but as their ideas were rejected even before they originated left them "crazy & publishing obscene odes" (7).

After expulsion as they had no work they lived in "poverty and tatters" (4) and they roamed around "unshaven" (8) in their "underwear" (8) and "who picked themselves up out of basements hungover with heartless Tokay and horrors of Third Avenue iron dreams & stumbled to unemployment offices" (44) thus were branded tramps. All day and night they could do and did nothing except listen to heavy jazz music "Terror through the wall" (8)—culmination of the many barriers and enclosures.

Some of them even got busted because they were in possession of marijuana. Some of the best minds either smoked—"ate fire in paint hotels" (10)—in cheap hotels or "drank turpentine" (10) and poisoned themselves to death. Some became so discouraged that they alighted themselves with fire and committed suicide "purgatoried their torsos night after night" (10). Through gestures of greater and greater desperation, the hipsters "subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy" (66)—an act that demonstrates their frantic defiance and rebellious nature. We observe many similar incidences of angry objection speckled throughout the poem. For instance the line "who

burned cigarette holes in their arms protesting the narcotic tobacco haze of Capitalism" (31) talks about the contemporary generation, who were so enraged by restrictions, put on them that performed against the mainstream culture to get attention. Even then, instead of being heard they were broken "down crying in white gymnasiums naked and trembling before the machinery" (33). These people instead of being encouraged for their new and innovative ideas were besmirched and humiliated.

So this crowd of the best minds thought that only by creating a counter culture—celebrating everything that a conventional society abhorred—became the new emergent tradition. Whatever passion they indulged in, was an angry protest against mainstream culture for not paying heed. The poem is an avowal to avenge the best minds and also an attempt to undermine American society and its pretensions to respectability. Thus, when Ginsberg talks about those "who hiccupped endlessly trying to giggle but wound up with a sob behind a partition in a Turkish Bath" (39), is saying in fact these people were obligated by the institutions because of the repression and regression to take up these actions. He says all these actions in a way are demonstrations of their rage. The howl of the poem is against everything in our mechanistic civilization, which kills the spirit.

The poem also assumes that the louder and more angrily you shout, the more likely you are to be heard. From the initiation of the poem itself we observe that various constituent *vyabhichaaree bhaavas* (universal individual emotions), tributaries of *sthyibhaava krodha* (anger) come into play in the poem. The poet has used many vocabularies related to rage (for instance madness, hysterical, angry, burning, bared their brains, staggering, hallucinating, etc) and a sarcastic tone [I saw the best minds of my generation destroyed" (1)] that onsets the impression of anger and resentment being the

emotions that thread the understanding of the poem into a whole. And anger is the permanent emotion of *raudra rasa* that confers meaning and weaves the text into one symphonic whole.

Therefore, one may conclude that the poet has coded *raudra rasa* to effectuate out the various constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* of rage, wrath and fury—which are associates of *sthaayee bhaava krodha* (anger). And *krodha sthaayee bhaava* is the permanent emotion of *raudra rasa*. To aesthetically realize any *rasa,* a reader must be able to perceive all the related emotions of a particular *sthaayee bhaava* from a distance, to get a synchronized knowledge of the *rasa*. In this poem too, a reader undergoes the emotions of anger aesthetically, hence has a synthesized knowledge about *raudra rasa*.

**The *Veera Rasa* of Silence in *Utsaaha Sthaayee Bhaava***

The basic quality of *veera rasa* or heroism suggests that a person must have a firmness of spirit and should also be patient. Firmness suggests steadiness—a certain rootedness. In other words in time of danger he is going to hold his ground and not give way to fear. Patience is that which helps steadfastness to sustain itself. And both are sustained by dynamic energy—*utsaaha*—, which is the primary or permanent *sthaayee bhaava* of *veera rasa*. *Utsaaha* is channellized by way of steadfastness and patience, through which *veera rasa* gets its anchorage as well as its outlet.

*The Naatyashaastra* explains that heroic or veera concerns noble and brave individuals. It is stimulated by cold-blooded (courage), determination, justice, chivalry, strength, bravery, brilliance, etc. Its natural emotional expressions (*anubhaavas*) are steadfastness, fearlessness, large mindedness, skill. Its *vyabhichaaree bhaavas* are

understanding, self-command, self-confidence, excitement, intelligence, memory, self-consciousness. *Veera rasa* is produced by an energetic, determined, unrelenting nature which is neither taken by surprise nor by confusion. It is to be well-acted by challenging words and by deed showing courage, boldness, bravery and self-confidence (Bharatamuni 5-11).

Challenging words can come only from insights that a heroic man gets from his struggles with life. Such remarks will come from the heart, from what is actually felt, and the deep insight in them will make them profound. Moreover, self-command and self-confidence (listed in *The Naatyashaastra*) as seen in a heroic person is not stemmed from vanity or boasting. Rather it is something, which comes out of one's sense of achievement, or even competence. It is a positive quality, which manifests itself through poise and elegance. Let us examine and see how this *rasa* functions in a given literary text.

*Paradise Lost* Book I

In Milton's *Paradise Lost* Book I we find Satan—who represents evil, yet illustrates signs of a heroic (*veera* and *utsaaha*) character. Though Satan in *Paradise Lost* is the personification of evil, yet a reader confronts the text with a mixed feeling of admiration and repulsion. Satan in Book I is depicted as a mingling between the noble and the ignoble, the exalted and the mean, the great and the low. In fact, the individuality demonstrated by Satan is specific to the qualities that are necessary to say that a person is endowed with *veera rasa*. On recovering from his stupor, Satan feels tormented by the thought of the happiness that he has lost, and the endless pain that he would have to endure. Though he is miserable, his misery is mingled with a stubborn pride, and a firm

hatred. His very first words spoken to Beelzebub are indicative of evil, but illustrate the heroic side of his character.

Satan asserts he is not repentant of his rebellion against the Heaven's ruler, and finds that his mind has become more steadfast in will to avenge and take revenge against God than ever before. He says:

> What though the field be lost?
> All is not lost: the unconquerable will,
> And study of revenge, immortal hate,
> And courage never to submit or yield.
> And what is else not to be overcome?
> The glory never shall hie wrath or might
> Extort from me. To bow and sue for grace
> With suppliant knee, and deify his power (105-112)

These lines evoke a sense of admiration, for we note that even in that disconsolate state he is still very stubborn, unwavering, and courageous. In fact, this reminds us the basic quality of heroism, is firmness of spirit, and should also have the quality of patience. Even in a time of gloomy hopelessness he does not loose faith, nor does he loose firmness of spirit, in fact, becomes more resolute than ever before to avenge this insult.

Both these qualities are present in Satan, though he personifies evil itself, which are indicators of heroic (*veera*) qualities. A little later in reply to Beelzebub's expression of doubt he says,

> . . . but of this be sure,
> To do aught good never will be our task,

But ever to do ill our sole delight,

As being the contrary to his high will

Whom we resist . . . (158-162)

Satan goes on to say that his objective will be to subvert God's desire and to bring evil out of every good and this he is self-assured will disturb and distress the peace of God. Then on surveying the soil and the region of hell Satan gives another speech.

In this speech he bids farewell to the joys of heaven and greets the horrors of the infernal world. He is the new possessor and claims to be a brave and heroic person, which time and place cannot change. He shows his great will to power and his great powers of endurance when he says:

Infernal world! and thou, profoundest Hell,

Receive thy new possessor, one who brings

A mind not to be changed by place or time.

The mind is its own place, and in itself

Can make a Heaven of Hell, a Hell of Heaven.

What matter where, if I be still the same,

And what I should be, all but less than he

Whom thunder hath made greater? Here at least

We shall be free; the Almighty hath not built

Here for his envy, will not drive us hence:

Here we may reign secure, and in my choice

To reign is worth ambition, though in Hell:

Better to reign in Hell, than serve in Heaven. (251-263)

His resolution to be the lord of hell than to be a servant in heaven is applaud-able. He says at least we are free here and can do what the heart desires. Though evil, it is these utterances that arouse admiration and we recognize the heroic qualities inherent in Satan. These lines, amply illustrate Satan's capacity for leadership, his cunningness, dynamic energy, determination, self-command, self-confidence, and intelligence—all reflections of *utsaaha*.

Therefore, one notes that the first Book of *Paradise Lost* is traced by the emotion *utsaaha* from the very beginning. In fact, to understand that a text is weaved by a certain emotion will help the reader unravel the text and understand its significance. Satan's speech is interlaced with various nuances of heroic (*utsaaha bhaava*) emotions related qualities. We note from Satan's speech his brave and courageous will. Even in times of hazards he holds his ground and does not give to fear. Patience helps him to sustain his steadfastness. He extols with dynamic energy, determination, chivalry, strength, bravery, brilliance, fearlessness, and skill—all qualities of *utsaaha bhaava*.

We observe that *Paradise Lost* Book I is intricately weaved together by *utsaaha bhaava*, which is the permanent emotion of *veera rasa*. Satan as he is the personification of evil, it is a rather difficult task for a reader to acknowledge and associate all the good and heavenly qualities of *veera rasa* to him. Even then, the reader cannot deny that Satan does not have these features, though ignoble, noble virtues emanate from him.

So the reader grudgingly acknowledges these qualities present in Satan from a distance, and hence reluctantly realizes the *veera rasa* from afar. The reader relives these heroic qualities and diffidently accepts that even Satan has them, hence has an aesthetic realization of *veera rasa* in its totality.

"Easter 1916"

This poem contains Yeats' reaction to the revolt of the Irish nationalists against the English rule in the year 1916. The revolt was confined to the city of Dublin. The Rising was quelled within a week, and sixteen leaders were shot dead by the orders of British courts-martial. The poem contains Yeats admiration for the heroic manner of death of these nationalists. Though in the end he expresses doubt whether it was really necessary for them to die.

The poet begins by speaking about the men he used to meet at the close of the day when they returned from their work. He would pass them with a nod of recognition or with a few words of formal courtesy. He used to think that the life they lead was meaningless, almost a comic kind of life. But his whole viewpoint changed when a number of nationalists became martyrs for a nationalist cause in the Easter week of 1916. He realized that out of what he had though to be an empty, purposeless, and absurd life "A terrible beauty is born" (16).

This refers to the magnificent achievement of the leaders. Although, the poet in the beginning thought that they were leading "motley" (14)—comic life like him, but they surprised the poet with their heroic deeds for the sake of the nation. The poet is trying to evoke the sense of heroism by way of martyrdom of those sixteen leaders.

In the second stanza the poet refers to those persons whom he had previously underestimated. For instance he says “The other man I had dreamed/A drunken vainglorious lout/He had done most bitter wrong” (31-33). However, he changed his opinion when he found out that they were in fact heroes. They sacrificed themselves for the sake of their nation “He, too, has changed in his turn/Transformed utterly” (38-39).

Because of their sacrifice a "terrible beauty" (40) was born in the national scene. The speaker says that these persons were obsessed with one purpose alone and that purpose was the liberation of Ireland form the English rule. He says that all these people had given up their role as a clown in the comedy of life. In fact “He, too, has resigned his part/In the casual comedy” (36-37), and has entirely changed and taken up the role of heroic men. As a result, of all these men an awful beauty has emerged on the national scene.

The deaths were brought about by a heroic dream, a dynamic energetic dream to liberate their country, and that is why the poet feels it necessary to immortalize these martyrs in verse. By their martyrdom they have raised themselves to great heights and proved themselves as great heroes and their acts as great feats of heroism. They have achieved heroic intensity and their heroic actions have achieved permanence in the poem. Thus, in this poem too we note the poet speckling the text with *vyabhichaaree bhaavas* that belong to *utsaaha sthaayee bhaava*, which is the permanent emotion of *veera rasa*.

The sixteen leaders that were executed by the British government were ruled by dynamic energy, patience and had steadfastness of purpose that did not waver in times of difficulties. Even the "drunken, vainglorious lout" (32) that the poet detested "resigned his part/In the casual comedy" (36-37) for he "changed in his turn/Transformed utterly/ A terrible beauty is born" (38-40). Still the "vainglorious lout" that the poet detested in the beginning, transformed, established and cut himself the position of a stable, brave, courageous, and heroic person by fulfilling heroic deeds. So much so that the poet has to gracefully give him a place in his "song" (35) as well. This illustrates that the poet has coded the poem with *veera rasa*, which to effectuate itself has to first make itself known

through the various constituent *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that are tributaries of *sthaayee bhaava utsaaha*. Hence, simultaneous synchronizing the various *bhaavas* and experiencing them in the text, leads to an understanding of *veera rasa* in its totality.

**The *Beebhatsa Rasa* of Silence in *Jugupsaa Sthaayee Bhaava***

*Beebhatsa rasa* deals with disgusting emotions—disgust or *jugupsaa* is its *sthaayee bhaava*. This universal emotion arises from discussing, hearing, or seeing what is ugly, evil, unpleasant, unclear, or undesired (Rangacharya 61). *The Naatyashaastra* also says that *beebhatsa rasa* can by known by withdrawing the body, by leering, by spitting and agitation, it should be acted. The *vyabhichaaree bhaavas* are loss of memory, agitation, excitement, confusion, sickness, death.

*Beebhatsa rasa* is produced by things which disturb the mind like seeing something unpleasant or by wrong smell, touch, taste and sound. It is to be acted by leering mouth, by holding the nose, by hanging the head or walking steathily (Bharatamuni5-9). When experiencing *beebhatsa* or *jugupsaa*, disgust is experienced at the physical level and the grotesque on the metaphysical plane. These experiences are borne when one encounters familiar things which becomes unknown, real becomes unreal, the natural unnatural, when a living body decomposes, it is not the object that generates repulsion, but its transformation.

Its transformation from the known to the unknown, from the recognizable to the unrecognizable is that which manifests *beebhatsa rasa-jugupsaa bhaava*. Let us select some literary illustrations to examine how *beebhatsa rasa* functions to give an aesthetic experience to a reader.

*Paradise Lost* Book II

Book I of *Paradise Lost*, ends with preparation being made for a solemn council to be held in the Pandemonium. The deliberations of the fallen angels begin with the opening of Book II. Satan is seated on a throne in the midst of unparalleled splendor. Satan along with the fallen angels is planning to regain heaven. Satan questions the fallen angles the course of action to be taken to regain heaven. Beelzebub suggests the best strategy to take revenge would be to explore and find about the new world that God has made. He also suggests that after finding about the new world to attack it, which would thwart and frustrate God's plans.

Satan proffers to be the emissary to travel this hazardous path. He pledges to accomplish the colossal task of destroying the new world, hence thwart all God's plans. On his way out of hell Satan encounter's Sin. And this section is described in such language that it fashions an atmosphere of horror and repulsion in all. Elements that generate disgusting emotions of repulsive and ugly scenes (*jugupsaa*) are speckled throughout the text. On approaching the gates of Hell, Satan sees on either side two formidable shapes, “Before the Gates there sat/On either side a formidable shape” (648-649). One shape is half-woman and half-serpent "The one seem'd Woman to the waist, and fair/But ended foul in many a scaly fold/ Voluminous and vast, a serpent arm'd" (650-652).

The speaker continues that round the middle of this shape are numerous dogs “A cry of Hell Hounds never ceasing bark'd/With wide Cerberean mouths full loud, and rung/A hideous Peal” (654-656). These hideous hounds keep barking all the time, and sometimes creep back into the womb of the serpent woman and howl and yowl unseen

from within. This image evokes horror and bewilderment at the ferocity (*ugrataa*) of the dogs. This representation also provokes a feeling of foreboding and agitation (a*avega*) in the mind of the reader. When Milton tells us that the dogs around the waist of that horrible looking serpent woman were more detestable "than these/ Vex'd Scylla bathing in the Sea that parts" (659-660) after Scylla had been transformed into a monster by a witch named Circe. The story is about—once when Scylla was bathing in the sea, Circe threw some magic potion into the water and by doing so changed the lower part of Scylla's body into a mass of yelping dogs.

This section talks of transformation of a person from known to the unfamiliar. In fact when Satan is ready to fight the other terrible monster, the serpent-woman stops them from fighting each other. She then tells Satan that she is his offspring but as he had raped her, the outcome was the other monster. During the birth of this monster it had ripped open half her body and had also raped her and again the outcome was the yelping dogs that came in and out of her ripped womb at their will. Here too we find the evocation of repulsion or *jugupsaa* because a transformation has taken place from the familiar to the unfamiliar and terrifying.

Milton compares these dogs at Scylla's body with the dogs coming in and out of the Serpent-woman's body and concludes that the latter woman's dogs were uglier. By this time the reader is demented with fright and trepidation and begins to feel sick to note the decomposed body of the serpent-woman. He says that they were "uglier" (661) looking than the "Night-Hag, when call'd/ In secret, riding through the Air she comes/Lur'd with the smell of blood" (662-664). Then Milton very craftily compares these dogs with those, which attended upon Hecate, the queen of witches. When Hecate

is secretively invoked by means of magic rites, and when she rides through the air to dance with the "Lapland Witches" (665), being attracted thither by the smell of the blood of infants, she is followed by a number of horrible looking dogs. This illustration generates a creepy eerie atmosphere, which produces repulsive horror (*bhaya jugupsaa*) in the mind of the reader.

The speaker says that these dogs look not as much ferocious and loathsome than those around the waist of the serpent woman. All the words used in the poem are intended to arouse the passion of fatigue (*sharama*), indolence (*aalasya*), depression (*dainya*) and confusion (*vyaadhi*) in the mind of the reader. A reader going through the text imagines these dogs and a sensation of hopeless and sickening alarm (*jugupsaa vibodha*) is invoked. The reader is completely stupefied with this appalling grotesque reflection.

When the reader comes across the text which mentions that about the middle of the serpent woman "A cry of Hell Hounds never ceasing bark'd/and wide Cerberean mouths full loud, and rung/ A hideous peal" (654-656)—the whole bodily stance of the reader changes. S/he begins to feel the sensation of cold sweat running down the throat. Then the eyes begin to palpitate "and by dry mouth and a beating heart" (Rangacharya 61), we understand that the emotions that is expressed is that of repulsion. The whole text of Book II is coded in this manner to evoke and provoke horror and repulsion.

From the beginning of the text Milton creates an atmosphere that generates sickening repulsion. Words like "horrid," "impal'd with circling fire," "formidable," "foul," "voluminous" "mortal sting" "hideous peal" "bark'd and howl'd" etc fashion the text to have an eerie and creepy environment to produce foul, smelly, unpleasant scene,

foul to touch, taste and sound. These words aggravate *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhaavas* that are tributaries of *sthaayee bhaava jugupsaa* that exacerbates the codified *beebhatsa rasa* to be aesthetically realized harmoniously in the poem.

"Dulce et Decorum Est"

The title "Dulce et Decorum Est" by Wilfred Owen is from the famous sentence in the Odes of Horace. It means, "It is sweet and fitting to die for the fatherland." The time of the poem is World War I and the scene happens in France. Contingents of soldiers are on their way back from the trenches when there suddenly is a wave of poisonous gas. The poem describes the mayhem, confusion and the grotesqueness of the situation. The beginning depicts the soldiers "Bent double, like old beggars under sacks,/Knock-kneed, coughing like hags, we cursed through the sludge" (1-2).

The words portray the ugly and unpleasant physical demeanor of the soldiers. This evokes a sense of disgusting emotions in the mind of the reader. The poem continues to describe the plight of the soldiers with the same line of thought. It says, "Men marched asleep. Many had lost their boots,/But limped on, blood-shod. All went lame, all blind;/Drunk with fatigue; deaf even to the hoots" (5-7). The account expresses the sense of fatigue (dainya), exhaustion, tiredness, weariness, sluggishness, and gloomy state of the soldiers.

It also illustrates the miserable and wretched condition of the soldiers. Thus the description evokes a sense of revulsion, dread and horror. This sense of repulsion is exacerbated further by the confusion that is created by the cry "Gas! Gas! Quick, boys!—An ecstasy of fumbling,/Fitting the clumsy helmets just in time,/But someone still was yelling out and stumbling"(9-11). One imagines a scene of total pandemonium, which

provokes a sense of *jugupsaa bhaava* in the mind of the reader. The speaker sees a soldier hit by gas who begins "guttering, choking, drowning"(16) and plunge towards the narrator, himself. They (speaker and other soldiers) fling him at the back of the wagon and see his "white eyes writhing"(19) in pain. The speaker says that the face of the soldier was hanging "like a devil's sick of sin"(20) and that at every jolt of the wagon, they could hear the blood "Come gargling from the froth-corrupted lungs/Bitter as the cud/Of vile, incurable sores"(22-4). The gradual decomposition of the living body is depicted in the lines.

Moreover, from "yelling"(11) to "stumbling"(11), the soldier is reduced into a corrupted body that brings out blood from lungs at every jolt—as if the blood is coming out from "vile, incurable sores on innocent tongues"(24). The picture illustrated through words is that of horrible and hideous nature; it is that of demise and death of the soldier. The sentiment that is brought to mind is that of atrocious revulsion and repulsion. The emotions that come into play in the poem are the trajectories of *jugupsaa sthaayee bhaava*. The various *vibhaavas* and *anubhaavas* crystallize to consequent *jugupsaa sthaayee bhaava,* which eventually directs the reader to experience *beebhatsa rasa* in its totality.

**The *Adbhuta Rasa* of Silence in *Vismaya Sthaayee Bhaava***

*Adbhuta rasa* is the emotion of pleasant wonder—*vismaya*—as its permanent *sthaayee bhaava*. Incredulous delight is an important element for *adbhuta* to function. Of course it is evident that inside a literary work the passively coded *adbhuta rasa* will generate a response of wonder as its primary state. Through the work the self-motivated *rasa* will evoke an emotion, which can be roughly translated as a mixture of surprised

delight and awe because of something startling. *The Naatyashaastra* tells surprise as the *sthaayee bhaava* of *adbhuta rasa*. It is stimulated by the sight of divine persons, by the (sudden) achievement of whatever desired, by going to parks, temples and assemblies and by tricks and magic. Eyes distended, unwinking (steady) glances, thrill, tear, joy, words of appreciation, twisting the body, the arms and the fingers are the *anubhaavas*. The *vyabhichaaree bhaavas* are, being stunned, shedding tears, stammering, excitement, joy, restlessness, agitation.

Whatever remark or act or deed or appearance is out of the ordinary should be considered as the stimulus of *adbhuta rasa*. It is to be acted by crying, words of appreciation, by praising, by trembling, and stammering and also by repeating it with laughter. (Bharatamuni 5-9). In the *vibhaavas* described the element of surprise is in all. In whichever way we look at the relation between *adbhuta* and a work of art and a reader or perceiver, always there is an inherent play of attraction, which surprises. In other words what the work depicts, and the manner of its organization makes it surprisingly and pleasantly attractive. Thus the latent possibility of doing things in a remarkable way leads to surprise and wonder and this surprise and wonder is brightly shaded with awe. Let us examine a few texts to see how *adbhuta rasa* functions in a literary work.

"The Tyger"

In this poem William Blake expresses and conveys his wonder by building the poem in a series of questions, some partly framed, as though his awe were too great to permit him from constructing full questions. The tiger is to Blake a symbol of life, relentless, strong, remorseful, and yet symmetrically beautiful. The two opposing qualities—beauty and the ferocity—inherent in a tiger overwhelm the speaker. The

shock of the tiger's beautiful symmetry awes the speaker to look further to the "distant deeps of the skies" (5) to see who has the capacity to create this awesome creature. The tiger, a dangerous presence is "burning bring/In the forest of the night" (1-2) and the strange and "fearful symmetry" (4) makes the universe look mysterious and incomprehensible to the speaker. The poet is expressing awe and wonder simultaneously at both the tiger and the creator.

The poet wonders at the strength and the daring of the power that created this breathtaking fearful beauty. He thinks that the apparatus needed to formulate such a creature must also be equally awe-inspiring. The terror that the beast arouses in the speaker is provoked by words such as "fearful" "dare" "dread." All of this jells together to produce an effect of awe and wonder sprung out from fear. Let us look at the poem:

> And what shoulder, and what art,
> Could twist the sinews of thy heart?
> And when thy heart began to beat,
> What dread hand? and what dread feet?
> What the hammer? what the chain?
> In what furnace was thy brain?
> What the anvil? What dread grasp
> Dare its deadly terrors clasp? (9-16)

The emotion of awe, wonder and terror are held in a state of perfect tension. An ingenious hand has created such an awe-inspiring creature. The speaker is awe struck hence questions who could create this fearsome beast? What kind of hammer, chain, and anvil, which otherwise would have struck fear into the heart of a person, did this

ingenious hand use? The speaker says if this creature is so amazing then what must be the skill, strength, and courage of the one responsible in creating such an awesome beast. He questions further, "Did he smile his work to see? Did he who made the Lamb make thee?" (19-20).

In these lines the speaker says that it is amazing that the same Creator should have created both the lamb and the tiger. The lamb is innocent and mild whereas the tiger is wild, ferocious and merciless. So the speaker is amazed and questions in wonder how is it possible for the same hand to frame them. The readers are held in fascinated wonder and attention when s/he comes across questions like on what "wings" (7), by which "hand" (8), which "shoulder" (9) and which "art" (9) could be in control and "twist" (10) and forge into shape under great force such a "frame" (4) of a "fearful symmetry" (4).

As the beast takes shape the tension in the poem becomes heightened and the questions are broken off in mid-sentences. The speaker speaks as if he is in a breathless stupor, which gives in the notion of wondrous delightful awe as the dominant theme of the text. The strength and the terrifying beauty of the animal are transferred onto the psyche of the reader through the description of its creation. The readers never loose the intensity of awareness of the animal throughout the poem. The speaker acknowledges the ability of the maker and says this "hand" (3) must be amazing because he has created a wonderful creature.

In the last stanza the speaker leaves the poem in a form of a question, which heightens the notion of wonder and awe even further.

Tiger! Tiger! burning bright

In the forests of the night,

What immortal hand or eye

Dare frame thy fearful symmetry? (21-24)

The speaker is surprised and incredulously delighted at the wonder of the immortal "hand" (8) or "eyes" (6) that could "dare frame" (24) the "fearful symmetry" (24). Even when the poem ends the reader is still aware and in wonder at the terrible beauty as well as to that hand that was responsible in framing that "fearful symmetry" (24).

The reader is inquisitive to the mystery of the mind and the purpose of the creator. Thus, from the very beginning one notes the play of pleasant wonder, awe, and incredulous delight in the text, and this is stimulated due to the terror and the beauty that the tiger possesses. The speaker throughout the poem is appreciating in wonder and awe at the ability of the maker. He is captivated and in awe completely when he sees that if the hand was capable of making such a fearful symmetry it was possible that the creator could many more things equally awe-inspiring.

Thus, we observe the effect of the *vyabhichaaree bhaavas* associated with *vismaya sthaayee bhaava* functioning at different levels of the poem to materialize *adbhuta rasa*. In fact, the strategy of wonder and awe that the poet uses instantaneously situates the reader at a distance to inculcate and aesthetically realize the *adbhuta rasa* present in the poem in a symphonic manner.

"The Windhover"

"The Windhover" is a poem by Gerald Manley Hopkins. The poem is remarkable for its minuteness of observation and preciseness of delineation of the windhover. The sheer majesty, power and the wild grandeur of the kestrel in all its physiognomy are brought out. For instance “I caught this morning morning's minion, king-/dom of

daylight's dauphin, dapple-dawn-drawn Falcon, in his riding/Of the rolling level underneath him steady air, and striding" (1-3). The poem is an intense honed impression of the kestrel. The beholder is truly seized by the unblemished pulchritude of the perfect spectacle before his eyes. The kestrel is flying and the description of its flight is caught in midair. For instance: "High there, how he rung upon the rein of a wimpling wing/In his ecstasy! Then off, off forth on swing/As a skate's heel sweeps smooth on a bow-bend" (4-6). There is aptness in the use of epithets and the tone is of heightened awe at the spectacular resplendence of the bird.

On account of this breath-taking beauty, the observer is overcome with exaltation for the creator, at the utter paragon of creation that he is beholding before his eyes. For instance "My heart is hiding/Stirred for a bird,--the achieve of, the mastery of the thing!/ Brute beauty and valor and act, oh, air, pride, plume, here" (7-9). This consequently, makes the spectator realize his own diminutive existence. He feels puny before this omnipotent sagacious artist. The poet knows that he is creating something, yet he is overcome with a feeling of being insignificant before such a powerful but intense creator.

The poet feels that the creator of the bird is incomparable, which compels the beholder to experience incredulous wonder at the spectacular sight. For instance "Buckle! AND the fire that breaks from thee then, a billion/Times told lovelier, more dangerous, O my chevalier!/No wonder of it" (10-12). In the entire thrill and tumult of beholding such a grand visual image, the person who is observing the bird is transformed. He becomes a dignified, solemn devotee. The poem is full of ecstatic excitement and rhythm yet one observes the sober and solemn wonder weaving the text together beneath all the rush and motion of the bird. Thus, in this poem the various *vibhaavas*, *anubhaavas*, and

*vyabhichaaree bhaavas* associate and relate to *vismaya sthaayee bhaava* function to materialize the passively coded *adbhuta rasa* to confer meaning to the poem as a whole. In fact, *adbhuta rasa* functions to make a reader aware of the various nuances of incredulous joy and wonder that is weaved into the fabric of the poem, simultaneously.

**Summary**

In this chapter we illustrated how different types of *rasa-bhaavas*, which are the silent artistic codes, merge to enhance the meaning of a given text. The *rasa-bhaavas* in fact function as the artistic principle, which fastens and welds the text. Various forms of *rasa* function to emanate and enhance the theme and meaning of a context or situation of a particular text. These various forms of *rasa* function to connect and cement the text. In fact, from the illustrations worked upon, it can be deduced that *rasa* functions as the artistic principle, which fastens and welds a text.

We have seen how different types or forms of *rasa* function in various texts. Nevertheless, what we must heed to is that these *rasas* do not function singularly or in isolation. Occasions may arise in a situation where more than two or three forms of *rasas* function simultaneously in a text to emphasize particular themes, meanings, and motifs.

In fact the gamuts of most canonized works are developed to eventually merge into *shanta rasa*. *Shanta rasa* is the stage where all the *rasas* attain ripeness, where all the *rasas* are simultaneously experienced. One then transcends into the world of realization and attains spiritual bliss. In the next chapter, we shall look into *shanta rasa*—the epitome of all *rasas* and see how it embodies all the *rasas* within its perimeters.

## VI. THE GRAMMAR OF SILENCE

### The *Shanta Rasa*

In the previous chapter, we discussed emotions—*rasas/bhaavas*—as understood through the process of straightforward perception and inference. We examined the eight *rasas/bhaavas* and saw how emotive aesthetics effectuate and illustrate the nature of their world by way of some literary texts. Besides, we observed that the *Vedas* and the *Upanishads* describe *rasa* as *alaukika aananda*, as the supra worldly bliss.

*Shanta rasa*—the ninth *rasa*—was a later addition by Abhinavagupta; though he tries to show that Bharatamuni was also aware of its possibilities (Patnaik 63). In trying to locate the *sthaayee bhaava* of *shanta rasa* Abhinavagupta points out that the *sthaayee bhaavas* of the other eight *rasas* can also be made *sthaayee bhaavas* of *shaanta*. He shows possible relations that the other eight *rasas* can have with *shanta*.

Abhinavagupta explains just as a man who is in love in his self and is gratified by his self, for such a man there is nothing longer to be accomplished, similarly, any of the *sthaayee bhaavas* beginning with *rati* and ending with *vismaya* can be explained as the *sthaayee bhaava* of *shaanta rasa*, because we find that a person attains liberation if he realizes the oddity of everything in the world (*haasa*); if he sees that the whole world is lamentable (*shoka*); if he perceives the happenings in the world as harmful to his spiritual well-being, and angry with them wants to conquer them (*krodha*); if he resorts to extraordinary energy dominated by the absence of delusion, in order to overcome worldly temptations (*utsaaha*); if he feels afraid of all the objects of the senses (*bhaya*); if he feels disgust for young woman, though they are desirable for all other people (*jugupsaa*); if he feels astonished at his unprecedented realization of his own self (*vismaya*) (Bharata 129).

Patnaik says Abhinavagupta indicated that all the eight *sthaayee bhaavas* held the possibility of the perception of truth—about the real nature of the world, which could possibly lead one to transcendence. It is thus, "the *rasa* experience of the eight *rasas*, when taken to their logical conclusion, leads to a transcendence of both experience and self, towards self-realization" (Patnaik 67).

Abhinavagupta explains *shanta rasa* is not an aesthetic premise that is inferred or follows from a preconceived intellectual theory. It is not a state as the other *rasas*, but is a condition where all the other eight *rasas* get their completion. It is the condition of ripeness that is achieved by experiencing various *rasas* in chorus. Realizing the ripeness, and simultaneously transcending beyond them in the form of aesthetic bliss or *aananda*, is the attainment of *shanta rasa* (62-63). Murali says *shanta rasa* is a creative act that operates at once in multiple ways, and is not limited to the merely sensual or emotional, but encompasses and at the same time transcends from it (S. Murali 85).

Indeed, the discussed arrays of *rasas* define themselves as glorification of emotions evoked by way of actions (*vibhaavas*) that aims at the fulfillment of desires (*anubhaavas*). But *shanta rasa* by way of "enactment of an episode resulting in the fulfillment of desire[s]" forcefully intensifies "our awareness of the basic metaphysical unity, which rewards fulfillment of any desire" (Byrski 146).

Abhinavagupta says, *"Shanta rasa* is to be known as that which arises from a desire to secure the liberation of the Self, which leads to a knowledge of the Truth, and is connected with the property of highest happiness" (71). He says "*sama* is the *sthayibhava* of *santa* and that it arises from *vibhavas* such as ascetic practices, associations with Yogins, etc. It can be represented on stage by *anubhavas* such as the

absence of lust, anger, etc. Its *vyabhicaribhavas* will be firmness, wisdom, etc." (62). He goes on to define and categorize the *vibhaavas*, *anubhaavas*, and *vyabhichaaree bhavas* of *shanta rasa.* He says *shanta rasa's*

> *vibhaavas* are *vairagya*, fear of *samsara*, etc. *Shanta* is known through the portrayal of these. Its *anubhaavas* are thinking about *moksa*-texts, etc. Its *vyabhicaaree bhaavas* include world-weariness, wisdom, contentment (*dhriti*), etc. And as *bhakti* and *sraddha* which are directed towards meditation on God and which are reinforced by *smriti*, *mati*, *dhriti*, are in any case (*anyathaiva*) helpful (to *shanta*) . . . (Abhinavagupta 71)

He says the "knowledge of the truth alone is the means of attaining *moksa* . . . knowledge of truth is the canvas behind all emotions, and so it is the most stable of all *sthaayee bhaavas*. It transforms all the states of mind such as love, etc into transitory feelings" (66). The true nature of *shanta rasa* then

> is tinged with *utsaaha*, *rati*, etc., which are capable of imparting their peculiar tinges to it. It is like a very white thread that shines through the interstices of sparsely threaded jewels. It assumes the forms of all the various feeling like love, etc., which are superimposed in it, because all these things are capable of imparting their tinges to it. Even then (*tathabhavenapi*) it shines out through them, according to the maxim that once this *Atman* shines, it shines for ever. It is devoid of the entire collection of miseries which consist in (i.e., which result from) turning away from the *Atman*. It is identical with the consciousness of the realization of the highest bliss. It takes its effect through the process of

> generalization in poetry and drama. It makes such a heart (i.e., the heart of the sensitive spectator or reader) the receptacle of another –worldly bliss by inducing a peculiar kind of introspection (*antarmukhavasthabheda*).
>
> (Abhinavagupta 72-73)

Patnaik explains Abhinavagupta by saying that "*santa* shines through the other *rasas* (coloured jewels) like a "white thread" which is neutral and which can absorb the colors of the jewels, yet holds them together in a thread of continuity and is essentially capable of bringing about the realization of *moksa* where the *atman* shines through" (Patnaik 68).

Patnaik explains Abhinavagupta as saying that no one is born into self-realization. At some critical point in one's life, one is directed away from the emotions due to some reason or the other and when this is taken in a positive frame of mind it will lead one towards *moksa*, which is the realization of ultimate truth (Patnaik 227-28). Thus, *shanta rasa* means a movement towards a creative understanding of a condition. It is an association of the relation and simultaneous outcome of the various *bhaavas* and *rasas* to achieve equilibrium over life and letters.

Abhinavagupta calls *shanta rasa* the ocean and also the "source of all other *rasas*" (71)—emotions. He says "various feelings, because, of their particular respective causes arise from *shanta* (a state of mental calm). But when these causes disappear, they melt back into *shanta*" (71). Dr. Dasgupta in his *A History of Indian Philosophy* illustrates the concept of *shanta rasa* or *Brahman* and says it is like:

> the simile of the water and the waves which are stirred up in the ocean. Here the water can be said to be both identical and non-identical with the waves. The waves are stirred up by the wind, but the water remains the

> same. When the wind ceases the motion of the waves subsides but the water remains the same. Likewise when the mind of all creatures, which in its own nature pure and clean, is stirred up by the wind of ignorance (*avidya*), the waves of mentality (*vijnana*) make their appearance.
>
> (Dasgupta 132)

Particular emotions rise, get identified, and invariably fall back into the ocean as waves or water bubbles arising out and disappearing into the same pocket of water. Therefore, all the eight *sthaayee bhaavas* and *rasas* are nothing else but the waves of mentality, which rise from the ocean of the mind. So, if *shanta rasa* is the source/ocean of the *bhaavas* and *rasas* and also their destination, it means that *shanta* cannot have *nispatti* (end), since it is eternal.

An instance, where the eight *rasas* and *sthaayee bhaavas* can be illustrated as the waves of mentality, which rise from the ocean and melt back to *shanta rasa* can be found in “Tintern Abbey" a poem by Wordsworth. He says:

> And I have felt
> A presence that disturbs me with the joy
> Of elevated thoughts; a sense sublime
> Of something far more deeply interfused,
> Whose dwelling is the light of the setting suns,
> And the round ocean and the living air,
> And the blue sky, and in the mind of man:
> A notion and a spirit, that impels
> All thinking things, all objects of all thought,

And rolls through all things. (93-102)

The poet is in a blessed mood and is in total harmony with his surroundings. He has also become a seer of things. His worldly "affections gently lead" (42) him on to be utterly content.

He relives nature through the various *anubhaavas* (*bhakti* and *shradhaa*) and *vyabhichaaree bhaavas* such as world-weariness, wisdom, and contentment, hence understands the mysteries of life. He is in an exalted and blessed mood in which he can perceive the reality above and beyond earthly things. In the moments of illumination he is laid asleep in body and becomes a living soul and becomes conscious of the eternal world. The quickened sensibilities of the poet provide him an insight into the life of things, and in the moments of illumination apprehend the one spirit pervading the whole universe, both material and intellectual. This experience transforms him into a synchronized living soul. It connects him peacefully and harmoniously to the entire complexities of cosmic creative energies.

But in the beginning of the poem the poet feels love and exhilaration (*shringaara*) at the sight of landscape before his eyes. He wants to be part of the atmosphere when he realizes (*vibodha*) that the landscape is fused with deeper meanings. He feels (*adbhuta rasa*) the presence of a spirit that invades, pervades, and weaves the whole atmosphere into a total whole. This leads him to meditate (*dhriti*) and think about the creative energies that lead to the knowledge of truth. The *vibhaavas* that abet Wordsworth to understand this knowledge of truth is via his detachment and his purity of intent.

The *anubhaavas* he uses is self-control, meditation, universal sympathy, while the *vyabhichaaree bhaavas* is that of purity, firmness, and thrill. Therefore, the dominant

mood is that of calm. Thus, in the above poem the various *rasas* and there corresponding *bhaavas* reach a state of ripeness where the poet and the reader at once understand that in essence it is *shanta rasa*. *Shanta rasa* as mentioned earlier is not a state that can be acquired, but is a level of experience that is attained through understanding and knowledge.

Abhinavagupta also says that to become conscious of *shanta rasa* a poet/reader has to explore the "knowledge of truth." He says this knowledge of truth is not an instantaneous experience but reinforces "itself from stage to stage" (Abhinavagupta 64). For instance, we note knowledge of truth reinforcing itself from stage to stage in Allen Ginsberg's poem "Sunflower Sutra." The poet in order to realize the vast beauty and the transcend-bility of the cosmos first rejects the materialistic world. He undergoes through *shoka bhaava* when he says "Jack Kerouac sat beside me on a busted rusty iron pole, companion, we thought the same thoughts of the soul, bleak and blue and sad-eyed, surrounded by the gnarled steel roots of trees of machinery" (2). There is both sorrow and disgust (*beebhatsa*) in his voice. To realize the truth Ginsberg begins from the remorseful rejection, despondency, agitation, confusion, terror (*shoka* and *bhaya bhaava*) and soars through these planes into increasing comprehension and emergence of new powers of direct vision (The Future Poetry 7).

In "Sunflower Sutra" towards the end of the poem there is a change in the speaker's voice. He is stupefied by the beauty that he sees "entangled in your mummied roots—and you there standing before me in the sunset, all your glory in your form!" (14). The speaker observes through his *bhakti* (devotion) and *shradhaa* (respect) the sunflower in its entire dimension. He sees the sunflower entangled in the filthy mummied roots but

at the same time notes it's unblemished form shinning out in all its glory. In "Sunflower Sutra" the speaker rises gradually from the experience of the beauty in the entangled roots and notes "the gray Sunflower poised against the sunset, crackly bleak and dusty with the smut and smog and smoke of the olden locomotives in its eye—" (7). Yet, he finds the sunflower very beautiful. Then suddenly he realizes (*dhriti* and *vibodha*) and euphorically exclaims "—We're not our skin of grime, we're not our dread bleak dusty imageless locomotive, we're all beautiful golden sunflowers inside, we're blessed . . ." (22). He realizes that even in its dirt the sunflower is beautiful as all things in the world. To come to this realization the poet traveled through *rasas* such as *shoka*, *bhayaanaka* and *beebhatsa* and arrives at an understanding that even in its blemished form (the sunflower), it is still very beautiful. This experience (*dhriti vibodha*) shows the increasing comprehension, which enhances knowledge from the mundane to new powers of direct vision in a holistic manner.

In addition, it is not that the poet knows truth, feels detached, and then arrives at *moksa*; rather it is a cause leading to it. The poet travels a full circle enlivening through the various *rasas* and finally arrives at *shanta rasa*. *Shanta rasa* is not a different state as the other eight *rasas* but is the reaching of that level of understanding that transforms all states of the mind such as love, sadness, gloom, despondency, dejectedness, etc, into transitory feelings (Abhinavagupta 66) and makes one understand that the totality of the knowledge is the essence of all experiences.

In fact, knowledge in these higher planes as in "Sunflower Sutra" achieves spontaneity and has a cosmic character. It does not reflect the strained labor of mental construction of individual thinking. In actuality, the "Knowledge, as one rises in level

through these planes, is synonymous with transformation. As each level of being is transcended" by the soul/*atman* the "lower ones are not discarded but inclusively transformed and integrated into the higher" (Murali 71). Similarly, the speaker in the poem "Sunflower Sutra" understands his *atman*, the nature of the self specifically when he says "we're not our skin of grime . . . we're blessed" (22). The speaker has reached a state where there is "*aananda*," which is "illuminating, enlightening, liberating, for the expereincer escapes from his narrow self and his inherent worldly tendencies" (Kapil Kapoor 110-111) into powers of direct vision. *Shanta rasa* is the essence of all earthly sensations, yet it remains perfectly calm and tranquil and shows no sign of becoming and is also free from worldly emotions.

*Shanta rasa* in its quintessence is "uncreated, eternally tranquil and *Nirvana* itself . . . [and is] pure and naturally quiescent, devoid of any duality, equal and remains always in all circumstances in the same way" (Byrski 181). The culmination of all the emotional process comes about in the "*nirvahanasandhi*" (Byrski 159) as in "Sunflower Sutra," or "Tintern Abbey," when the many *rasas* hitherto evoked in these literary texts, integrate to evolve as the last one of them—*shanta rasa*.

**The Grammar of Silence**

Thus to reach the state of *shanta rasa* is to arrive at a stilling and peaceful state of mind. In this sub-chapter we shall look at the eternal nature of the stilling experience, the highest state of spiritual and aesthetic experience, and see how silence functions or is part of it. To see how silence functions as the highest state of spiritual and aesthetic experience we must first look at language, for by virtue of the inherent human limitation, all thinking has to be done in language. Language is the distinguishing feature of human

consciousness and is the medium through which all human knowledge passes. The word, which is an inherent part of language, is the phenomenon, which always tries to express itself through various guises.

The word *aum* is the primordial speech sound from which all forms of *vak* (words) are thought to have evolved from. *A U M* is the foundation of all sounds. *Aum* is the elemental word from which all other words shape and reshape them-selves. When the word-sound *a u m* is pronounced separately it begins from silence and enters sound and then re-enters into silence. Language or the word at the elemental level is *yoga* of sound and silence (Murali 103). In fact, language cuts across both the phenomenal and the spiritual in the same manner to make one conscious of its inward and outward significance.

However, when we go to the deeper basis of language, at its elemental level, words are cognate with essential sensations, but at the original level dissolve into the spiritual truth of experience (Murali 102). Harold G. Coward says, "The Brahminical tradition stemming from the Veda takes language as of divine origin (*Daivi Vak*), as Spirit descending and embodying itself in phenomena, assuming various guises" (7). In fact, in the earliest *Vedic* hymns, *vak*, the Word, is equated with the *Brahman* (7).

Therefore, language for the ancient time poets was a spontaneous outgrowth of the divine—the *vedic* word vision and spiritual illumination at once. A word for them is an idea that bursts out or flashes on the mind when a sound is uttered, and this uttered word creates a world of its own. And to create a world out of the creative power of the word is equivalent to attaining *Brahman*. Sri Aurobindo says,

> *Brahman* in the *Veda* signifies ordinarily the Vedic word or Mantra in its

> profoundest aspect as the expression of the intuition arising out of the depths of the soul or being. It is a voice of the rhythm which has created the worlds and creates perpetually. All world is expression or manifestation, creation by the Word . . . This vast Being, this all-containing and all-formulating consciousness is Brahman . . . And the word of creative Power welling upward out of the soul is also *brahman*.
>
> (The Secret of the Veda 306)

And this *mantra* or the *Vedic* "word of creative Power welling upward out of the soul is also *brahman*" or worlds perpetually created by the power of this "Vedic word or Mantra" (306). Therefore, all world, life or knowledge of truth is a sign, an expression, manifestation, materialization, or creation by the "Vedic word or Mantra." Thus, word or *mantra* helps to attain the knowledge of truth, which aids to experience highest happiness. And to attain highest happiness is to understand the knowledge of truth, which enhances the aesthetic experience that leads to a total cognition of *Brahman* (Abhinavagupta 71). Aurobindo defines *mantra*:

> . . . it is a word of power born out of the secret depths of our being where it has been brooded upon by a deeper consciousness than the mental, framed in the heart and not constructed by the intellect, held in the mind, again concentrated on by the waking mental consciousness and then thrown out silently or vocally . . . precisely for the work of creation. The Mantra can not only create new subjective states in ourselves, after our physical being, reveal knowledge and faculties we did not before possess, can not only produce similar results in other minds than that of the user,

> but can produce vibrations in the mental and vital atmosphere which result in effects, in actions and even in the production of material forms on the physical plane. (Sri Aurobindo Birth Centenary Library 169-70)

*Mantra* remains charged in the secret depths of our being and is thrown out silently or vocally split seconds before any creation takes place, precisely for the commencement of creation. It is through the utterance and because of *mantra* that all creation transpires or becomes possible.

Thus, the utterance of the *mantra* or the Vedic word is the awakening of the soul and its ascent to ever-new perception and spiritual formations. *Mantra* remains within the bosom of silence and waits for the origination of creation. "The silence in which the unsaid is acknowledged is at both the origin and the termination of any human words which bring Saying to speech" (Dauenhauer 187). In fact, "whatever happens in the silence before creation, in the gathered stillness, it is out of that silence that we create. Our creating devours the silence that has made creation possible. Paradoxically, the silence must end for the creating to begin, and that creation also concerns what occurred in the silence" (Ettin 20). Thus, the moment the *mantra* is uttered from what happens in silence, concrete creation begins.

Therefore, *mantra* is that phenomenon, which gives momentum to all making, all creativity, and all inspiration. *Mantra* is the divine breath that gives impetus to the word so that creation can take place. *Mantra* is the foundation of all creations. Silence then is the *mantra* that holds back all utterances. Without the principle of *mantra*—the silent creatix—no meaning, no existence, no creation is possible. And this *mantra* is the grammar through which silence speaks. In other words, *mantra* is the grammar of

silence. The *mantra* or the grammar of silence vibrates out from the "soul's vision of truth" (Murali 115), which also means from the divine/infinity/*Brahman*. This *mantra* or the "soul's vison of truth" vibrates from the inner mind of the poet and the poet utters/performs creation through this silent sacred word. The *mantra* or the grammar of silence is the spiritual heights of human experience (The Future Poetry 17). It is the state of highest bliss—that is *aananda*.

It is a condition when all has been triumphed and one enters the state of complete silence that is the state of *nirvana* or *moksa*. *Mantra*, or the grammar of silence emerges from *Brahman*/silence and all creation originates from here. In fact, Sri Aurobindo's poetic expression or the *mantra* happens because of Abhinavagupta's deep sacred reality—*shanta rasa* that is present in the thought. Murali views that

> it is only at a certain highest level of fused intensities that the Mantra becomes possible, and this is necessarily conditioned by the "soul's vision of truth," an induction of the original value-source. This highest plane is where revelation and insipiration operate in an act of twin spontaneity, the vibration of Pure Existence, *sabdabrahman*. (115)

This illustrates that to reach a state of *sabdabrahman* means to arrive at a state of tranquility, of serenity, "of Pure Existence" (115)—a state of utter stillness. To arrive at a condition of utter stillness, is in other words silence, which also means to reach the state of *shanta rasa*.

*Shanta rasa* or silence, in fact represents "the need for extreme liberty and extreme intensity of feeling": absolute spiritual freedom" (Kuspit 314). So, along-with stilling calmness, in this state there is also the absolute inactive condition of the universe

where all elements or all synergies lose their quiescence. When one arrives at silence or *shanta rasa* or *Brahman*, eternal calmness is found in every vestige of life. It is a state where everything is perfectly serene and tranquil and shows no sign of becoming, which is nothing but *Brahman* itself. In actuality, silence and *shanta rasa* have the same quality as that of *Brahman*. Both are like *Brahman*, pure and naturally quiescent, devoid of any duality, equal and remain always in all circumstances in the same way.

Thus, only when one has reached the state of calm and tranquility, which is the state of *Brahman*, *shanta rasa* or silence, will one be able to utter and create from the *mantra*. Aurobindo elaborates about the *mantra*:

> Its characteristics are a language that says infinitely more than the mere sense of the words seems to indicate, a rhythm that means even more than the language and is born out of the Infinite and disappears into the Infinite and the power to convey not merely some mental, vital or physical contents or indications or values of the thing it speaks of, but its value and figure in some fundamental and original consciousness which is behind them all. (Letters of Sri Aurobindo 97).

*Mantra* initiates from infinity and disappears back into infinity and has the power to convey beyond and behind the values of all fundamental and original consciousness. *Mantra* initiates the diffusion of ideals that linger further than or following elemental consciousness.

Besides, to be knowledgeable about *Brahman* and be able to generate through *mantra* is also to experience silence or *shanta rasa*. To utter the *mantra* is equivalent to speak forth from *Brahman* or silence or to reach the state of *shanta rasa*. Also,

Abhinavagupta opines that only after one achieves the state of *shanta* can one realize *Brahman* or spiritual bliss. And to attain *aananda* or spiritual bliss is equivalent of being in the state of uttering the *mantra* that comes from the knowledge of the *Brahman*, which is silence.

Poetry for Sri Aurobindo "is a question of the right concentrated silence or seeking somewhere in the mind with the right openness to the Word that is trying to express itself" (The Future of Poetry 256). And the word in poetry is the state in which " . . .sound and sense, *sabda* and *artha* are unified and inseparable, in which the desire, the expectation, the possibility of their intimate and indissoluble fusion are sought" (Murali 106). Abhinavagupta and Sri Aurobindo agree that aesthetic experience is possible only by reading poetry. In fact both the theorists claim to this ". . . unquenchable thirst for everything that is beyond and everything that life reveals . . . It is at once through poetry and across poetry . . . that the soul catches a glimpse of the splendors situated beyond . . ." (Dyson 133-134).

Sri Aurobindo views all poetry as an "inspiration, a thing breathed into the thinking organ from above; it is recorded in the mind, but is born in the higher principle of direct knowledge or ideal vision which surpasses mind. It is in reality a revelation" (The Future of Poetry 105). Sri Aurobindo notes that the poet uses the word to

> discovering the Truth and clothing in image and symbol the mystic significances of life. It was a divine discovery and unveiling of the potencies of the word, of its mysterious revealing and creative capacity . . . the intuitive and inspired rhythmic utterance, the mantra.
>
> (The Foundation of Indian Culture, 260)

Word then according to Sri Aurobindo, is the opener of the doors of truth, and is also the intuitive and inspired utterance/*mantra* that creates *Brahman*. Aurobindo views that to utter about the *Brahman* is to create through the *mantra*, for in the planes of the *mantra* there dwells and springs "the mystery of the inevitable word, the supreme immortal rhythm, the absolute significance and the absolute utterance" (Letters on Savitri 813).

So, if *mantra* is like *shanta rasa* then it is also *Brahman* and silence altogether. In fact, creating by uttering the mantra means giving form and character to life, truth, the cosmic silence, *shanta rasa*, *Brahman*. To see by way of example this creative impulse formulating itself, let us look into Blake's poem "The Tyger" and note how he becomes conscious of the vast dimension of capabilities and possibilities of the divine creatix that involutes not only the tiger's spirit, but his spirit as well. Blake obliquely suggests that the knowledge of divine creation bestows meaning to life. He discovers and realizes the entire meaning of existence. The poet by uttering the *mantra*, transcripts through the use of words about the *Brahman*.

The word of the poem becomes known out of *mantra*—silence—and take the form of uttered divination. Blake in the first lines is not sure about the creator and questions, "What immortal hand or eye/ Could frame they fearful symmetry" (3-4). But in the last lines he understands the mystery of creation, hence is in a state of utter bliss: "What immortal hand or eye/ Dare frame they fearful symmetry" (23-4). He is in the state of spiritual delight. The aesthetic plus spiritual experience in the poem is that of an immediate awareness—an ontological understanding (Murali 135). There is a complete immersion on a subject that Blake adores, and there is also a sense of sheer blissful abandonment. The poet transforms from the uncertainty of common experiences, and

transcends to the state of realization of endless power of creative energy, hence merges with the same creative boundlessness and attains *nirvana*. From this perspective poetry for Blake is an inspiration, a thing breathed into the thinking organ from above.

From this aspect again poetry for Blake (like for Sri Aurobindo and Abhinavagupta) is recorded in the mind, and is born from the higher principle of direct knowledge or ideal vision, which surpasses mind. It is in reality a revelation from the grammar of silence. To understand on what basis the gamut of literary works survive the test of time, we shall look into few texts and see how the grammar of silence functions as the poetic principle and synchronizes significances.

**Analyzing A Few Literary Texts**

***Othello***

The story of *Othello*, by Shakespeare is about an ensign (Iago) who is expecting a promotion to a vacant lieutenant post and is disappointed when his general (Othello) appoints another man (Cassio) over his head. Iago determines to revenge himself on the general and also secure the dismissal of his rival. By a series of deceitful moves he convinces the general that his wife is committing adultery with the lieutenant, as a result, the general in a fit of jealous rage kills his wife (Desdemona). The whole drama from the very beginning is a play of various *rasas*, which aid to heighten its significance.

The play begins with Iago discussing with Roderigo about his disgruntlement and how he hates Othello for usurping his position and giving it to somebody else. From this point itself Iago resolves to take revenge against the general. Iago instigates Roderigo to wake up Brabantio, Desdemona's father and ask him to find about his daughter's whereabouts. Iago knows from beforehand that Desdemona has married Othello, which

news he recognizes will make Brabantio furious. Soon, Othello is called upon the scene and is confronted about the fact. Brabantio accuses Othello that he had used witchcraft to woe his innocent daughter.

Othello replies to Brabantio's accusations calmly and informs him that his daughter herself had come to him willingly. He tells the officials that Brabantio invited him to hear about his escapades at war and Desdemona also heard this story. He tells Brabantio that he had wooed Desdemona with stories and did her no wrongs. He says Desdemona was very impressed with his heroic feats and "loved me for the dangers I had passed,/ And I loved her that she did pity them/ This is the only witchcraft I have used" (I. iii.168-169).

Desdemona in her part also professes her love for Othello. She says only because she is Brabantio's daughter her duty is divided.

> . . . But here's my husband;
> And so much duty as my mother showed
> To you, preferring you before her father,
> So much I challenge that I may profess
> Due to the Moor my lord. (I. iii. 185-89)

This scene describes the love that buds between the two lovers, which is full of warmth, ardor, passion, eagerness, affection, zeal, infatuation, devotion and dedication. These are *vyabhichaaree bhaavas* of *rati sthaayee bhaava*, which arouse *shringaara rasa* in the mind of the reader.

Othello is called to war and here we see a man very confident and swift in his decisions. He orders Cassio, his lieutenant to make the arrangements to go for war and

on the other hand asks Iago to look after Desdemona in his absence. He does not hesitate to go to war though he has recently been married. Even during war he demonstrates his heroic qualities. The war is described as being very violent, yet the Moor pursues his enemies relentlessly and courageously. Cassio admires him and says, "His bark is stoutly timbered, and his pilot/ Of very expert and approved allowance" (II. i. 48-9). This dialogue and scene describes Othello's heroic feats, his courage, bravery, valor, gallantry, and daring characteristic. These are emotions that associate with *utsaaha sthaayee bhaava* that leads the reader to be aware of *veera rasa* in Othello.

Iago in the meantime is all the while hatching and plotting Othello's downfall and Cassio's dismissal. Iago plays foul between Roderigo and Cassio, which leads to a drunken brawl and to the dismissal of Cassio of his post by Othello. Iago advices Cassio to take the help of Desdemona, to come back into Othello's favor. But in the meantime Iago begins to insinuate the existence of an illicit relationship between Cassio and Desdemona, to Othello. The turn the events are taking is dreadful. The spectator knows Iago's villainy and is filled with bewildered apprehension and fear at how easily Othello is duped into believing Iago's honesty. The reader is also surprised and begins to question at how Othello who is renowned to be the man of the world, is hoodwinked so easily. The events show that he is naïve and is immature in the ways of the world. These events arouse perplexity that forebodes to confusion, terror, bedlam, and chaos. These are trajectories of *bhaya sthaayee bhaava* that prepares the reader to experience *bhayaanaka rasa*.

Othello in the beginning does not believe what Iago tells him and wants ocular proof to everything that Iago is relating to him. Iago gradually builds up Othello in a

frenzy when he goes far as inventing Cassio's words in his dreams "Sweet Desdemona/ Let us be wary, let us hide our loves'" (III. iii. 421-22). He further builds up Othello's rage when he talks about the handkerchief and says "I know not that; but such a handkerchief—/ I am sure it was your wife's—did I today/ See Cassio wipe his beard with" (III. iii. 439-41). Iago also calls Cassio, and while Othello is hiding talks about Bianca and his love for her, and makes it look to Othello that Cassio is talking about Desdemona. This event seals Othello's suspicion about Desdemona.

We then note, Othello's full rage when Lodovico bears a letter commanding Othello home and to allow Cassio to take his place. Desdemona innocently says she is happy for Cassio, when Othello strikes her hard. By this time we observe Othello is full of vicious and murderous rage. He is full of wrath and fury and is resentful of his wife's behavior. The events and the scenes represent the *krodha sthaayee bhaava* of Othello, which stimulates the audience into experiencing *raudra rasa*.

Now, Othello to save his honor resolves to kill his wife. He instructs Desdemona to prepare herself for bed and tells Emilia, (Iago's wife and maid to Desdemona) to let them alone. Desdemona who is an innocent victim of the jealous rage of her husband, by now resigns herself to her fate and is ready to die. Othello comes to the bedchamber and finds Desdemona asleep. She awakens to Othello's entrance. Othello asks her if she has prayed for he says "I would not kill thy unprepared spirit;/ No—heaven forfend!—I would not kill thy soul" (V. ii. 32-33). Desdemona pleads innocence to all the accusations laid down on her by her husband. She pleads for her life and asks him not to kill her. "Kill me tomorrow; let me live tonight!" (V. ii. 84). But by this time Othello has moved beyond any reasoning. He smothers and kills her. These turn of events

arouse emotions like wretchedness, gloominess, depression and death. These are trajectories of *jugupsaa sthaayee bhaava* that stimulate the reader to experience *beebhatsa rasa*.

Emilia enters the scene and is horrified by what has happened. She wails and laments to Othello that he has killed an innocent woman, and that she was most faithful to him. Emilia says someone has poisoned Othello's ears but to her last breath Desdemona loved him. Emilia pounces on Othello for committing this horrible crime. Othello is not convinced of his folly until Iago confesses his part and Cassio speaks of the use of the handkerchief. Then Othello is overcome with grief and bemoans, "Blow me about in winds! roast me in sulphur!/ Wash me in steep-down gulfs of liquid fire!/ O Desdemona! dead Desdemona! dead! O! O!" (V. ii. 282-84).

This dialogue we note evokes both Othello's and the audience's grief. Without any fault except of being pure and innocent in heart, Desdemona dies. The audience also feels sorry for Othello that in his naïve-ness he has committed an unpardonable crime that also affects him profoundly. Feelings of sorrow, insanity, regret, and lament, distress, forlorn, pitiful and pathetic are aroused. These feelings associate and stimulate *shoka sthaayee bhaava* that makes the reader undergo *karuna rasa* for both Othello and Desdemona.

Othello after Desdemona's death understands his folly and overcome with grief realizes that nothing worthwhile remains for him to live. He realizes that only in his death he could unite with Desdemona again. This leads him to stab himself to death and say, "I kissed thee ere I killed thee: no way but this/ Killing myself, to die upon a kiss" (V. ii.360-61) hence, become one with the cosmos. Othello recognizes that only his

death will release him of the horrendous crime he has committed. Realization is the first step of moving towards *shanta rasa* and also by this time Othello has become utterly calm of mind and spirit. To realize and to comprehend is equivalent to acquiring *shanta rasa*. Othello purges himself of all emotions and before he dies is in peace. Othello travels through the kaleidoscopic range of emotions, to ultimately arrive at *shanta rasa*.

***Samson Agonistes***

In *Samson Agonistes*, Milton takes the reader from Samson's disclosing the secret of his strength to Dalila, the consequent cutting of his hair, captivity among the enemies, and the blinding in Gaza, to the ultimate revenge on God's enemies, when in a show of superhuman strength he shakes the pillars of the great temple hall and brings down the roof crashing upon the non-believers. It is not only Samson but also Milton himself who avenges his enemies and with the calm of mind is restored with all passions spent. The story is a tragedy.

It describes Samson's realization, regeneration, and his ultimate faith in God. *Vyabhichaaree bhaavas* play to bring out the *rasas* and *sthaayee bhaavas* in the text. In fact, through the specific use of the various *rasas*, the poem achieves its relevance and significance. Let us look at the text and see how the various *rasas* function from the very beginning to heighten and impart meaning. We find Samson blind, and chained, and living in the dungeons amongst the slaves and the asses. Samson's appalling situation stimulates emotions of abhorrence and dismay in the mind of the reader. Samson on the other hand is experiencing emotions like wretchedness, miserable-ness, exhaustion, and weariness. These *vyabhichaaree bhaavas* are tributaries of *jugupsaa sthaayee bhaava* that intensify *beebhatsa rasa* in the mind of the reader.

The poem begins with Samson in despair. His mind from the very beginning is filled with doubts (*vitarka*). He questions why he was signaled out "separate to God" (31), if he was to spend his time "Eyeless in Gaza, at the mill with the slaves" (41). He is in a despondent mood because of the moral crime that he believes he has committed. He is feeling remorse and is lamenting. He blames himself for having "shipwracked/ My vessel trusted to me from above" (198-99). He says he "divulged the secret gift of God/ To a deceitful woman" (201-2).

Samson says that the blinding of him was not evil befallen on him because of God, but it was "I myself have brought them on;/ Sole author I, sole cause" (375-76). All the while we find Samson is sincerely regretting and bemoaning his crime. Moreover, to see a strong and wise person floundering blindly and helplessly for support, arouses sorrow and pity for Samson in the mind of the reader. The emotions that Samson's bemoaning and lamenting stir, associate with *shoka sthaayee bhaava* that heighten the presence of *karuna rasa*. However, the regret and the lamenting introduce the seed of regeneration and realization that is going to happen to Samson subsequently in the drama.

The chorus tries to console Samson and advise him, "Deject not, then so overmuch thyself" (213) for many, "Have erred, and by bad women been deceived" (211). The chorus tells him whatever the outcome he should not doubt divine justice. While talking to the chorus the inward adulation and exultation of Samson's spirit is upwards. Samson begins to move towards a marvelous realization and awakening (*vismaya sthaayee bhaava*). He begins to realize that though his strength may have left him, though he may be blinded and prisoned, God has not forsaken him. God did not blind and imprison him but it is God's enemies who are doing this to him. He believes

that he is alive for some marvelous deed yet to be performed. He is beginning to have a wondrous and amazing feeling. All emotions that are seen in Samson effectuate *adbhuta rasa* in the mind of the reader.

While Samson is experiencing wondrous and amazing awakenings Dalila enters the scene. Samson's relation to Dalila in the beginning is based on passion, infatuation, affection, fondness, warmth, ardor, and zeal, all trajectories of *rati sthaayee bhaava*. All these emotions associate with *shringaara rasa*. But now her entrance only arouses anger within him. He reviles her and calls her a hyaena and a sorceress. Samson reveals his ferocious nature against the enemies of God. Harapha uses the theme of divine abandonment and tries to rally Samson, but it has no effect upon him. Samson has risen from the pit of despair and has begun to understand and have faith on the benevolence of God. Instead, he is full of rage, anger, wrath, exasperation, and antagonism (*raudra rasa*) against all those who spite his God.

Samson asserts against his enemies forcefully, and steadily moves upward towards the elected event which eventually makes him God's martyred champion. He challenges (*utsaaha sthaayee bhaava*) Harapha to a "mortal fight/ By combat to decide whose god is God/ Thine, or whom I with Israel's sons adore" (1175-77). Samson's challenge after challenge and his scathing remarks to the non-believers illustrate his growing confidence in Jehovah. At the same time we note the courage and the gaining of the heroic powers (*veera rasa*) of Samson, to fight the Philistine valiant, even though he is blind and helpless.

Samson is gradually moving towards purification and the right understanding of the love of God. Samson though blind understands more now, than when he was not

blind. At the end, when Samson is called to the temple of the Philistine, to demonstrate his strength in honor of Dagon he says, "Be of good courage; I begin to feel/ Some rousing motions in me, which dispose/ To something extraordinary my thoughts" (1381-1383). He becomes conscious that God is still looking after him and has chosen him to carry out deeds to save Israel from the Philistine hold. With these words and thoughts Samson enters the ranks of the blessed. The final act—of bringing down the roof on the heads of the non-believers illustrates—is Samson's realization that God had chosen him for just that moment. His faith is revived. He realizes that though blind he still has God's grace to pull the roof over the enemies of God. This realization thus makes him one with God. Though he dies, he dies in "calm of mind, all passion spent" (1758). When Samson enters the realm of realization that even in his blindness God had not forsaken him, he comes into the realm of *shanta rasa*.

Only when realization strikes that God never forsakes you no matter what, one enters the realm of *shanta rasa*. To become aware of *shanta rasa* is equivalent to entering the realm of silence, for when the emotions cease to be or mingle to create the radiance—a statis occurs—silence of realization takes place. Thus, from the above we note that all *rasas* develope to effectuate their nuances, so as to bring about the relevance of the text.

***Absalom and Achitophel***

When Dryden wrote the poem *Absalom and Achitophel*, parallels was drawn between certain incidents related in the Old Testament and the contemporary scene. Charles II was often compared to King David of the Old Testament and Achitophel was a familiar term for an evil counselor. In fact, the Old Testament framework lent an air of

sacred truth to the then, modern story. The poem deals with the revolt against the King due to the crisis that was caused by the issue of succession to the throne. Two political parties made their appearance to decide the question of the succession.

The Tories supported the Duke of York, Charles IIs brother, while the Whigs set up The Duke of Monmouth (Absalom), an illegitimate son of the King (Charles/David) as a claimant to the throne. Achitophel (Earl of Shaftesbury) one of the principal characters advises and convinces Absalom to upsurge against the throne and claim himself as the rightful heir. The problem becomes more complicated when Corah (Titis Oates) claims that he had discovered a plot formed by the Roman Catholics to assassinate the King. This is the alleged Popish plot that the poet hints to in the poem that brings uncertainty and insecurity in the lives of the people. In the end the King gives a divine speech, convinces his people, and makes a strong case against those who revolted against him.

*Absalom and Achitophel* opens with a display of humor and seriousness. Dryden begins the poem with the royal promiscuity as a genial excess of vitality. He says,

> In pious times, ere priest-craft begin,
> Before polygamy was made a sin;
> When man, on many, multiplied his kind,
> Ere one to one was, cursedly, confined:
> When nature prompted, and no law denied
> Promiscuous use of concubine and bride;
> Then Israel's monarch, after heaven's own heart
> His vigorous warmth did, variously, impart
> To wives and slaves: and, wide as his command,

Scattered his maker's image through the land. (1-10)

The whole passage is jovial but cynical. The lines in the passage evoke the image of a man who goes sleeping around with every woman he meets and from them procure children. The lines insinuate to the sexual misconduct and political blunders in begetting bastards. It does not talk about sexual misconduct directly but in a roundabout and hilarious manner. So instantly the reader is amused and laughs satirically. This emotion is associated with *haasa sthaayee bhaava* that leads the effectuation of *haasya rasa*.

The poem *Absalom and Achitophel* does not have much action and is also compared to a masterpiece of painting with its canvas of various personalities represented in it. The poem begins with the character sketches of the main characters, followed by the temptation scene of Absalom by Achitophel. The poet begins by first describing Achitophel in heroic terms:

Sagacious, bold, and turbulent of wit,
Restless, unfixed in principles and place,
In power unpleased, impatient of disgrace;
A fiery soul, which working out its way (153-156)

When we read these lines, instantaneously, an image of a person full of energy and valor comes to the mind. We begin to associate the steadiness and courage that the person must have, to be able to convince Absalom. We note that he is so obsessed, intoxicated, and exhilarated with his objective and that he does not waver in his goal. The reader also begins to imagine Achitophel as a person filled with pride and conceit. An image of a valiant, noble, and chivalric person comes to mind. The emotions associate with *utsaaha bhaava* that stimulate the *veera rasa* present in Achitophel in the minds of the reader.

While talking about Achitophel, the poet also describes the son that he had borne: "To that unfeathered two-legged thing, a son/ Got, while his soul did huddled notions try/And born a shapeless lump, like anarchy" (170-72) provoke emotions of *beebhatsa rasa*. In the earlier part the poet describes Achitophel in heroic terms, but later when he describes his son as a lump of mass, a feeling of horror and revulsion is provoked. Thus, the *rasa* that is evoked during this description is mixed between admiration (*veera rasa*) and the horrific (*beebhatsa rasa*).

After understanding the character of Achitophel the reader becomes apprehensive to what he may do to achieve his objective. The treacherous flattery that he practices on Absalom tells us that he is scheming something humongous. Towards the end of the temptation scene when Achitophel tells the young Absalom to "try your title while your father lives;/ And, that your arms may have a fair pretence,/ Proclaim you take them in the King's defence" (462-64), we understand at once that he is instigating Absalom to take action against the king. This stimulates emotions like agitation, fear, dread, confusion, and foreboding of chaos, mayhem, and anarchy. This arouses *bhaya sthaayee bhaava* that effectuate *bhayaanaka rasa* in the mind of the reader. The feeling of *bhayaanaka rasa* continues with the description of those characters that are against the king, specifically when characters like Zimri, Shimei, and Corah are described.

Absalom's speech to the people of Israel, to arouse and provoke them against the King comes as an uncanny wonder to the mind of the reader. The speech in soft tones tries to convince the people that he is not against the king but is defending him against his enemies. He says, " No court-informer can these arms accuse;/ These arms may sons against their father use" (719-20). The dialogue though spoken in soft tones is full of

anger (*krodha sthaayee bhaava*) against the king for exiling and banishing him from the throne. The reader understands the *raudra rasa* in the guise of soft tone but is stupefied and despairs at Absalom's naivety. The reader is surprised at Absalom's behavior towards his father. How can a son instigate the people against his father, the king? This gives way to *vismaya sthaayee bhaava*, which arouses *adbhuta rasa* in the mind of the reader.

The king (David) weighed down by the burden of all the wrongs but inspired by heaven speaks from his royal throne in a thundering voice. He says people have misinterpreted his merciful nature and have tried to take advantage of the situation. He says Kings are like the public pillars of the State and that they are born to bear the support of the nation's weight. He speaks like an inspired person and cites an example on the conduct of Samson. He says he will punish those who instigate people and try to reap a benefit. He says, "The law shall still direct my peaceful sway/ And the same law teach rebels to obey" (991-2).

When the king speaks commandingly the whole population is awestricken and is driven to accept the influence and the right of the king incontestably. And thus peace prevails in the land. And when he stopped talking "The Almighty, nodding, gave consent/ And peals of thunder shook the firmament" (1026-7). These lines demonstrate that peace has been restored in the county once more.

To bring about the state of serenity and harmony in the country is also equivalent to reach the state of *shanta rasa*. Thus, *Absalom and Achitophel* journeys through a kaleidoscope of emotions to mingle as one emotion towards the end of the poem. To arrive and become one radiant emotion is to land at the state of silence or *shanta rasa*.

**"Lucy"**

The "Lucy" Poems by William Wordsworth follow a panorama of emotions. Nature in these poems has been treated as a mere background for the interplay of human passions and emotions, or as the beauty of the landscape. To Wordsworth nature is not inanimate; it is a living organic unity. It has a personality and life of its own. The poem "Strange Fits of Passion Have I Known" is a proclamation of love. The speaker imagines being seized by "Strange fits of passion" (1), and this feeling he shall whisper "in the Lover's ear alone" (3). The speaker further describes his beloved as "Fresh as rose in June" (6). He says one day he made his way towards her cottage "With quickening pace my horse drew nigh/ Those paths so dear to me" (11-2).

Then the speaker describes the landscape where Lucy's cot was situated. He says that as he was approaching her cottage he felt the moon "came near, and nearer still" (16). The poem sets in the atmosphere of *rati sthaayee bhaava* that stimulates the reader to experience *shringaara rasa*. Towards the end of the poem the speaker says the horse did not stop at the cottage, but went on. He suddenly underwent emotion of *bhaya sthaayee bhaava* for he is apprehensive "If Lucy should be dead" (28). The moment the speaker utters these words, the reader also simultaneously realizes, and undergoes through emotions of *bhayaanaka rasa*.

The poem "She dwelt Among the Untrodden Ways" highlights the *shoka sthaayee bhaava* of the speaker. The speaker describes a lady who was innocent and naïve in the ways of the world. He says she was "A violet by a mossy stone/Half hidden from the eye!" (5-6), as she was shy no one knew her well, but she was "Fair as a star, when only one/ Is shining in the sky" (7-8). So though, no one praised or loved her she was lovely

as a star. The moment the speaker says that she is star we know she does not belong to this world anymore. The speaker goes on describing her, saying sorrowfully, that she "lived unknown" (9) life, but because now "she is in her grave" (11) it makes a lot of "difference to me" (12). The whole poem is related in despairing and grief-stricken tones. The tone identifies the poem with *shoka sthaayee bhaava* of the speaker and the reader instantly feels *karuna rasa* for the speaker.

In the next two poems "Three years She Grew in Sun and Shower" and "A Slumber Did My Spirit Seal" we find emotions closely akin to realization. In both the poems it seems it has already been some time since Lucy's death, yet it is difficult for the speaker to come to terms with this reality. The two poems are a confrontation with human mortality and realization that nature is pervaded with a spirit that never dies. To the speaker nature is not a mere attractive arrangement of form and color, but it is permeated and pervaded by a spirit, which enters flowers, trees, rivers, mountains, and gives them each a life of its own.

Wordsworth then realizes that Lucy has not died, but her spirit has become part of the sportive fawn that runs wild and gleefully across the lawn. In the poem "Three Years She Grew in Sun and Shower" Lucy's spirit pervades "the mountain springs;/And her's shall be the breathing balm,/And her's the silence and the calm" (15-17). The speaker believes that nature is alive and sentient; so along-with nature Lucy's soul is also alive. Like nature, Lucy in "A Slumber Did my Spirit Seal," has a life of her own. She is a part of nature for she is "Rolled round in earth's diurnal course/ With rocks, and stones, and trees" (7-8). Lucy becoming part of nature is to possess a soul, a conscious existence, and ability to feel joy and love. Also there is a pre-existing harmony between the mind of

the man and nature which enables nature to communicate her own thoughts to man. The speaker realizes the same spirit, which informs all natural phenomena, also animates the mind of the man. However, the realization to happen—that nature has an inner life, is a slow and gradual process—eventually does happen—is the effectuation of *shanta rasa*.

**"Ode: Intimations of Immortality"**

The poem "Ode: Intimations of Immortality" by William Wordsworth talks about his source of inspiration that was drying up. He says that his visionary experiences were becoming less and less frequent. The glory and freshness of a dream, the celestial light that he had once seen in nature, he could see no more. Wordsworth regarded these visionary experiences as the source of his deepest illumination and that being the real and most valuable thing in life.

The poem begins in a mood of sorrowful questioning and states the spiritual crisis, which has overwhelmed the poet. The realization that the glories, which he had seen in childhood can be seen no more, fills the poet with sorrow. He is actually conscious of this great loss, "Turn wheresoe'er I may,/ By night or day,/ The things which I have seen I now can see no more" (7-9). Although he still feels and appreciates the beauty of nature, yet the feeling that nature has lost its magic, persists.

Therefore, he is unhappy even now amidst the joyful surroundings. In his childhood years he has lived in the glory and the freshness of the senses, but with the advancing years the glory has become dim. His acute sense of loss makes him ask the question: "Wither is fled the visionary gleam?/ Where is it now, the glory and the dream?" (57-58). The familiar things of nature are so minutely observed and described in such a way that they get invested with unfamiliar beauty. The landscape is described in

an arduous manner, but is filled with warmth and keenness of spirit tinged with sorrow and distress. Wordsworth believes that there is a soul, a life on every natural object and he impels this belief into the psyche of the reader. Therefore, he arouses peace, strength, and sorrow, combined with an exaltation of nature in the mind of the reader. The landscape stimulates a mixture of emotions—*shoka sthaayee bhaava* along-with the *rati sthaayee bhaava* in the poet. Thus, the lines in the early part of the poem are a play of *vipralambha shringaara rasa* and *karuna rasa* simultaneously.

Wordsworth then tries to explain why, how and where this splendid vision fades away with the passage of time. Taking the theory of prenatal existence Wordsworth tries to explain that the recollections of immortality cling to us even after birth. He says:

> Our birth is but a sleep and a forgetting:
> The soul that rises with us, our life's Star,
> Hath had elsewhere its setting
> And cometh from afar:
> Not in entire forgetfulness (59-63)

Wordsworth sees childhood as a time when the splendid vision is normally with us. He says it clothes whatever we see in a celestial light reminding us of our immortal source. The child is unaware of his own greatness. He has the hold on the spiritual life, conviction of immortality, and the visionary outlook, yet he parts away with his treasure.

All the time the child desires to be a grownup man and this anticipates bondage to worldly pursuits for he "Forget the glories he hath known,/And that imperial palace whence he came" (84-5). And this is the beginning of the loss. Wordsworth laments the fact that the child himself provokes the years, which obscure his splendid vision. The

child as he grows into adulthood sees "At his feet, some little plan or chart,/ Some fragment from his dream of human life,/ Shaped by himself with newly-learned art" (91-93). The child however, never feels apart and feels a union with nature all the time, for there is always a "new-fledged hope still fluttering in his breast:-" (139), because there is a pre-existing harmony between nature and the mind of man. And man can learn much more from nature if only he has a willing heart ready to receive the benefits of nature. That is why though much is lost during adulthood, yet something of the old glory of the childhood remains, because the speaker is always ready to accept what nature has to offer him. Not because of the objects perceived, but due to the instinctive feeling of union with things unseen.

This comprehension of the speaker, though earlier on bespeaks of a loss of visionary experience, at the same time points to the incredible and astonishing realization that the soul's home is heaven not earth. Wordsworth reminds us that this life is a sleep from which we wake up after death to be united with the divine source of our being. He repeats that the external visible beauty of nature is only a manifestation of the all-pervasive divine spirit, and so by the contemplation of nature and in communion with her, man can realize the divine spirit. The realization of the union with the divine source stimulates emotions akin to *vismaya sthaayee bhaava* that lead the reader to experience *adbhuta rasa*.

The poet derives new strength and consolation from the thought that though old splendor is gone, the early sympathy with nature remains. The riper the age the more strength and calm of spirit is gained. The "glory and the freshness of a dream" (5) may be missing yet there are moments in life when we see through the veil of earthly reality

into the reality that lies beyond. We can see this reality in moments of exaltation in which we are lifted up to the transcendent heights. He says "of the eternal Silence: truths that wake,/To perish never" (156-7). With this thought the poet is able to find a new course of strength in nature. Nature for him now is "neither listlessness, nor mad endeavour" (158), but is "a season of calm weather" (162) where "Our souls have sight of that immortal sea" (164).

Thus, he loves nature more than before, though his love is now chastened through experiences of human life. Towards the end of the poem the poet undergoes through a strenuous experience and thanks "the human heart by which we live/ Thanks to its tenderness, its joys, and fears" (201-2) and concludes that human sympathy is the mainstay of our moral being.

Realizing this he wins the calm and strength of spirit. Wordsworth is thankful for the memories of childhood that sustain him in his mid-life realization. He realizes that earthly light enables us to see only visual perceptions, but heavenly light can show us the life above and beyond the world of sense and is therefore the true source of all our happiness.

Spiritual light is the master light that enables us to pierce the veil of earthly reality and look into the heart of things. It is this spiritual light that pervades and which supports and sustain us as well. In comparison to the calm eternity from which we came and to which we shall return after death, our earthly existence full of excitement and worldly preoccupations, seems a momentary interval lying between two eternities. We note towards the end of the poem the poet gradually understands the meaning of life and is moving towards self-realization that is *shanta rasa*.

**"Adonais"**

The poem "Adonais" by Shelley is a pastoral elegy written in Spenserian stanza to commemorate Keats' death. "Adonais" is a formal and elaborate mourning poem/song, which shows the deceased as a shepherd. The elegy introduces a procession of mourners in the form of mountain shepherds and finally the poet offers consolation. The poem deals with the lamentation and the indignation at the premature death of Adonais due to anonymous and malicious literary criticism of "Endymion" in the *Quarterly Review*.

The poet laments the death of Adonais. He exhorts us to weep for Adonais as well. "I weep for Adonais—he is dead!/ O, weep for Adonais, though our tears" (1-2). He then asks the hour in which Adonais died to induce other hours to bewail the loss. The speaker says that when Adonias died Urania was half-asleep in her paradise and she was listening to one of his songs, recited by an Echo.

The very first lines are resplendent of the *shoka sthaayee bhaava* of the speaker, which immediately arouses *karuna rasa* for the speaker in the mind of the reader. Suddenly, the speaker is angry and lashes out on Urania and asks where she was when he broke down and died "pierced by the shaft which flies/In darkness?" (11-12). He is also angry at the reviewers at the slandering and vilifying Keat's poem.

We feel the *krodha sthaayee bhaava* of the speaker mounting up specifically when he says, "The priest, the slave, and the liberticide / Trampled and mocked with many a loathed rite/ Of lust and blood, he went, unterrified" (32-4). He blames the priest craft of being the enemy of liberty for they always indulge in loathsome license and blood tyranny. He is wrathful with the priests for always creating problems in society. The speaker by representing how angry the priests make him makes the reader aware of

*raudra rasa*. Though the reader begins to grasp the other emotions in play, the overall design of Adonais undeniably lingers in *shoka sthaayee bahva*, where besides the hour, various abstract ideas and emotions, come to pay homage to Adonais.

Suddenly the speaker begins to describe nature, which is sorrowful on Adonais death. He describes nature in beautiful and glowing terms. He says morning grieved in her eastern watch-tower, thunder moaned, ocean felt restive and the winds sobbed sullenly. Spring, the season of flowering, became sullen like autumn and discarded fresh buds. Winter came and went having been replaced by spring even then the poet's sorrow did not diminish or vanish. The speaker infuses dynamic life in the abstract form of nature's beauty, which makes the reader aware of *shringaara rasa*.

Misery awakened Urania in paradise and she became aware of her son's death and she rose from her seat. In great sorrow she hastened towards the death chamber in Rome where Adonais lay dead. She traveled through rough camps of steel and cities made of stone. She had also to pass through piercing words and malicious thoughts of human beings, which injured her tender feet.

Ultimately, she reached the death chamber of Adonais. Her presence made death ashamed of him-self for a moment. During this moment Adonais regained life and "Blushed to annihilation, and the breath/ Revisited those lips, and life's pale light/ Flashed through those limbs" (219-21). Urania requested her son not to leave her desolate. She said, "Leave me not! cried Urania: her distress/ Roused death: Death rose and smiled, and met her vain caress" (224-25). Her lament aroused death again.

Keats again lay motionless. The hope the reader has been nursing that Adonais will come back to life is shattered. The life that Urania tries to breathe in through the lips

of Adonais is hopeless. His lips stay cold and frozen. This arouses feeling like dread, bewilderment and perplexity in the mind of the reader. Besides this scene also provokes fright of death in the mind of the reader. This feeling stimulates *bhaya sthaayee bhaava* that leads the reader to experience *bhayaanaka rasa*. Many poets in the guise of shepherds come to pay homage to the dead Adonais. All are mourning him in differing ways.

The speaker asks everyone not to weep anymore for the object of delight has gone forever. He is far away from the critics that feed on corpses on earth below. The speaker says that Adonais is now in the company of the immortal dead: "He wakes or sleeps with the enduring dead/Thou const not soar where he is sitting now/ Dust to the dust: but the pure spirit shall flow" (336-38). He says no can reach the place where he is now.

The body returns to dust after death, but the uncontaminated spirit travels back to the flame of which it is a spark. His spirit is a fragment of the eternal and must blaze forth for all time to come. Then there is a sudden realization in the part of the speaker and he says "Peace, Peace! he is not dead, he doth not sleep/ He hath awakened from the dream of life" (343-44). The speaker says that Adonais is not dead but has awakened from the dream of life that we live in this earth. The speaker says earthly life is not the real life but a dream that we live. It is after death in actuality we come back initially to where we belong.

The speaker has ascended to a higher realization beyond earthly existence and experiences *adbhuta rasa*. The speaker describes gradually and calmly that Adonais lives for he has awakened to life eternal. The speaker is also steadily ascending the planes of realization and understands the spiritual truth about life. The speaker says

Adonais is part of nature and his voice sounds in all the music of nature. His presence can be felt everywhere. His life has been incorporated with that Spirit that moves and pervades everything. The speaker says:

> The One remains, the many change and pass;
>
> Heaven's light for ever shines, earth's shadow fly;
>
> Life, like a dome of many coloured glass,
>
> Stains the white radiance of eternity (460-63)

The Absolute one remains unchanged. The manifold manifestations of this Absolute One, in the form of various material objects perish, and so everything else changes and passes away. Heaven's light can never dim but the phantoms of the earth are ever fleeting.

Life on earth is like a dome made of stained glass of many colors, which blur and confuse the vision of eternity. Life on earth does not allow us to see this light in its pure whiteness form, until death abolishes life and the vision of eternity can be recaptured. We see with these thoughts the speaker of the poem has arrived at *shanta rasa*. To attain *shanta rasa* is to achieve equilibrium over life and letters. The agony that the speaker suffered and underwent through very passionately in the beginning has been calmed down completely by the vision of eternity and he transcends to it in the end.

Thus the poem, by rising above individual enters the greater pattern of life, which is equivalent to entering the realm of *shanta rasa*, which also means entering the realm of silence. To enter the realm of the principles of life is also equivalent to entering the realm of silence.

**"Maud"**

The poem "Maud" by Alfred Tennyson is a monodrama, with only one character, who speaks of human experiences under the stress of various phases or moods. It is about a solitary love-lorn hero projecting his dreams about love through worldly experience. He sings love songs with a heart-connecting reality. The story begins with the narrator lamenting the death of his father and the family's ruins brought about by the schemes of the old lord of the Hall with whose daughter (Maud) he falls in love. He wins Maud's love, but when Maud's brother who had gone to London for sometime comes back the lover's joy is marred.

Unfortunately, Maud's brother sees them together and not able to tolerate that his sister is with a person that he hates he calls on for a duel. The duel takes place between the lover and Maud's bother, in which the latter is killed. Afraid that he will be arrested Maud's lover flees to France. Maud being terribly shocked dies of grief whereas the lover goes stark mad due to the extreme disappointment in love. Later the lover joins the Crimean war and is cured of his madness by serving his nation.

The poem begins with the father's suicide of the soliloquist (the hero). The father had undergone through heavy and disastrous financial losses that amounted to his complete ruin. The body of the father was found in a “dreadful hollow behind the little wood" (1.1.1). The hero hates this place because "The red-ribb'd ledges drip with a silent horror of blood" (1.1.3). The hedge is full of fear of a callously brutal and brutally tyrannical suicide that has been committed there all in secret.

The whole atmosphere reeks of horrible and dreadful death: "And Echo there, whatever is ask'd her, answers "Death" (1.1. 4). The entire ambiance horribly and

mysteriously echoes with the voice of "Death" because the speaker's father had committed suicide there. This echo enhanced the fear of the atmosphere and space further. Moreover, the dead body was badly mutilated "Mangled, and flatten'd, and crush'd, and dinted into the ground" (1.1.7). The body of the father was completely bruised, crumpled, mutilated and spoilt.

When the mother sees the body of his father, her "shrill-edged shriek" divides "the shuddering night" into two (1.1.16). The poet draws in emotions related with *jugupsaa sthaayee bhaava*, which makes the reader undergo through motions of *beebhatsa rasa*. The hero says hoodwinks, cheats, pickpockets, swindlers and bamboozlers are thriving, prospering and flourishing. He says burglaries and robberies are committed during daylight without the fear of being caught. Everyone is filled with desire to earn money by foul means. On the basis of such materialistic and mercantile greed people talk of progress and prosperity.

The speaker repeats his satire at the so-called peace and prosperity has become the slogans of the rich. He says satirically that peace sits "under her olive, and slurring the days gone by,/ When the poor are hovell'd and hustled together, each sex, like swine" (1.1.33-4). The poor are suppressed by the rich and the callous wealthy. The poor, wretched as they are, are being subjugated to several inhuman atrocities. People are fast drifting away from truth. The described situations arouse emotions like fear, perplexity, mayhem, chaos, anarchy, commotions and disarray in the mind of the reader.

These are trajectories of *jugupsaa sthaayee bhaava* that leads the reader to experience *beebhatsa rasa*. The hero sights Maud sitting in her carriage while traveling towards the Hall. He sees her and describes her as "Perfectly beautiful; let it be granted

here; where is the fault?/ All that I saw—for her eyes were downcast, not to be seen—/Faultily faultless, icily regular, splendidly null" (1.2.80-82). He finds her very beautiful. He says her eyes were faultless. He says probably because of the journey she seemed a bit fatigued, but otherwise she was exquisitely beautiful. It is evident that the speaker has fallen in love with Maud. He begins to see her in his dreams. From the very beginning the initiation of *rati sthaayee bhaava* in the behavior of the speaker is sensed. The speaker does not want to indulge in the madness of love. He wants to flee, but he cannot help himself.

He thinks about Maud all the time. One day the speaker hears Maud singing a ballad song and is attracted by "Not her, not her, but a voice" (1.5. 188). The sweetness of the voice is overpowering and enchanting for him. The voice disturbs and agitates the mind of the speaker. Then one evening they meet at the village street. The meeting germinated tender love in the heart of the speaker. This flame of love brightened up his dreams of life and made him warm with love, which turned darkness into light.

> And thus a delicate spark
>
> Of glowing and growing light
>
> Thro' the livelong hours of the dark
>
> Kept itself warm in the heart of my dreams,
>
> Ready to burst in a color'd flame (1.6.203-7)

The sensation of love lived long and perhaps continued to pulsate his heart, soul and feeling throughout the day. It keeps him stirred the whole night as well. The speaker realizes that even his hardened heart is showing signs to relenting in favor of love.

He wants to taste love, which in other words he is experiencing *rati sthaayee bhaava*. One day the speaker sees Maud with two young men. He recognizes one of them as Maud's brother and the other as the young Lord of the countryside. He thinks perhaps the rich young Lord is trying to woo Maud. This incident produces bitter sickness of jealously in him. He says, "Sick, am I sick of a jealous dread?/ Was not one of the two at her side/ This new made lord" (1.10.329-31). The feeling of jealously that is aroused in the speaker is also a trajectory of *rati sthaayee bhaava*. The birds in the garden of the Hall are crying and calling the name Maud.

The speaker is with Maud and together they are gathering lilies and roses. He says while in the garden "I kiss'd her slender hand/ She took the kiss sedately" (1.12.423-24). He begins to think that Maud also cares for him. He thinks that the time has come to speak his mind and propose to her. He proposes to her and she readily says "Yes/ Falters from her lips" (1.17.578-9).

When she accepts his proposal by saying yes the speaker is elevated with joy. Happiness is corroding the atmosphere. It is scintillating the surrounding. There is happiness all around. In the garden he summons Maud "Come into the garden" (1.22.849) and says he is eagerly waiting to meet her. He says the whole "night have the roses heard" (1.22.861) her dancing and the flowers have been waiting for her to come. All the description provokes *rati sthaayee bhaava*, which leads the reader to experience *shringaara rasa*.

The idea that the speaker initially speculates that Maud probably wanted to enslave him with her affections, all her smiles were an act that she must have doubtlessly put on, brings a gentle smile on the face of the reader. The lover says, "And smile as

sunny as cold/ She meant to weave me a snare/ Of some coquettish deceit" (1.6.212-14). This line makes it clear to the reader the apprehension, obsession, and nervousness of the lover, because he is unsure of Maud's love for him. This gentle smile stimulates *haasa sthaayee bhaava* that leads the reader to experience *haasya rasa*.

Now that Maud has professed her love for him they begin to meet regularly. One evening while meeting in the garden Maud's brother happens to sight the two together. Seeing the speaker with Maud, the brother falls into a white-hot fury and begins to call her names while she wept. The speaker says,

> Heap'd in her terms of disgrace;
>
> And while she wept, and I strove to be cool,
>
> He fiercely gave me the lie,
>
> Till I with as fierce an anger spoke (2. 1. 14-17)

The speaker remains hearing the vile terms for some time and coming to the end of his tether he comes into blows with Maud's brother. Goaded with hatred and rage the brother calls on for a duel in which his sister's lover kills him. The scene evokes *krodha sthaayee bhaava*, which leads the reader to experience *raudra rasa*.

The lover flees to France in fear of being arrested and meanwhile Maud dies because of the double grief that she suffers. When the lover hears about Maud's death he goes stark and raving mad. But even in the fit of madness he cherishes the memory of Maud. As a lunatic, different types of fears and horrors haunt him. The speaker imagines horrible things that are unfounded, but his whimsical and cynical suppositions, prove to the reader of his being mad. He says, "I noticed one of his many rings—/For he

had many, poor worm—and thought,/ It is his mother's hair" (2.2.115-17). To see such an ecstatic lover turn into a debased human being, and to note how low he falls arouses emotions of *bhayaanaka rasa*.

Moreover, when the lover hears about Maud's death and when he turns mad because of the unfulfilled love and desire, arouses in the mind of the reader emotions such as pity and compassion. In his madness he wishes to meet her once again. He is reminded and haunted by those sweet moments of his life. He invokes Christ if "it were possible/ For one short hour to see/ The souls we loved, that they might tell us" (2. 4. 153-155). The speaker is terribly troubled and horribly distressed. The speaker says "There to weep, and weep, and weep/My whole soul out to thee" (2.4.37-8). He says that now there is no one in the world to love him. She is alive only in his imagination. This scene effectuates the *shoka sthaayee bhaava* of the speaker, which leads the reader to experience *karuna rasa* for the speaker.

The period of insanity has passed which leaves the lover sane but shattered. When he hears the drums of war the speaker comes to his senses. He says:

> "It is time, it is time, O passionate heart," said I,—
>
> For I cleaved to a cause that I felt to be pure and true,—
>
> "It is time, O passionate heart and morbid eye,
>
> That old hysterical mock-disease should die." (3.3.30-33)

His spirit is revitalized. He salvages his spirit and soul from the dispiritedness of the sorrow that he had felt earlier on. He says, "I wake to higher aims" (3.4.38). War has given him reason to live and fight for his nation. He thinks that this is the right and just

thing to do. He looks at war as a deliverer of evils and a chance to rise from the individual and be united for a larger cause. The speaker says,

> Let it flame or fade, and the war roll down like a wind,
>
> We have proved we have hearts in a cause, we are noble still,
>
> And myself have awaked, as it seems, to the better mind.
>
> It is better to fight for the good than to rail at the ill;
>
> I have felt with my native land, I am one with my kind,
>
> I embrace the purpose of God, and the doom assign'd. (3.5.54-9)

He believes that he has lived through all the passions of life to fight for his country. God intended from the very beginning for him to be united with his "kind" (3.5.58) and to face war bravely whatever the consequences.

He says he has realized that individual needs are unimportant when it comes to sacrificing oneself for larger causes. With this thought the speaker realizes that actually there is no better reason than to sacrifice oneself for a higher cause "assign'd" (3.5.59) to him by God. To reach this realization the speaker must also transcend and unite him-self with the universal cause. To transcend and unite with the universal cause one has to first reach the realm of silence for that kind of realization to take place. And to reach the state of calmness, and utter peace, or silence is also to be in the state of *shanta rasa*.

**"When Lilacs Last In The Dooryard Bloom'd"**

The poem "When Lilacs Last In The Dooryard Bloom'd" by Walt Whitman is an elegy written on the assassination of Abraham Lincoln on 14th April 1865. The poem

opens in the manner of the traditional elegy stating the uncontrollable grief of the poet. By the end of the poem the sorrow has subsided and there is the mood of reconciliation. The dramatic tension of the poem depends on the movement of the poet from one emotion to another. But the true subject of the elegy is the poetic process of the poet.

The poem begins with the mourning of the poet. He says, “I mourn’d, and yet shall mourn with ever-returning spring" (3). He says he mourns the death of Lincoln and shall continue to mourn through all returning spring seasons. He cries out with loving grief, "O powerful western fallen star!" (7). While calling Lincoln the "western fallen star," the poet is overpowered with emotions of sorrow and sadness, which are trajectories of *shoka sthaayee bhaava*. When the poet calls out in anguish "—O helpless soul of me!/ O harsh surrounding cloud that will not free my soul" (10-11), the underlying grief for the death of a great man is voiced. The reader relives the anguish and undergoes through the grief of the poet and experiences *karuna rasa*.

The poet then describes death. He is awed by death and says "I chant a song for you O sane and sacred death" (48). The poet tries to overcome the apprehension through the use of metaphors. He tries to make death more natural by using flowers "All over bouquets of roses,/ O death, I cover you over with roses and early lilies/ But mostly and now the lilac that blooms first" (49-51). The poet tries to understand death through roses, lilies and the lilacs.

Though, the line attempts to alleviate the image of death, ironically by mentioning fresh flowers intensifies the notion of death even further. These lines make the reader aware of the same terror (*bhaya sthaaye bhaava*) that the poet is undergoing through. This leads the reader to experience *bhayaanaka rasa*. The poet talks about the bird and

exults in the song of the bird. He persuades the bird to "Sing on, sing on you gray-brown bird,/ Sing from the swamps, the recesses, pour your chant from the Bushes/ Limitless out of the dusk, out of the cedars and pines" (99-101). The birds' song becomes the human song of woe.

The poet is surprised and overtaken by the realization that the information of "the sacred knowledge of death" (119) is expressed in the song of the bird. The bird is the voice of nature that comforts him, receives him, and reveals to him, "The voice of my spirit tallied the song of the bird" (134). The poet is utterly thrilled and surprised (*vismaya sthaayee bhaava*) by this comprehension and the reader along with the poet undergoes *adbhuta rasa*.

The whole of nature is represented in the song of the bird. Then the poet's flight with the stream of the music of the bird is fused with darkness of the night. Night, cloud, and the darkness form a group. The night offers peace. It is this "thoughtful night" (154) that preserve in "silence" (155) many stars that are in "the open landscape and the high-spread sky" (153). With this a spiritual transformation takes place and he says,

> Prais'd be the fathomless universe,
>
> For life and joy, and for objects and knowledge curious,
>
> And for love, sweet love—but praise! praise! praise!
>
> For the sure-enwinding arms of cool-enfloding death. (139-42)

The poet accepts death. He reconciles the thought of death with the knowledge as he realizes that grief and suffering are with the living. Death is a deliverer to those who come to know it. In the beginning, the poet begins with the thought that death destroys.

But in the end he realizes that by dying, in fact, one has been able to transcend this world of suffering and unite with the greater principles of nature. The poet realizes that Lincoln through death has become immortal.

The poet is in unreserved peace with himself. The poet realizes that the human soul is part of the universal soul. Therefore, death is the gateway for the soul's union with the greater part of the cosmos. Death frees the individual soul from the prison of the mundane and the material life and leads to the identification of the individual soul with the universal soul. Death reunites the individual soul with the universal soul from which the human soul has sprung.

This realization makes him utter ecstatically "Lilac and star and bird twined with the chant of my soul,/ There in the fragrant pines and the cedars dusk and dim" (205-6). This is the chant that releases him from the overpowering influence of emotions (that had overtaken him in the beginning of the poem) and takes him to the level of *shanta rasa*. To reach the state of *shanta rasa* is also to reach the state of silence. Only silence can furnish the turf for the realization to take place.

**"Sohrab and Rustum"**

The poem "Sohrab and Rustum" by Matthew Arnold, is the story of a son in search of his father. The father and son, both warriors meet in a battlefield in a duel. The father unknowingly kills the son and the story ends in loss and pain. But the poem from the very beginning traces out various *rasas* to effectuate its significance. The poem begins with the description of landscape and scenery and the dejection and impatience felt by Sohrab. He is in search of his father for a long time and has not been able to find him. He says, "I seek one man, one man, and one alone—/ Rustum, my father; who I

hoped should greet" (49-50). He yearns for a union with his father. The scenery and the emotions work to intensify *vipralambha shringaara rasa*.

In the story Sohrab puts forward a proposal to Peran-Wisa the Tartar chief. He requests for a duel with the best of the Persian soldier. His argument that if he won then Rustum would hear of it and seek him out, but if he lost then he would vanish into oblivion. The Persian side consents to the duel that the Tartar chief proposes. Thus Sohrab and Rustum agree to fight each other. There is a play of dramatic irony in the poem. The father and the son do not know each other in the poem, but the reader already knows, hence becomes apprehensive of the outcome of the duel.

The reader is agitated and the situation begins to become tense. The reader watches with shock and horror at the way the events are developing. There is fear of death and a foreboding knowledge that some kind of mayhem, confusion, and disarray is going to take place. This makes the reader aware of *bhaya sthaayee bhaava* that leads to the emergence of *bhayaanaka rasa*.

Both Sohrab and Rustum prepare themselves to wage a duel. Rustum "clad himself in steel; the arms he chose/ Were plain, and on his shield was no device" (265-66) like a brave soldier. He is undaunted by the young Sohrab's fame of having "the wild stag's foot, the lion's heart/ And he is young" (216-17). Both advance each other without fear and fight each other bravely and courageously. For instance each throw spears with the wrath and fury, emotions needed during the time of war: "–then Sohrab threw/ In turn, and full struck Rustum's shield; sharp rang/ The iron plates rang sharp, but turn'd the spear" (405-7). The scene is filled with intoxication and pride of both the warriors. To Rustum's taunts Sohrab answers courageously, "Thou wilt not fright me so! I am no girl,

to be made pale by words" (380-81). They fight each other chivalrously, valiantly, nobly and boldly. The reader admires the heroic qualities present in both the father and son and does not know whose side to take. Both father and son are un-dauntingly brave. The scene rouses emotions that associate with *utsaaha sthaayee bhaava* present in both father and son and generate *veera rasa*.

But while fighting each other Sohrab feels an uncanny awakening within himself. He says he does not understand why "when I see thee, wrath forsakes my soul/ Thou say'st, thou are not Rustum; be it so/ Why are thou then, that canst so touch my soul" (430-32). Sohrab feels amazed that though he has fought so many battles, he never had felt so deeply as Rustum was making him feel even while fighting the war. He is undergoing an incredible sensation and he just cannot explain why he is feeling so.

The reader is trapped in the horror of the action, but at the same time s/he understands the weird feelings that Sohrab is having. At this juncture, Sohrab as well as the audience undergo through the motions of *vismaya sthaayee bhaava* which gives rise to *adbhuta rasa*. Because Sohrab is experiencing an uncanny feeling he calls out to Rustum and says, "There are enough foes in the Persian host,/ Whom I may meet, and strike, and feel no pang" (443-44), and asks Rustum "let there be peace 'twixt thee and me!" (447).

Rustum takes this proposal as an insult and trembling with rage he says, "Speak not to me of truce, and pledge, and wine!/Remember all thy valor; try thy feints/ And cunning! all the pity I had is gone" (465-67). Kindled by Rustum's taunts, Shorab too, rushes on to fight in full rage. Both Rustum and Sohrab are intent in making the other fall and they act out the scene ferociously and violently. These are emotions related to

*krodha sthaayee bhaava* that provokes and effectuate *raudra rasa* in the mind of the reader.

Suddenly while fighting Rustum in all fury shouts out "Rustum!" (516). Sohrab hears the shout and shrinks back amazed. He allows his shield to fall down and at that moment Rustum's "spear pierced his side" (520). Rustum is successful in wounding Sohrab. The audience is filled with gloominess and melancholy at the turn of events. The bloodied scene evokes emotions like abhorrence, repugnance, and revulsion. It was by no fault of Sohrab that he lay on the floor.

In fact, he had come in search of his father and had hoped that if he won his father would seek him out, but instead he lies on the floor dying because (we know that) his father has wounded him mortally. Rustum does not know his loss "but stood/ Over his dying son, and knew him not" (574-75). The reader is horrified, appalled and dejected at the outcome of the duel. Two people who are supposed to love each other dearly fall out and kill each other produces emotions like *dainya, capalata*, impulsiveness, melancholy, wretchedness, and fear of death. These are emotions that arouse *jugupsaa sthaayee bhaava* and effectuate *beebhatsa rasa* in the mind of the reader.

Sohrab tells his killer not to gloat over his deed for Rustum his father would avenge his death. At first Rustum does not believe that Sohrab is his son, but when Sohrab talks about his ancestry and shows the signet Rustum breaks down in formidable pain and sorrow. Rustum can hardly utter words; his grief is tremendous. Speechless "he utter'd one sharp cry:/ O boy—thy father!—and his voice choked there" (690-91). One can just imagine the extent of Rustum's grief and distress at his loss. It is the acute form of *shoka sthaayee bhaava*. Rustum unknowingly performs a terrible deed and for that he

laments and bemoans for his loss. He is full of remorse and regret that he had ever accepted the challenge. To see the powerful and brave Rustum to fall so low in grief stimulates *karuna rasa* in the mind of the reader.

Thus, an end to the sorrowful story of a father and a son, but life does not stop there says the poet. It is a great disastrous event for Rustum, who lives in the microscopic world, but in the macrocosm

> the majestic river floated in,
> Out of the mist and hum of that low land,
> Into the frosty starlight, and there moved,
> Rejoicing, through the hush'd Chorasmian waste,
> Under the solitary moon; —he flow'd (875-79)

The poet says life and death are part of nature. Someone's birth or death does not stop nature's cycle. Whatever may the story be—happy or sorrowful—it will not affect nature's principle or the principle of life. Rustum in the story is caught in his infinite sorrow, but this does not in any way change the pattern of life. Life has its own velocity and moves on its own pace.

Indeed all life of the microscopic world merge into the greater pattern (macrocosm) of the cosmos. The poem demonstrates that the principle of life shows indifference to individual sorrow, loss, pain or happiness. In the macrocosm world everything rises above individual gain or loss. Life moves on a larger canvas of existence. This also means that all life merges back into deep harmony that is *shanta rasa* from where it all began in the first place. In fact to reach *shanta rasa* state is equivalent to rising higher than individual loss and gain. Thus, the poem by rising above

individual is entering the greater pattern of life, which is equivalent to entering the realm of *shanta rasa,* which also means entering the realm of silence. To enter the realm of the principles of life is also equivalent to entering the realm of silence. The story of "Sohrab and Rustum" therefore, illustrates a definite pattern of *rasas* that provoke the relevance of the text. It begins from *shringaara* and traces the text with *bhayaanaka*, then *veera, adbhuta, raudra, bibhatsa, karuna* and ends in *shanta rasa* in a sequential manner.

***Murder in the Cathedral***

The play *Murder in the Cathedral* by T. S. Eliot opens with a speech by the chorus, which consists of a few woman of Canterbury. The women have come to the cathedral under some inner compulsion. They feel some momentous event is likely to occur and have come under impulse to bear witness to the incident. The play deals with the last few days of Thomas Becket. It depicts his mental state in addition to the mental conflict he has to overcome with, during those last few days. It also deals with the circumstances that lead to his murder by the four knights presaged by the Canterbury woman.

*Murder in the Cathedral* opens with a speech by the Chorus, which consists of a few women of Canterbury. The women from the very beginning foretell an ominous atmosphere that they think the Archbishops coming will herald. They say after Archbishop had left them and gone for seven years they had been pulling along life through thick and thin. But now his coming they feel brings danger and death to Canterbury. They say the circumstances are not favorable for his return.

The Chorus go on to say they have all had their private fears and their secret terrors, but now a great fear has overtaken them, a fear which is not being felt by a

particular individual, but by many people collectively. Thus, the very first line presages the danger that is about to come: "Here let us stand, close by the cathedral. Here let us wait/ Are we drawn by danger? Is it the knowledge of safety, that draws our feet" (I. 1-2). They are agitated and apprehensive of the coming danger and voice their confusion and uneasiness: "Now I fear disturbance of the quiet seasons:/ Winter shall come bringing death from the sea/ Runious spring shall beat at our doors" (I. 30-32).

The emotions that the Canterbury women provoke belong to *bhaya sthaayee bhaava* that leads the reader to experience *bhayaanaka rasa*. The Priests, three in number, appear on the scene and also begin to talk and anticipate the Archbishops arrival. The women of Canterbury go on voicing their uneasiness, to which one of the priests scolds them not to sound ominous prophesies. At that moment Thomas Beckett enters that scene and asks the priest to let the women be. He says, "They know and do not know, what it is to act or suffer/ They know and do not know, that action is suffering/ And suffering is action" (I. 208-10).

The Archbishop points out that there is deeper meaning in the utterance of these women than the women themselves realize. He says that human beings must neither act not suffer for their own advantage, but should sustain the design, which God has in mind. He says that God waits in the perpetual struggle of good and evil, a struggle to which human beings are also committed. And they can only find their peace in the will of God who is at the still center of the wheel. He says:

> . . . But both are fixed
> In an eternal action, an eternal patience
> To which all must consent that it may be willed

And which all must suffer that they many will it,

That the pattern may subsist, for the pattern is the action

And the suffering, that the wheel may turn and still

Be forever still (I. 211-17)

Human beings must subordinate their wills to the will of God whose design must be maintained. The Archbishop it seems is undergoing through an incredible and wondrous feeling. He is feeling astounded by the marvelous, mystical and supernatural outlook that he is harboring. These are trajectories of *vismaya sthaayee bhaava* that the Archbishop is sensing which leads the stimulation of *adbhuta rasa* in the mind of the reader.

Another occasion that reflects this *rasa* is when the four tempters have failed their attempts to tempt Beckett, he says now he understands and the way and the meaning has become clear to him, specially when he calls out "Now my good Angel, whom God appoints/ To be my guardian, hover over the sword's points' (I. 706-7). He says by resisting all the tempters he has made perfect his will and is therefore at peace with himself. There would now be no need for him to act or to suffer. This feeling suggest to the beginnings of a realization, yet to happen. Beckett is astounded at the astonishing and wondrous feelings that have awakened within him. These are the features of *adbhuta rasa*.

When one of the four tempters appear in the scene and use sensuous words like "Fluting in the meadows, viola in the hall,/ Laughter and apple-blossom floating on the water,/ Singing at nightfall, whispering in chambers" (I. 268-70) to remind Beckett of the good days of gaiety, jauntiness, jollity and hilarity he had spent with the king while still a youth, evoke reminisces of *shringaara rasa*. When Beckett rejects the four tempters and

also stands his ground before the four knights who are ready to kill him, we see the representation of *veera rasa* in Beckett. He is steadfast in his resolve to serve and be answerable to god only.

Beckett does not hesitate in his motive and feels exhilaration and joy in being an instrument to serve god. He says as he has overcome the fourth tempter that "Now is my way clear, now is the meaning plain;/ Temptation shall not come in this kind again" (I. 665-66). When Beckett is accused of treason by the four knights he stands his ground and says he is even ready to be killed but will not submit to their bullying.

He bravely says "I submit my cause to the judgment of Rome/ But if you kill me, I shall rise from my tomb/ To submit my case before God's throne" (II. 198-200). In all these actions we note the *utsaaha sthaayee bhaava* of Beckett in his belief towards god and his design. This leads the reader to experience *veera rasa* present in the behavior and manner of Beckett.

From the very beginning of Beckett's entrance to Canterbury we note a gradual rise in his thoughts and emotions. However when he overcomes the four tempters completely and gives his sermon he has transcended from all emotional states and is in peace with himself. From the four spokes, which are the tempters, Beckett gradually gains knowledge and unwittingly him-self becomes the still point of the wheel. Beckett opines that a Christian martyrdom,

> is always the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways. It is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for himself,

not even the glory of being a martyr. (Interlude 65-70)

The sermon confirms that Becket has achieved a perfect serenity, a perfect mental equilibrium and stability. He has raised himself from his ego and above his self. He has desire for neither material nor worldly. He is in a state of almost desire-less-ness. He has merged his will with the will of God. Beckett has made his will perfect and united it with God's will. His words and its meanings seem to leap out from elevated heights. It seems as if the meaning is being invisioned and Becket himself is poised on a level beyond mind.

Becket is undergoing through *alaukika aananda*. He has transcended from ignorance into enlightenment and hence emerges with new powers of vision. The Divine and the eternal find their speech through Becket's invisioned sermon. He is utterly serene and it looks as if he has been gripped by unknown forces that lead him to experience an effulgent rapture of *shanta rasa*. It seems he has arisen from all desires to secure the liberation of the self, which leads to knowledge of Truth and this truth is connected with the highest form of happiness that is being one with *Brahmanda*.

What he is speaking is from the spiritual heights of enlightenment; he is also speaking through the grammar of silence. The dialogue also shows that Becket has prepared himself completely and in fact is looking towards the martyrdom with calmness and repose. He has reached the state of *shanta rasa* and that is why he is in utter peace and tranquility with his soul and self. Even when the priests warn him against the evilness of the Four Knights, he replies that he has been waiting for this moment all his life. Moreover, death he says is going to come to him only when he has proved himself to be worthy of being sacrificed for the Church, to God. The only thing that is needed of

him is to make his will perfect. And since his sermon he has already perfected his will. That is why he feels no fear of the oncoming danger. The priests still insist that he take up some security measures against the knights, but he replies that he has "had a tremor of bliss, a wink of heaven, a whisper,/And I would no longer be denied; all things/Proceed to a joyful consummation" (II. 274-76). He would now like all things to lead to a blissful consummation, namely his death, which means he unites with the *Brahman*.

This is the *aananda* that he experiences that is attainable only after Becket breaks away from the *samasara* and a state of serenity is achieved. This is the *aananda* that he experiences that constitutes the essential delight—for the creation delights in the original convergence—in the original and infinity of its own creations. In fact Becket leaving *samasara* and attending the world of enlightenment is entering the realm of unity. When he gives his sermon it contains the all-formulating consciousness of *Brahman*. It is the soul, the creative power welling upward out of the soul is the *Brahman*, is the poetics of silence.

This illustrates Becket's gradual accession from the *samsara* state to total *moksa* state that is the attainment of *shanta rasa*. Beckett's realization illustrates that all existence is the manifestation of a single ultimate reality, which is the being beyond thoughts and words. It is a phenomenon that is indescribable, indeterminate, and absolute for Beckett. To be sure, this grand conception of ultimate reality that Beckett realizes is not grounded in discursive, philosophical speculations, but in the loftiest of poetic, mystical and intuitive insights and vision. In fact, for Beckett, this vision of reality goes beyond the primordial grounds of all existence. In effect, Beckett has attained enlightenment, aananda, utter bliss and has become one with the *Brahmanda*.

**"Fern Hill"**

The poem "Fern Hill" by Dylan Thomas is an elegy in praise of lost youth. The poem begins with the description of nature captured in time and gradually starts to lament that he has lost his capacity to celebrate life like a child and finally rises to realization of eternity. The child nostalgically recalls the joy that he felt when he "was young and easy under the apple boughs" (1), time allowed him to "hail and climb/ Golden in the heydays of his eyes" (4-5).

His exhilaration becomes clear when he states that as a child he felt like a prince of the entire town. He could do what he wanted and go where it pleased him. Once he says he eagerly watched the trail of the "daisies and barley" (8) flow down the river. The speaker says, "as I was green and carefree, famous among the barns/ About the happy yard and singing as the farm was home" (10-11), singing around in the farm gave him absolute delight. The farm was his home and he loved the place. He played at the farmhouse sometimes as a huntsman and sometimes as a herdsman: "And green and golden I was huntsman and herdsman" (15).

He was living life of pure innocence. The hay made the fields very beautiful and exciting, and it gleefully amazed him to see the chimney of the house always busy. He roamed without any restriction whatsoever around nature, wild and carefree, enjoying the night and the stars, the sun and the moon, and riding horses in the dark of the night. The child in the poem is undergoing through *rati sthaayee bhaava*, which leads the reader to experience *shringaara rasa* that is evident in the situations described.

Suddenly in the sixth stanza the speaker realizes that he has grown into an adult. The crisis has come about in his life. The poem is also enlivening the biblical story of the

fall. "Nothing I cared, in the lamb white days, that time would take me" (46) far away from that joyful innocence "to the farm forever fled from the childless land" (51). He then sorrowfully and heartbreakingly laments for his lost childhood innocence: "Oh as I was young and easy in the mercy of his means" (52). He says in anguish that he did not realize that time had held him prisoner and had constantly been working on him physically and intellectually.

As he was growing and becoming of age, he was also slowly and gradually moving from the age of innocence to the age of experience. Experience brings corruption, hypocrisy, and dishonesty. This thought makes the speaker undergo through a sinking feeling of despondency and forlornness, because of his changed condition, and this is the evocation of *shoka sthaayee bhaava*. The reader also identifies with this emotion and hence is lead to experience *karuna rasa* for the speaker.

In the last lines the realization occurs. The speaker says, "Time held me green and dying/ Though I sang in my chains like the sea" (53-54). The speaker says that although the state of child-like innocence and happiness is wonderful and charming, it is not everything and it cannot last forever. To reach a higher state man must be tested by experience and suffering.

Experience is a necessary stage in the cycle of being. The speaker says that both innocence and experience hints to the final consummation or union, which shall restore man to the fullness of the joy. The speaker says only through experience and suffering can one understand one's place in the universe. And to understand through experience about our being, is the essence of all things. This realization of the poet occurs in silence and to reach the state of silence is also to reach the state of *shanta rasa*.

**"The Whitsun Weddings"**

The poem "The Whitsun Weddings" by Philip Larkin is a comment on human condition. The central event in the poem is a train journey by the poet from North England to London on the Saturday of a Whit week holiday. Whitsun is traditionally a favorite time for weddings and gradually the poet becomes aware that at each station parties of wedding guests are seeing off newly-weds. As the train pulls out, he notices different kinds of groups of people.

All these people are watching the train pull out as if from an event—wedding—and waving goodbye to something that survived it—marriage. The poem begins with the description of a lazy summer afternoon. The speaker is on the train and describes the changing landscape from his window. He says the train went behind houses and crossed the street. Then they smelt the stench of the fish-dock. He says, "All afternoon, through the tall heat" (11) they passed through "Wide farms" (14) where there were "short-shadowed cattle" (14) because of the heat. He also describes passing "hedges dipped/ And rose: and now and then a smell of grass" until they approached another town "new and nondescript" (19). These images stimulate emotions of eagerness, exhilaration, and joy in the speaker.

These emotions are features that associate with *rati sthaayee bhaava* of the speaker. The reader identifies with this *rati sthaayee bhaava* and is stimulated to experience *shringaara rasa*. The speaker says at first he did not give much notice to the noise and "went on reading" (27), but after some time he realized that the same scene was being repeated in each and every station that the train stopped. He describes this scene in humorous terms. At that moment he says he sees everything again in different terms:

The fathers with broad belts under their suits

And seamy foreheads; mothers loud and fat;

An uncle shouting smut; and then the perms

The nylon gloves and jewelry substitutes,

The lemons, mauves, and olive-ochres that

Marked off the girls unreally from the rest (36-41)

The poet identifies the individual member of each party and notes the wedding finery used by each and every one of them. They are making overexcited and boisterous noise and the way each act out their part in the scene is quietly observed by the speaker. The speaker watches carefully the differing reactions of each individual to the ceremony they have just celebrated and "each face seemed to define/Just what it saw departing" (48-9).

The children are bored, the fathers see it as a great comic triumph, the knowing older woman are conscious of both the pleasant and sad aspects of the event and the younger girls somewhat apprehensively "gripping their handbags tighter" (54), viewed the brides as sacrificial victims. The whole scene is drawn exactly as it would take place and this brings out hilarity, amusement, laughter and mirth in the mind of the reader. The features of laughter are trajectories that associate with *haasa sthaayee bhaava* that stimulates the reader to experience *hasya rasa*.

The train continues its journey towards London carrying with it, its freight of a dozen newly-weds. As it nears London signs of urban development appear. Fields have become "building-plots" (58) and the poplars lining the major roads cast long shadows as the sun declines in the West. These groups of people went past "–An Odeon" and "a cooling tower" (65) and none "Thought of the others they would never meet/ Or how

their lives would all contain this hour" (67-8). The poet suddenly feels bound with this humanity at large. The poet believes traditional occasions such as these bring diverse people together and whether or not one meets the other ever again that moment of humanity coming jointly is captured in time. A wondrous and mystical feeling (*vismaya sthaayee bhaava*) stimulates the speaker, when he sees how humanity can bond by a simple ritual. The reader can feel the arousal of *adbhuta rasa* in the behavior of the speaker.

As the train slows to enter the main-line terminal the poet is suddenly aware of "A sense of falling, like an arrow-shower/ Sent out of sight, somewhere becoming rain" (79-80). Arrows via association become Cupid's arrows that revivify the depressing mechanistic surrounding by way of love. The thought that love has the power to revivify transforms the speaker, hence overcomes his sense of himself as an outsider. The speaker feels a special kind of bonding with all the people he meets in the train and has a shared sense of humanity and shared sense of place.

Thus, the poet is suddenly released from the empirically observed world and its attendant disappointments into one transcendental imaginative fulfillment. Also, the speaker's realization of he as one link constituting the overall human chain occurs in silence. And to reach the state of silence is to attain the state of *shanta rasa*.

**"Howl"**

The poem "Howl" by Allen Ginsberg is an instinctive cry that forcefully communicates the sense of a sudden angry eruption of instincts long thwarted, of release and exclusion of human and literary energies. It is a prophetic chant, which is at once funny, agonized, fearful, mystic, and affectionate. "Howl" moves from the ordeal of

separation through the casting out of the principle division, towards unification, a process that happens primarily within the self.

The poem begins with a description of the "best minds" (1) of the poet's generation going stark and raving mad and "dragging themselves through the negro streets at dawn looking for an angry fix" (I.2). The picture of the best minds hounded and neglected and then exposed and tormented then cast into the cold and darkness comes to the mind of the reader. This picture draws in a horrified, shocked, and appalled experience in the mind of the reader.

The poem continues with images like these people are in "poverty and tatters" (I.4) and are "hollow-eyed and high sat up smoking in the supernatural darkness" (I.4). The sense of frantic desperation is very evident from these lines. Again and again the young men are left beat and exhausted, alone in empty rooms trapped in time. These images make the reader gasp at the depressing and wretched situation. The "best minds" are characterized in a wretched situation (*jugupsaa sthaayee bhaava*) and stimulates *beebhatsa rasa* in the mind of the reader.

The speaker continues to describe the same "best minds" constituting as those "who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull" (I.7), provokes a gentle smile on the face of the reader. The picture mixes defiance, submission, and clownishness together. The images of the people writing obscenities on the windows, to demonstrate their defiance against the social system in a clownish manner evoke laughter or *haasya rasa* in the mind of the reader.

When the speaker describes the same men "who bit detectives in the neck and shrieked with delight in policecars for committing no crime but their own wild cooking

pederasty and intoxication/ who howled on their knees in the subway and were dragged off the roof waving genitals and manuscripts" (I.34-35) draws in images of confusion, dementedness, perplexity and commotion. The men it seems delight in the chaos that they create. They in fact like to indulge in situations that would agitate and disturb the sordid urban realities that they find themselves as part of. The feelings are trajectories of *bhaya bhaava* that stimulates *bhayaanaka rasa* in the mind of the reader.

We begin to feel *karuna rasa* for these "best minds" (I.1) when they "faded out in vast sordid movies, were shifted in dreams, woke on a sudden Manhattan, and picked themselves up out of the basement hungover with heartless Tokay and horrors of Third Avenue iron dreams & stumbled to unemployment offices" (I.44). We feel pity and grief (*shoka sthaayee bhaava*) for these lost and lonely souls who are looking for dreams to be fulfilled but are disappointed by what they find in society. The only thing that they find in society is abhorrence and detestation of their situation. Nobody is ready to give them a helping hand hence their dreams are broken. Because of this the reader begins to feel *karuna rasa* for the "best minds."

When the speaker says that the best minds "drove crosscountry" to "find out Eternity," (I.60) we get the notion that these men are in search for spiritual salvation. They face a modern civilization that shows indifference and hostility towards them, which provokes a desperate search for something beyond, for some kind of spiritual illumination. They want to understand why their life is full of failures, letdowns, and disappointments. These men "fell on their knees . . . praying for each other's salvation and light and breasts, until the soul illuminated its hair for a second" (I.62) evokes the image of the best minds being awakened to feelings of wondrous and mystical surprise.

Moreover, these people are trapped in time at which point they gain glimpses of eternity. They begin to have an astounding feeling of awakening to some supernatural delight. These picture images demonstrate the best minds undergoing through the sensations of *vismaya sthaayee bhaava* that leads the reader to experience *adbhuta rasa*. The speaker suddenly remembers his mother who is in an asylum with affectionate tones. He recalls and is not only "with mother finally" (I.71), but also calls out affectionately "ah, Carl, while you are not safe I am not safe, and now you're really in the total animal soup of time—" (I.72).

These moments bring in the painful experiences of separation that the speaker underwent through, when both Carl and the mother had to be sent to the hospital. This painful experience of separation from a loved one and the yearning to unite stimulates *vipralambha shringaara rasa* in the mind of the reader. Then suddenly the wrathful voice of the speaker resonates out when he says, "Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks!/ Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental Moloch! Moloch the heavy judger of men!/Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress of sorrows! Moloch whose buildings are judgement! Moloch the vast stone of war! Moloch the stunned governments!" (II.80-82).

The speaker angrily transforms Moloch into some kind of institutional and societal devil. Moloch stands broadly for authority—familial, social, and literary—and the speaker does not believe in authority. He believes that authority represses rather than allowing anything to flourish and flower. He furiously blames the institutions and society

and says they are responsible for all the urban degradation and deterioration that is taking place around them. Moloch an aspect of urbanized life forcefully visits squalor and deprivation all around the people's lives. Moloch is a malign presence that feeds of individuality and makes the people indifferent. Moloch is the principle of separation and conflict in life, an external force so powerful that it eats its way inside and divides the self against itself. The furious declamatory rhetoric against Moloch stimulates the image of *krodha sthaayee bhaava* in the speaker that leads the reader to experience *raudra rasa*.

However, an outpouring of anger against constricting authority maybe a stage in the process of self-liberation for the speaker. The speaker dramatically changes his rhetoric to that of love and affection and calls out "Carl Solomon! I'm with you in Rockland where you're madder than I am" (III.93). The angry speaker softens down from self-consuming rage to a renewal in love. His tone and attitude is more reassuring. The refrain "I'm with you in Rockland" establishes a spiritual communion that helps him to arrive at his real self.

When the speaker says, "where we wake up electrified out of the coma by our souls' airplanes roaring over the roof" (III.111) he realizes that social evils cannot be exorcised but can be eluded through love and affection. This realization makes him enthralled and he chants out "O victory forget your underwear we're free" (III.111). Only love and affection of humanity at large can bind everyone together and set one free both spiritually and mentally. "Howl" towards the end moves towards unification through love and a process that happens primarily within the self.

This realization happens within the psyche or the private world of the speaker, all in silence. To reach this stage of realization is also to reach the state of *shanta rasa*.

**"A Blessing"**

The poem "A Blessing" by James Wright talks about the poet's encounter with horses grazing in the meadow. The poem also deals with the metaphysical communion between human and horse that occurs "Just off the highway" (1), a man-made avenue of high-speed commerce. The encounter between the poet and nature takes place just off the highway to amplify the gulf between man and nature.

The speaker of the poem says they saw in the "twilight" (2) the "eyes of those two Indian ponies/ Darken with kindness" (3). He says that the horses were glad when they saw the speaker and his friend and came "To welcome my friend and me" (6). The poet draws on very suggestive and evocative characteristics of nature that warm the heart. The narrator speaks in the poem as if he himself is caught up in the emotions of *rati sthaayee bhaava*. This leads to the stimulation of *shringaara rasa* in the mind of the reader.

The speaker and his friend cross over the "barbed wire into the pasture/ Where they have been grazing all day alone" (7). The speaker says that the horse "ripple tensely, they can hardly contain their happiness/ That we have come" (9-10). He further describes that they sway their heads like shy swans at them, which make the speaker and his friend feel a special kind of bonding with the horses. He says that the horses are put in such a restrictive surrounding, yet they love each other very much.

Though, the horses love each other they still are very lonely for humans put them within restrictive and constricting fences. Despite this, the horses still go on "munching the young tufts of spring in the darkness" (14) without any reproach. The pitiable situation of the horses evoke emotions like *karuna rasa* in both the speaker's and the

reader's mind. Unexpectedly, the speaker feels a desire to touch and "to hold the slenderer one in my arms/ For she has walked over to me/And nuzzles my left hand" (15-17). The speaker feels a mystical union with the horses. Literal contact becomes more intimate as one of the horses nuzzles his hand and he caresses its ear so lightly that his hand seems no different from the breeze. The speaker begins to have a wondrous and amazing mystical feeling at being able to touch and feel the horse. The feelings that are aroused within the speaker associate itself with the stirrings of *vismaya sthaayee bhaava* that leads the reader to experience *adbhuta rasa*.

The poet discovers, "Suddenly I realize/ That if I stepped out of my body I would break/ Into blossom" (22-24). This is a moment of epiphany for the speaker. The last lines of the poem are an act of discovery. In the beginning the speaker remains realistically aware of the separation and self-boundaries, but as the poem proceeds feels an increasing and powerful desire to transcend them. The poem embodies and evokes nature as an inroad to the metaphysical union. The poem culminates with the poet's wish to step out of his body and "break into blossom." He is seeking transcendence through nature via a new connection with nature. The last lines of the poem represent the spiritual regeneration of the speaker. The speaker merges himself completely with the soul of the horse that leads him to have an enabling awakening. And to unite and become one with the whole of nature is to experience *shanta rasa*.

**Summary**

Silence (*shanta rasa*) is infinite. It is a nonverbal mode of communication, neither bound to nor fragmented by time, and it is a perfect medium for the multiplicity of human responses in relation to place, time, and space. Silence (*shanta rasa*) holds

sway over a whole range of an artist's/reader's performance or perception, allotting and allowing each of them its space to either occur, terminate, or link itself to other performances/perception. Artists use silence to develop and ultimately merge it, in the ripeness of a reader's experience to enhance the meaning of a given text.

*Rasas* do not function in a singular manner or in isolation. Rather, there are occasions where more than two or three forms of *rasas* function simultaneously in a text to emphasize particular themes, meanings and motifs. The various *rasas* combine and merge to focus upon a particular value or virtue. Along with it, the integration makes it possible for the *rasas* to function so as to emanate and enhance the richness of the texts. The examined examples illustrate how the gamut of the European poems moves from the experience of various *rasas* ultimately culminating in *shanta rasa*. In fact because of the culmination of varied forms of *rasas* into one total experience *shanta rasa*, the poems have endured the test of time.

*Rasa* is an inherent part of a given text. Therefore, without unraveling and comprehending what *rasa* the poet has encoded in a given text one can never come round in understanding what is in the text. In fact after the various types of *rasas* attain maturity in *shanta rasa*, it functions to connect and cement the text into a unified whole. *Shanta rasa*, which in other words is "silence," is the "stilling touch of the eternal" (Ettin 17) and this "stilling touch of the eternal" functions as the artistic principle of a text.

## VII. THE MINISTRY OF SILENCE

Silence communicates. Like sound, silence is a moment in language. It is a moment in language that imparts meaning. Silence in the factual sense means total quietness or hushness, yet it is not an inactive phenomenon, but an active happening.

Silence is an abstract event, and so its realization occurs only as an out-of-awareness experience. The value and significance derived from moments of silence depend on the subjective perception of an individual. Consequently, what seems to be an absolute and undifferentiated span of silence to one may consist of charged silences with various overtones, to the other. Silence "convey[s] uncorrupted meaning" to the reader (Jaworski 163), for it exists not "in a literal sense" but "as the experience of an audience" (Sontag 9). Silence in the experience of an audience, is like the silence of the Grecian Urn, felt by the observer/reader, which functions for him/her as "a locus of spiritual nourishment" where "unheard" melodies endure, whereas those that pipe to "the sensual ear" decay" (Sontag 17). Silence helps the reader to transcend the narratives of birth and death. In other words, silence ceaselessly and noiselessly performs its ministry over life and letters and creates and dissolves meaning.

But, for an artist silence is the most adequate, an "ultimate other-worldly gesture," and a chaste form of artistic expression (Sontag 6). "If words are the writer's chisel and hammer, silence the stone the writer must chip away without completely obliterating" it (Ettin 20). Silence makes the creation of art possible, and as Kane observes, "Silence is not merely an aesthetic technique; it is an intrinsic part of the witer's perspective" (182). Silence enables art to free itself from "the prison of things" (Kuspit 314), and evokes an ecstatic sense of immediacy, an instateneous experience of radical beauty.

Dainin Katagiri in *Returning To Silence* says, "silence is like spring water endlessly coming up out of the earth" (39). Dauenhauer is of the opinion that silence or the "unsaid is the inexhaustible source of Saying and is a permanent determinate of it" (187). As Arthur Green in *Seek My Face, Speak My Name* says:

> The oneness of silence becomes the multiplicity of words or things, both referred to as *devarim* in Hebrew . . . Once the well of that silence is plumbed, the gush of devarim, of constant creation through language, never ceases. Were the flow of divine speech to be halted even for an instant, some hold, the entire cosmos would return to nothingness. (61)

The universe is never silent and there also exists a universe of silence, which only perceptive human beings can be aware of. Silence emanates and creates meaning endlessly. Sontag too, is of the view that silence keeps things always "open" (20), which means silence conducts its silent ministry over meanings ceaselessly.

The ministry of silence was examined in a number of poems. For instance, concepts like the Absence of Sound in Nature, Human Beings' Refusal to Speak, Silence as Imposed, Silence as the Unanswered Question, and Silence as an Indicator of a Subtext, etc were examined. These concepts are contexts where a human ear fails to detect any resonance, yet the "soft pipes, play on;/Not to the sensual ear, but more endeared,/. . . to the spirit ditties of no tone" (Ode on a Grecian Urn 12-14).

Keats says the "unheard" silent melodies are "more endeared . . . to the spirit ditties of no tone," and thinks these "unheard" functions as stimulus for the music, which is forever ready to be piped. Silence, "vibrates in the memory" (Music, When Soft Voices Die 2), to communicate the velvety sounds of the song/music "Long after it was

heard no more" (The Solitary Reaper 32). So, silence is heard by closing our eyes and ears and listening to the sound of fire blazing within.

In fact, a text needs the perspective of silence, for it is through silence that sound attains coherence and meaning. Indeed a reader perceives a text in its totality by unraveling the unspoken. The spoken is created by undoing the unspoken and reading between the lines. Silence is therefore, a rhetorical strategy and it can be used as a tool to analyze discourse, which enables the reader to highlight the various motifs present in a text. These rhetorical strategies govern communication. Language finds its own transcendence in silence, and silence contains within it, potential of disrupting itself, that is, to create a speech beyond silence. Speech can vibrate in the medium of silence and get realized. Silence and speech are inseperable partners in eternal communication.

Silence therefore, remains inescapably, a form of speech and an element in a dialogue (Sontag 11). Silence furnishes and aids speech to attain its maximum integrity and seriousness. When speech is punctuated by long silences, it says and means more. Silences become more palpable than speech. Silence inhibits and counteracts the tendency to disparage speech by functioning like a kind of ballast, monitoring and even correcting language when it becomes inauthentic. Silence becomes all the more marked in its emotional expressiveness when compared against loquacity.

We are born with a set of instinctual inclinations and emotions. Our thoughts, actions, and experiences constantly generate impressions that sink back into the sub-conscious mind. These states or emotions, however, are forever ready to be revived on the conscious level through a sensitizing process. These emotive responses are *rasas* as described by the Sanskrit theorists, which are fundamental human emotions. Both *rasa*

and silence are abstract, suggestive, and perceived in a process. Just as the components of speech language codify cultural issues as codes, similarly the language of silence codifies *rasas*.

Leslie Kane has attempted to create a typology of silence by collocating and listing some of the fundamental emotions that Bharatamuni has categorized as *rasas* in the *Naatyashaastra*. Bharatamuni's theory of emotive aesthetics—*rasa* theory of *Naatyashaastra*—and the principles of collocation theory together spell out an accurate and theoretically exact theorem of silence.

Silence as it is a rhetorical strategy, also performs speech acts. Silence has intentions and purposes; hence it functions like a speech act and reveals meanings in a pragmatic manner. Also, in a silent speech act situation when a speaker begins to speak, his/hers locutionary speech act is speckled with stimulant *bhaava* constituents, such as rage, fury, and wrath. The hearer will then voluntarily relate these emotions with *krodha bhaava*, which is the eventuation of illocutionary speech act. Finally, the hearer will realize (perlocutionary speech act) that all these *bhaavas* surmount as *raudra rasa* experience in totality.

Abinavagupta describes *shanta rasa* as the source and originator of all other *rasas*. *Shanta rasa* is not a premise that can be conceived as an intellectual theory, but it is a condition of ripeness, where all the other *rasas* get their completion. It is not a different state as the other *rasas* are, but it is a level of understanding that transcends all states of the mind, such as love, sadness, laughter, etc., and makes one realize that the totality of knowledge is the essence of all experience. And this knowledge is cosmic in character.

Hence, *shanta rasa* is the essence of all earthy sensations, yet remains perfectly calm and tranquil like *nirvana* itself. The ultimate effect of literature in aesthetic terms is to transport the reader to a state of bliss which is derived by *shanta rasa*. *Shanta rasa* is a state of tranquility, a state of silence. Just as words emanate from silence, all *rasas* emanate from *Shanta Rasa*. Silence and *Shanta rasa* are the same state, of aesthetic calm and bliss. Thus, silence contains within itself the essence of the divine, which is beyond all words.

Word, is the building block of language. *A U M* as the elemental word is the basic building block of the universe. *A U M* is equivalent to *Brahman* (which in other words is cosmic silence), and through the actualization of this word all creations begin. As Lacan says, "It is the world of words which creates the world of things" (39). Therefore, word or language for the poets is the spontaneous outgrowth of spiritual illumination to create worlds. The word is the creative principle; it is the *Sabde-Brahma* or the divine "*mantra*." The incantations of the *mantra* in silence create the world of phenomena and in it everything will one day pass into cosmic dissolution.

The word or idea that is born out of silence and that which comes vibrating out of the infinite to create worlds is the "*mantra*" (Murali 101). *Mantra* remains cocooned, forever in a fermenting state within the shroud of *satchitananda* and is born only split seconds before creation begins. This word, idea, or *mantra* that erupts out from *Brahman* creates worlds. Word opens the doors to truth. It is the inspired utterance/*mantra* that creates *Brahman*. Besides, the condition of uttering *mantra* can be arrived only if one attains knowledge of *Brahman*, which means the person is also in the state of *shanta rasa* or silence. To know *Brahman* is to enter the echelon of silence.

The study of silence is open-ended, but the breadth of this thesis is limited. The thesis cannot attempt or promise to research and study every aspect of silence. However, the thesis anticipates and hopes the work will become an incentive for further study. Some of the most promising areas of research will be to analyze silence as a creative principle; to try to show the equivalence between silence and Austin's theory of constatives and performatives; to study pauses, breaks, gaps, etc, as in communicative competence. The vast sea of silence can yield many valuable gems to the inquisitive researcher.

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