A Comparative Study of Bharata's Vibhāva and Eliot's Objective Correlative

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Sage Bharata and Nāṭyaśāsṭra

Drama or Nāṭya is the most beautiful part of Indo-Sanskrit literature. The origin of drama is related to the Hindu religious trinity i.e. Brahmā, Vishnu and Maheshwara. That is to say drama has its roots in Vēdāntik and Pre-Vēdāntik philosophy. Sage Bharat or Bharat Muni was the founder of the science of music and dramaturgy.

The Indian dramatic art is called Nāṭya in The Nāṭyaśāsṭra. Shāstra is the term accepted in Indian tradition for the holy writings dedicated to a particular field of knowledge. The Nāṭyaśāsṭra is the earliest known book of Sanskrit poetics. Sage Bharat is known as the author of The Nāṭyaśāsṭra.. The Nāṭyaśāsṭra. is celebrated as "Pańchamovēda". It has 37 chapters. The first chapter of The Nāṭyaśāsṭra. is related to the origin of Nāṭya or Drama whereas the sixth chapter is related to the Theory of *Rasa* and eight *Rasa*. According to Sage Bharata in the absence of *Rasa* no one can get proper meaning of any piece of literature. *Rasa* is the main factor of Kāvya or Literature. He opines that *Rasa* is the soul of Kāvya or Literature.

Rasa and Bhāva:

What is Rasa? Rasa is a cumulative result of Vibhāv, Anubhāv and Vyabhichāribhāva. In the sixth chapter of The Nāṭyaśāsṭra., Sage Bharata has introduced mainly eight Rasa which are Shringār (Erotic), Hāsya (Comic), Karūna (Pathetic), Raūdra (Furious), Vir (Heroic), Bhayānaka (Terrible),

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Bibhatsa (Odeous) and Adabhuta (Marvellous). Sage Bharat has also discussed four Bhāva in Rasa Theory. They are Sthāyibhāva (Dominant States), Vibhāva (Determinant States), Anūbhāva (Temperamental States) and Vyabhichāribhāva (Transitory States).

Sthāyibhāva or Dominat States are permanent emotions. They belong to the audience as well as the characters. There are eight Sthāyibhāva such as Rati (Love), Hāsya (Mirth), Shōka (Sorrow), Krōdha (Anger), Utsāh (Energy), Bhaya (Terror), Jūgūpsā (Disgust) and Vismaya (Astonishment). Vibhāva or Dominant Emotions give rise to an emotional state within human beings thereby itself being a cause of an emotional experience. Vibhāva is divided into two Bhāva i.e. Ālambana and Uddipana. Ālambana is a supporting cause i.e. person or character where as Uddipana is a circumstantial cause i.e. voices, environment, landscapes, etc. Uddipana is similar to the concept of 'Objective Correlative' introduced by an American poet, critic, playwright and essayist Thomas Stearns Eliot.

Anūbhāva or Temperamental States are physical gestures that can express emotions. When a character performs any action, at the time audience feel some kind of emotions and they act temporary physical actions. Sage Bharata has discussed eight Anūbhāva in The Nāṭyaśāstra.; they are Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting. Vyabhichāribhāva or Transitory States are a series of diverse emotions have been felt by the audience. These emotions are related to the mental status. Sage Bharata has discussed thirty three Vyabhichāribhāva in The Nāṭyaśāstra.. They are Discouragement, Weakness, Apprehension, Envy, Intoxication, Weariness, Indolence, Depression, Anxiety, Distraction, Recollection, Contentment, Shame, Inconstancy, Joy, Agitation, Stupor, Arrogance, Despair, Impatience, Sleep, Epilepsy, Dreaming, Awakening, Indignation, Dissimulation, Cruelty, Assurance, Sickness, Insanity, Death, Fright and Deliberation.

T. S. Eliot and Objective Correlative

Thomas Stearns Eliot was an American poet, critic, playwright and essayist. He was the most famous 20th century poet and critic. He was very famous for his landmark work, *The Waste Land.* The term 'Objective Correlative' was first used by Washington Allston around 1840 in the 'Introductory Discourse' of his lectures on the subject of art. He was an American painter and poet. He was the one who started the Romantic Movement of Landscape Painting in America. Thereafter it was introduced and developed as the literary concept by T. S. Eliot in his most discussed essay, *Hamlet and His Problems.* The essay was first published in *The Sacred Wood.* In his essay, *Hamlet and His Problems,* Eliot writes, "The kind of criticism that Goethe and Coleridge produced, in writing of Hamlet, is the most misleading kind of possible... We should be thankful that Walter Pater did not fix his attention on this play". "The only way of expressing emotion," Eliot wrote, "is by finding an 'objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion," and which will evoke the same emotion from the reader. (Abrams 261) According to Dr. Hareshwar, Objective Correlative refers to a literary description that depicts an emotion and hopefully evokes that emotion in the reader or viewer. If a work of art inspires the right emotion, the creator has found just right objective correlative. If it evokes the wrong emotion, that particular objective correlative does not work. Additionally, in the essay, *Hamlet and His Problems*, Eliot declared, opposed to Goethe and Coleridge, Hamlet as an artistic failure. Eliot declared that Hamlet is wanting in objective correlative. Hamlet is a character from the well known play *Hamlet* written by The Bard of Avon, William Shakespeare.

According to T. S. Eliot, the feelings of Hamlet are not sufficiently supported by the story and the other characters surrounding him. These deficiencies are explained as the result of Shakespeare's inability to find an objective correlative. (Dr. Hareshwar) Artistic failure it means that the writer is unable to object the emotions. If a writer wants to create a particular emotion in reader's or spectator's mind then the writer must create some images as an objective correlative to support the character to create a particular emotion. If a

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writer want to create an emotion of love he must create some images such as flowers, natural landscapes, valley, mountains, calm sounds etc as an objective correlative to support the characters and to create a particular emotion. In the sense Hamlet fails to create that particular emotion.

Comparison

Sage Bharata's concept of 'Uddipana Vibhāv' as he discussed in his Rasa Theory is very similar to the concept of 'Objective Correlative' introduced by T. S. Eliot in his essay *Hamlet and His Problems*. Vibhāva is divided into two Bhāva i.e. Ālambana and Uddipana. Ālambana is a supporting cause i.e. person or character where as Uddipana is a circumstantial cause i.e. voices, environment, landscapes, etc. On the other hand Objective Correlative means the emotions of the characters must correlate with the images in order to provoke the audience. Let's understand in a very easy way, if a writer wants to create the emotion of love. The writer uses male and female character. Afterward the writer creates some images such as flowers, valley, mountains, rivers, trees, cool and calm natural landscapes, etc. to correlate the emotion of love created by the characters. Additionally these images support characters to create a particular emotion. As Eliot discussed that the emotion of the characters must correlate with the images to provoke the audience. The images, Eliot discussed about, is actually Uddipana Vibhāva in the words of Sage Bharat.

In Vālmiki Rāmāyaṇa, there is a scene of Pushp Vāṭikā where Rāma and Sītā meet very first time and they fall in love of each other. The particular scene evokes the emotion of love. Here Rāma and Sītā are Ālambana Vibhāva and Pushp Vāṭikā, flowers, flower plants, natural environment etc. are Uddipana Vibhāva. Here Uddipana Vibhāva supports the characters to create the emotion of love. In other way the Pushp Vāṭikā, flowers, flower plants, natural environment are the images in the words of Eliot or according to the concept of Objective Correlative. These images correlate with the emotion of the characters. This scene evokes Shringār Rasa as per Rasa Theory by Sage Bharata.

In the short story *The Open Window* by H. H. Munro, there is a scene in which Mr. Framton Nuttle scares from some ghostly figures, he assumed. Here,

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this particular scene evokes some terrible sentiments. Mr. Framton Nuttle is Ālambana Vibhāva where as Vera's expression, ghostly figures, unclear environment are Uddipana Vibhāva. Here Uddipana Vibhāva supports Mr. Framton Nuttle, a character, to create the sentiment of terror. In other way Vera's expression, ghostly figures, unclear environment are the images according to the concept of Objective Correlative. These images correlate with the emotion of the character. This scene evokes Bhayānaka Rasa as per Rasa Theory by Sage Bharat.

A well-known Gujarati writer Dhruv Bhatt has written a novel titled *Akoopār.* In the novel there is a scene in which lionesses attack Lājo's favourite cow named Girvān. Girvān dies after being attacked by lionesses. This particular scene of the novel evokes pathetic Rasa. For that emotion Lājo is Ālambana and Girvan, lionesses, jungle, roar sound, bellow sound etc. are Uddipana. Moreover all that Uddipana become objective correlative for particular emotion i.e. pathetic. Another example of this can be found in Eliot's *The Love Song of J. Alfred Prufrock:* "Of restless nights in one-night cheap hotels/ And sawdust restaurants with oyster-shells:" One can see this description as an objective correlative signifying the loneliness and desolation of modern urban life. (Dr. Hareshwar)

Thus, as per above discussion it is clearly seen that the Western concept of Objective Correlative by T. S. Eliot and Indian concept of Vibhāva as a part of Rasa Theory by Bharata Muni or Sage Bharata are seem to be very similar in function. Both the concepts discuss on particular emotion of reader and character. 'Objective Correlative' is a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion it evokes the same emotion from the reader. On the other hand, Vibhāva is divided into two Bhāva i.e. Ālambana and Uddipana. Ālambana is a supporting cause i.e. person or character where as Uddipana is a circumstantial cause i.e. voices, environment, landscapes, etc. Uddipana Vibhāva supports Ālambana Vibhāva to evoke particular emotion or sentiment or Rasa. Thus, Uddipana Vibhāva in particular and Vibhāva in general is similar to the concept of 'Objective Correlative' introduced by T. S. Eliot.

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