

Rasanubhuti and Hardy's philosophy of life

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Abstract

Hardy's philosophy of life is scattered in the events, characters, situations and the atmospheric colors of his fourteen novels. It is difficult to consolidate them from the point of view of the rasa-theory; still the essence of his philosophy can be squeezed from them.

I VALUE OF RASA-EXPERIENCE

The higher experience of a work of art is generally called Rasa, which means a 'taste' or 'Savour' of the emotive projections. It may be sweetness or bitterness depending upon the context and if its meaning is metaphorically extended, it may denote a transcendent and sublime experience. In the case of a taste like sweetness, it cannot be known except by a direct apprehension of it. Its working may be explained as under:

This experience, in addition to having its own affective tone or feeling of pleasure, pleasure, which is common to all aesthetic appreciation, is, as we know, predominantly motional, and it is the latter feature, viz., the predominance of the emotional quality, that distinguishes it from the experience derivable from the other type of poetry, dealing with a subject like natural scenery. It naturally differs according to the specific kind of emotion portrayed, love pathos, fear wonder and the like, and on the basis or this internal difference, Rasa experience is divided into eight or nine kinds [Coomarswamy 38]1.

Rasa-experience needs the fusion of the subjective and objective accompaniment. It is a reconstruction of ideas in terms of event, situation and characters. The novelist's love of ideas becomes intensive as he begins to transmute them. It [ranasubhava] is possible by the processes of emotional attunement [hrdayasamvad] and absorption tanmayibhavana.

The aim of a work of art, irrespective of its form, is not only to discover the nature of reality but also to enable us to attain the highest experience of life. Rasa-experience in a novel makes the reader feel pure and untainted joy, which ultimately ennoble him in a way no ideology can think of. It is the rasa that the fusion of art and morality become possible. The artist as the imager of reality is successful when he achieves a balance between what he thinks and how he visualizes it in his art:

The procedure on the part of the imager implies a real understanding of the psychology of aesthetic intuition. To generalize,

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whatever object may be the artist's chosen or appointed theme becomes for the time being the single subject of his attention and devotion; and only when the theme has thus become for him an immediate experience, can it be stated authoritatively from knowledge [Coomarswamy, Transformation, 7]2.

The imager religiously sticks to his innate sense of pramana [evidence]. All Indian theories of knowledge regard as the as the source of truth, not the empirical perception of objects [pratyaksa] but a pattern of inward experience [antarjneyarupa]. This pattern is the cause of knowledge. Pramana allows the discipline of philosophy, morality and art to meet and be integrated: "pramana means in philosophy the norm of property directed thought; in ethics the norm of property directed action, in art the norm of properly conceived design, practically the recta ratio factibilium of St Thomas" [Coomarswamy, Transformation, 17].

II AFFINITIES BETWEEN INDIAN AND WESTERN AESTHETICS

A novel or a work of art produces a number of impulses which are seen as appetencies and aversions. The satisfaction of appetencies results in value. Impulses are created by what is beautiful, and in this sense "the case of beauty is perhaps too closely related to that of good for our purpose" [Richards 42-43]. The impulses caused by the events and situation of a novel given way to feeling and emotion. For instance, the emotion of tragedy come into existence when visual, auditory other impulses are created by a playwright. It is believed that "the beauty of the poet's style and imagination rouses, also, artistic emotion [Lucas 56]. The natural feeling of men and women and the felling of art are interrelated:

Now the force of our natural feeling can be switched to intensify the force of our artistic feelings; as the electric current from one power station can be switched to reinforce current from another [Lucas 56]3.

The interaction between natural and artistic emotion results in pleasure and pleasurable knowledge. Aristotle also uphold the view that there is hardly any need to control or starve the emotion nature of men, for human nature can be kept in poise by the arousal of pity and fear. If the ideal citizen is to be mentally sanguine, he must be subjected to and not wiser and healthier than everything else, make him wiser and healthier than what he was before. Knowledge of one's own self is attained by the intensity of emotion. Aristotle's position with regard to emotion is explicated as under:-

In the first place, it is true; its effect is not to tranquilize but to excite. It excites emotion, however, only to allay it. Pity and fear, artificially stirred, expel the latent pity and fear, which we bring with

us from real life, or at least, such elements in them as are disquieting. In the pleasurable clam which follows when the passion is spent, an emotional cure has been wrought [Butcher 246]⁴.

The effect of tragic emotions is not only curative, it brings about a total change in the reader. He becomes a better person because the tragic emotions have enlightened him; have awakened him to his own responses when involved in a tragic situation. Now he knows how evil works in life. To understand the designs of evil, philosophy and ethics have toiled hard and yet are confused but a work of art by its aesthetic approach lays bare the nature and design of evil. Pity and fear point to the source of evil and once the sources of any disease are known, the possibility of a moral vision increases. Evil has existed since the creation of man and it continues to exist even today and this eternal evil mocks at moralists and philosophers. The artist tries to represent the destructive power of evil and in doing so; he at least awakens men and women to its enormity. Evil generates crime and suffering; hence it is eschewed in ethics; explained in philosophy, and illustrated in art. Most emotions are acceptable because they peep into the dens of evil in order to establish what is good:

Good is life, vitality, propagation, health, Evil is death, impotence, disease. Of these several terms, health and disease are the most important and comprehensive. Death is but an interim evil; it occurs periodically, but there is the assurance of new life ever springing up to take its place [Wheelwright 197]⁵.

The human beings aspire for the True, the Beautiful and the Good, and all the three elements are inseparably blended. But nature and human nature are beautiful only for those who contemplate her with the eye of the artist. Metaphysical idealism elevates art to a fantastic height among the clouds, making Hegel and his followers jealous of this height. As emotions have a real existence in the mind and soul of man, the artist's achievement has to be admired because art apprehends absolute Spirit in terms of emotions and it goes in company with religion and philosophy and strengthens them so as to make them a pleasurable experience. Without any aim of becoming a substitute for them, art does share the knowledge of the absolute spirit. It is a lively and powerful enactment of religion and philosophy and in this it is as lasting as the other two. It enlivens, sustains and retains the same values the religion and philosophy propagate:

The aim of art lies in itself, in presentation of truth in a sensible form; any other aim is altogether extraneous. It would not be hard to prove, certainly, that by separating art from pure representation and imagination and making it in some sense the vehicle of the concept, the universal, the infinite, these philosophers were facing in the direction of the road opened by Baumgarten. But to prove this would mean accepting as presupposition the dilemma that if art be not pure imagination, it must be sensuous and subordinate to reason; and it is just this presupposition and dilemma that the metaphysical idealists denied [Croce, Aesthetic 301].

The artists are the explorers of truth and they are the philosophers of philosophers by the virtue of their ability to make philosophy an actual way of living. Essentially, the emotive world is livelier and stronger than abstract philosophy. As the *rasa*-experience makes the *sahridaya brahmasahodar*; it partakes in the absolute spirit, envisioned by some as formless and indescribable; by some as having form and cognitive faculties. Only the pautans and charlatans can afford to deny the proposition that art is a seeking after truth and the absolute spirit.

III

RASANUBHUTI AND HARDY'S PHILOSOPHY OF LIFE

Several questions arise at the moment. What truth of life or of the spirit pervading the universe is embedded in the *rasa*-experience of his novels? How far is Hardy able to fuse speculation with *rasa*-experience? What is his real strength as a novelist-aesthetic experience or metaphysical reflection? Hardyan criticism so far has not answered these questions as most critics are content with generalizations.

A certain tragic curve of thought is discovered in Loined Johnson's book, *The Art of Thomas Hardy* [1984]. It is, perhaps, the first observation on Hardy's philosophy. Through his article "Novels of character and environment" [1912] F. Manning defines Hardy's central occupation in terms of tragedy. D.H. Lawrence in his article "Study of Thomas Hardy" [1914] finds that tragedy in Hardy's works is associated with characters who refuse to accept society's conventional norms of behaviour. Lawrence says, "This is the tragedy of Hardy, always the same; the tragedy of those who, more or less pioneers, have died in the wilderness, whether they have escaped for free action, after having left the walled security, and the comparative establishment of convention" [Draper 67]. Virginia Woolf in *The Common Reader* [1928] points to the tragic context of Nature and believes that Hardy's novels contain "a vision of the world and man's lot as they revealed themselves to a powerful imagination :[257]9. Hardy's more recent critics like Tony Tanner and David Lodge in their articles "Colour and Movement in *Tess of the d'Urbervilles* [1968] and "*Tess*, Nature and the voices of Hardy" [1966] respectively, have studied the images of this novel to support "the preoccupation of earlier critics with such matters the supposedly deterministic philosophy of Hardy and his excessive use of chance and coincidence "[Draper 18]. In short, no new line of thought has been drawn with respect to Hardy's philosophy of life.

In this backdrop, it is refreshing to talk about Hardy's experience of beatitude because the state of "beatitude" that goes by the name of *Rasa* is considered as constituting the symbolic par excellence since the experience of all other aspects of the symbolic terminates ultimately in the relish of this excellent content" [Chakrabarti 143]⁶ *Rasanubhuti* is a state of beatitude, inexplicable bliss in which revelation of the blessed self takes place. The state of beatitude becomes manifest in the atmosphere of the novels; in the arousal of emotions and in strokes of characterization.

For Hardy Wessex is full of love, ambition and heroism reinforced by jealousy, unfulfilled ideals, fear and dejection Hardy's vision of life is held by the Western Critics as of reflective and gnomic sort" [Baker12]⁷ but certainly is not 'genomic' and repulsive, Neither is his philosophy "a confused heap of impressions" as Hardy thought in the early days of his career. Another misconception seems to be over doing with the term "Immanent will", which means a pervasive force in the universe. Hardy sees it as an intelligent and creative principle. It is in the process of 'becoming'. It is also, seen as the fundamental principal of nature- worship. When it is seen as a creative principle, it implies change, which sometimes comes as a result of 'chance' or 'fate'. In Hardy's novels it is witnessed that "the whole firmament of Wessex life seems to proclaim its kinship with the individual comet whose course Hardy is tracing" [Hawkins 52].

IV

ATTITUDE TOWARDS NATURE

Nature occupies a significant place in Hardy's Philosophy, but its drift is not properly understood in Hardyan criticism one example of this misunderstanding is the following remark:

Nature always comes in to betray and ruin Hardy's [Women]. It has been said that if God has not existed, it would have been necessary to invent Him. But is not often, as in Hardy's case, that it is necessary to invent Him in order to prove how unnecessary [and undesirable]. He is, but Hardy is anthropomorphic out of sheer atheism. He personifies the universe in order to give it a piece of his mind [Chesterton 89]⁸.

Hardy does not see nature as an atheist. Nature for him is part of the consciousness of the Wessex folk. If Wessex is seen as an emotive model. Nature just responds to the emotions of its dwellers one of the early novels of Hardy, Far From the Madding Crowd includes several descriptions of Nature which serve as emotional equivalents. The description of Bathsheba's burning ricks shows the untamed spirit of nature:

Individual straws in the foreground were consumed in a creeping movement of ruddy heat as if they were knots of red worms, and above shone imaginary fiery faces, tongues hanging from lips, glaring eyes and other impish forms from which at intervals sparks flow in Clusters like birds from a nest [FFMC81].

The scene of the burning risks in terrible yet beautiful. It reminds us of Edmund Burke's treatise of on "The Sublime and the Beautiful [1756] in which it is held that the terrifying is beautiful. This description of fire should be read with the description of the storm:

Maneuvers of a most extraordinary kind were going on in the vast firmamental hollows overhead. the lighting now was the colour of silver, and gleamed in the heavens like a mailed army, humbles became rattles [FFMC277].

The description is symbolic of the storm rising in the minds of Bathsheba and Gabriel Oak. They enjoy the bliss of their union in this fearful background.

Egdon Heath is supposed to be the most powerful description of Nature. What is missed by both Eustacia and Hardy's critics is its serene and subtle beauty. Egdon is not confined to the pages of The Return of the Native, it epitomizes the psychology of all men and women in all ages; and in this it is a historical reality:

This obscure, obsolete, superseded country figures in Doomsday. Its condition is recorded there in as that of health, furry, briary wilderness-"Bruaria". Then follows the length and breadth in leagues; and, though some uncertainty exists as to the exact extent of this ancient linal measure, it appears from the figures that the area of Egdon down to the to the present day has but little diminished [RN 35].

The concreteness of the details of Egdon is fused with the philosophical rhetoric. Through the awesome appearance of the heath the bhayanakras manifests itself and it has a lesson for mankind- that one should live with nature; one should be wedded to nature as estrangement will result in misery witnessed in the life of Eustacia Vye. Secondly, Hardy mythologizes the heath to elevate his tale of the primitive rural community out of the narrow limits of fictional realism " [Hasan 44]. The heath is the axis of the novel and it is central to the emotive structure of the novel.

The critics of Hardy find nature as unrelentingly destructive, they only confirm the view that alienation from nature means unhappiness for man. Oneness with nature is the primitive urge of man and Hardy in numerous ways exemplifies this truth. The symbolic image of the horses caressing each other in The Mayor of Casterbridge conveys the idea of a kindly universe, not a hostile one- as many critics see it:

The difference between the peacefulness of inferior nature and the willful hostilities of mankind was very apparent at this place. In

contrast with the act just ended, within the tent was the sight of the several horses crossing their necks and rubbing each other lovingly as they waited in patience to be harnessed for the home ward journey. In presence of this scene after the other, there was a natural instance to abjure man as the blot on the otherwise kindly universe; till it was remembered that all terrestrial conditions were intermittent, and mankind might some night be innocently sleeping when these quiet objects were raging loud [MC 44-45].

A 'willful' man like Henchard auctions his wife if he fails to be an integral part of nature. Hardy's statements on and about Nature are generally philosophical but what is required is patience to understand them.

V METAPHYSICS OF LOVE

Rati [love] is the second powerful emotion in the novels of Hardy and it tends to feed, and strengthen the emotion of Karuna [compassion]. Hardy's aim is to intensify the expression of things so as to make the heart and inner meaning a vividly visual experience. The surface of the things the outward and visible and fresh can be easily objectified by a realist but the inner meaning lies hidden; and to unfold it, a metaphysical approach is required Hardy's idealism gives form and substance to the sringararasa and it is the fountainhead of all other emotions.

The world of love in the novels evinces a unique ideological texture woven with colorful threads of emotion and thought. The path of true love "may run a familiar course in Hardy's novels, but at the treads it he has some new and searching observations to make on the basis of sexual relations "[Hawkins 67]. Hardy's, it may be remembered, was aware of his intellectual loneliness in an age of doubt and this loneliness ignited his imagination to explore the inner nature of people through his characters. He was outside the pale of Victorian morality in frankly accepting the sexual relations of his characters-without any touch of coarseness. True love is the passionate concern of all the heroes and heroines of his novels. They stake everything for it- even prefers to die for it rather than play an insincere role.

There are several examples of the vigour and unabashed beauty of physical passion. In Far from the Madding Crowd, Troy's exhibition of swordsmanship to Bath Sheba is a fine instance of Uddipana required for maturing the sringararasa because it is untouched by any sexual feeling. Bathsheba is won by his mock combat as her inherent romanticism is fed by this performance. But Troy cannot be her companion for long and when she turns to Gabriel, Hardy's philosophy of love finds an utterance.

Deeds of endurance which seem ordinary in philosophy are rare in conduct, and Bathsheba was astonishing all around her now, for her philosophy was her conduct and she seldom thought practicable what she did not practice. She was of "the stuff of which great men's mothers are made"[FMC 402]. Selfless sacrifice is the foundation of true love and it is also experienced in the passionate responses of Bath Sheba and Gabriel. The moral that Hardy wants to convey through this pastoral love is that union of two individuals as husband and wife is enduring and blissful when it is cleansed of all worldly temptations.

Fitzpiers's love for Suke in The Woodlanders; Jude's love for Arabella in Jude the Obscure and Tess's love for Angel are other examples of physical passion. What Hardy wants to prove is that physical passion is not enough in true love; it should be deepened by selfless devotion. The rejection of Troy, Arabella and Alec D'

urberville is attributable to this view only.

True love must culminate in marriage but Hardy's metaphysics of love is in favor of the misfits, hence the moments of fulfillment are very rare. The planet, Hardy thinks does not offer marital happiness to higher existences. He deviates from the accepted pattern of love and marriage for in the words of Sue Bridehead marriage is "a hopelessly vulgar institution. Henchard auctions his wife, Susan and shocks the Victorian readers. In almost all the novels, the lovers have "a private world, detached from the social context- if you like, a kind of sexual nihilism to which Hardy was eventually driven [Hawkins 72]. The philosophy of romance that the lovers continue to seek what they have failed to realize in life is applicable to almost all the novels of Hardy's. This is one reason why the Stringararasa in Hardy's novel seems to be a heap of broken images and from this heap sprouts Hardy's tragic vision of life, which emphasizes the cosmic involvement of life:

For one thing, his vision did not stop at the human scene, but traversed the far wide universe about us with the feeling that our particular lot is not the only thing that counts; for another, it is only his infinite wish to see a world of harmonious relationships and intelligent joy that makes him dwell upon examples of the chaotic [Blunden 277].

VI COSMIC VISION OF LIFE

Hardy is a heretic because the lovers in his great tragic novels Clym Yeobright and Eustacia Vye, Henchard and Lucetta, Angel Clare and Tess and Jude and Sue Bridehead conduct themselves against the established pattern of social behaviour. Their failure in love and life is due to their non conformity with the Victorian morality. They ought to have been happy but they are ultimately destroyed. Their virtues and idealism fail and the more they think and act, the greater is the tragedy in their lives. Groping in the darkness of self they represent the cosmic vision of Hardy.

The surface of this vision is blighted by the malignancy of Fate envisioned as a blind force pervading the universe, inspiring men and women to act in such a way that their ruin becomes certain. Clym's marriage with Eustacia, Henchard's sale of Susan, the seduction of Tess and Jude's marriage with Arabella bring about suffering and sorrow in their lives. The necessity of Evil is felt in the delineation of characters like Wildev, Firmity Woman, Alec D'Urbervilles and Arabella. This ill assortment of men and women is said to be determined by Fate of "Immanent Will". The result is tragedy. Ideals are upheld but the idealists are destroyed and their destruction stimulates Karuna in the mind and heart of the readers. The Karuna rasa and its associate moods fit well into Hardy's cosmic vision of life. Karuna and the tragic philosophy of life are inseparable. Bhavabhuti feels that there is only one great rasa- korasah Karuna eva. What is then the significance and function of the Karunarasa?

The basic and the most obvious element of tragedy is that it is the story of exceptional suffering- a story that excites the art-emotion of Karuna, of pity and fear. The attempt to transpose emotions of a particular kind into intellectual conception of a peculiar kind is inevitable" to a great writer [Murry 33].¹² The creation of Karuna is based on an emotional as well as intellectual conception of life for it is not enough that the wicked man is punished for his villainy but in tragedy "a potentially noble character is eroded by way of some unguarded frailty" [Hawkins 80]. Moreover, it is "the seriousness of action, the grimness of atmosphere, mental conflict, suspense, tension and the capacity to move the audience that go to make a tragedy" [Singhal 73]⁹. It is the "higher seriousness" of action that is

capable of arousing Karuna. Death and the unhappy end are desirable but they are not essential for a tragedy. The following remark stresses this view:

The first, most obvious distinction between the two kind is that while Shakespeare's tragedies end in the death of the chief character or characters, To this we may add The Antigone in which Creon loses all that makes life worth living, and King Oedipus in which Oedipus's fall is a kind of obliteration, a severance from his own past life and from the lives of other men. But of the other four plays, not one has even and unhappy ending [Bowra359]¹⁰.

"Higher seriousness" implies the ordeal through which a noble soul passes. It is agonizing to be enveloped in calamity. It satisfies our higher, instincts and guides us in the moment of distress. The aim of tragedy is to show the attainment of wisdom by the tragic character in response to their sufferings. Hardy intensifies the sufferings of his heroes such as Clyom, Henchard, Angel and Jude to hint at the necessity of judicious conduct in real life. Further the women readers discover the possible failings in their lives and imbibe wisdom from Eustacia Vye, Elizabeth-Jane, Tess and Sue. They learn to struggle till their last breath against the machinery of Gods:

But the ingenious machinery contrived by the Gods for reducing human possibilities of amelioration to a minimum- which arranges that wisdom to do shall come pari passu with the departure of zest for doing. [MC 258].

This cosmic vision comes only after suffering, which also brings a sense of magnanimity. A similar lint is symbolically made in the Return of the Native:

Up in the zenith where he was seemed a free and happy place, away from all contact with the earthly ball to which she was pinioned; and she wished that she could arise uncrushed from its surface and fly as he flew then [RN309].

The vision of a heron, wet from some pool and appearing like "burnished silver" in the bright sun-beams, is a blissful experience of Mrs. Yeobright when she is dying. Who will say that the passage is not optimistic? Mrs. Yeobright's desire to fly like the heron is joyous and is spiritually exalting. Aeschylus, sophocles and Shakespeare in their tragedies create this spirit of tragedy, and Hardy does excel in it.

The creator of a great tragedy must possess an active sense of good and evil. He should have an appreciation of spiritual values, a view of mankind as at once the wonder of the plaything of fate. A tragedy of this scale brings wisdom, magnanimity and bliss. It promises to the reader its joy coming from pain- "True, I am a forest and a night of dark tress but he that is not afraid of my darkness will find banks of roses" [Lucas 153]. For instance, Tess knows her fate- that she will be hanged, still she is pre-occupied with what is good: "She [Lize-Lu, Tess' younger sister] has all the best of me without the bad of me; and if she were to become your [Angel's] it would almost seem as if death has not divided us. "[Tess415]. This and many other such utterances in Hardy's novels show the novelist's understanding of the nature of good and evil and his belief in the goodness of man.

Quite unequally, man is pitted against an indifferent universe. His path is beset with chances, accidents and treacherous snares. If it were not so, how will the artist create Karuna in the readers? Hardy thinks that is only tragedy that can comment on the vagaries of nature, human nature and gods. The machinery of gods, in Hardy's novels, crushes men and women pitilessly and in this cosmic drama, man appears to have been defeated and when it is experienced "You groan perpetually about the woes of life on earth. You have reason.

But why in the moments when you are actually suffering, do you choose to go and suffer in imagination: [Lucas22]? The Western answer to this question is as follows:

Objects which is themselves we view with pain, we delight to contemplate when in themselves we view with pain, and we delight to contemplate when reproduced with minute fidelity: Such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that is contemplating it, they find themselves learning, or inferring, and saying, perhaps, ' Ah, that is he' [Aristotle 15].

Let us read the answer of the Indian aesthetes to the above mentioned question. And the answer is based on the rasa theory of Bharat:

The mind is so entirely lost in the contemplation that even when the sentiments of grief or horror relished in such a state, pain is never felt, and even when felt, it is pleasurable pain. This fact is born out of the common experience that when grief is represented.. the spectator says, " I have enjoyed it, Raghavan [55]¹¹.

The rasa- theory of Bharat encompasses man's consciousness as well as the cosmic phenomena. Man is always seen in relation to the cosmic dynamism. In trials and tribulations, man has ever looked up and felt the presence of deities and gods and from this eternal gesture has derived comfort and joy. The accumulating momentum of disaster in Hardy's novels has led his critics to believe that men and women are ensnared by fate, but this belief only hints at the mystery that pervades his novel. The real and the ideal are presented in sharp opposition. To Hardy this fusion with its irony appears to be the distinctive flavor of human relations. The ideal is transcendent as joy and it aspires towards spiritual communion. It is ethereal. Sue Bridehead is Hardy's incarnation of "the highest and purest love between man and women". And Jude is crucified by her will, which is seen as the "Immanent will" by Hardy's Critics. Perhaps, the most impressive example of Hardy's cosmic vision is embodied in his visualization of the Egdon Heath and again in Tess's tragic end- the end that she accepted happily:

"Justice" was done, and the President of the Immortals, in Aeschylean phrase, has ended his sport with Tess and the D'Urbervilles knights and dames slept on in their tombs unknowing [Tess 419].

REFERENCES

- [1] A.K. Coomarswamy, Art Experience [Mysore: Kavyalaya Publishers, 1937] 38. Coomarswamy ascribes a superior status to Rasa Experience and in doing of so, "The value of neither the subjective nor the objective factor is denied" [38].
- [2] Coomarswamy, the Transformation of Nature in Art [Harvard: Harvard University Press, 1934]7. The artist's knowledge draws on his observation and belief or point of view.
- [3] F.L. Lucas, Tragedy [New York: Collier books 1962] 56. Lucas feels certain that tragic emotions fall in the category of the beautiful.
- [4] S.H. Butcher, Aristotle's Theory of Poetry and Fine Art [New Delhi: Kalyani Publishers, 1981] 246. The 'pleasurable calm' in the spectator or reader leads to self-knowledge.
- [5] Philip Wheelwright, The Burning Fountain [Bloomington: Indian University Press, 1954]197. Wheelwright considers the mythical nature of evil and says that its knowledge can alleviate human suffering.
- [6] Dr. Torapada Chakrabarti, Indian Aesthetics and Science of Language [Calcutta: Sanskrit Pustak Bhandar, 1971]143. Professor Chakrabarti has equated rasa-experience with the realization of beatitude.
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- [10] C.M. Bowra, Sophoclean Tragedy [London: Oxford University Press, 1952]359.
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