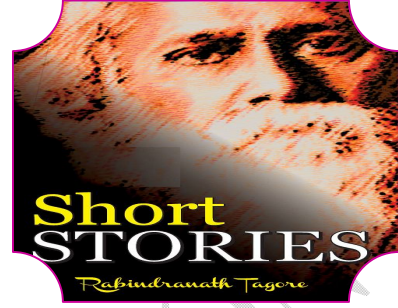


**KARUNA RASA IN THE SHORT STORIES OF R.N. TAGORE**

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**ABSTRACT**

There has been renaissance in the field of Indian poetics in the recent times. Applying different theories of Indian poetics has been attracting considerable attraction. According to Indian Acaryas "literature does not aim merely to give pleasure but it is to create rasa to relish (the aesthetic pleasure) in us, through the process of Rasanisptti", it is the main function of literature. The oldest book on rasas is regarded is 'Natyasashtra' composed by 'Bharat Muni' in the 6th century. In the 6th and 7th chapters of 'Natyasashtra' delineation of rasa is described in details.

KEYWORDS: Indian poetics , function of literature , Philosophy.

INTRODUCTION

Rasa is one of the quintessential word in Sanskrit, which sum-up whole Philosophy. The word 'rasa' is composed of two letters 'ra' and 'sa' Etymologically, 'ra' means to 'give' and 'sa' means 'motion' (Radana – 465) V.B. Apte, lists several meanings of the word 'rasa' such as 'to flow', to make wet all over', to soak or saturate in liquid, to 'taste or - relish', 'water', 'flavour', 'fluid', 'liquid', 'sauce', 'condiment', 'Pleasure' , 'delight', 'happiness', 'charm' , 'interest' 'beauty' , 'elegance' etc. (465) In common parlance, rasa means enjoyment or state of bliss. India acaryas consider it as the essence of Kavya (poetry). To them rasa is an objective concept signifying an aesthetic situation or an aesthetic experience in a poetic composition. Bharat in his 'Natyasastra' define it as a state of joy achieved by means of art through the medium of sublimated emotions. The rasa when it is relished by a man of poetic nature appears as if it were throbbing before him, penetrating the deepest reverses of his heart inspiring his whole frame of body and eclipsing everything else. (Mammata, 109).

The experience of fundamental emotions in our life are two types, pleasurable emotions, as love, wonder, courage and humour and unpleasurable emotions like pathos, anger terror and horror. But these unpleasurable emotions when expressed through art they becomes pleasurable as they lose their stings of reality. In Vishwanath's opinion that pathetic sentiments also becomes pleasurable while they are being expressed through kavya. If Pathos had not been pleasure giving nobody would have seen and read tragic literature.

According to rasa theory each of us fitted with a built in structure of sthayi bhavas or abiding propensities which are the modified forms of basic drives or instincts as a result of centuries of evolutionary process of humanization and social living, since it is sthayi which attain to rasahood, these sthayi bhavas which are chiefly eight in numbers are heightened to a relishable state called rasadasha

by the poet or dramatist so that we have one rasa or emotion corresponding to each of them. Bharat Muni unfolding the working of rasa in following rasa sutra 'vibhavanubhavavyabhicarisamyogata rasanisapathi'. (The savouring of the emotion is possible through the combination or integration of these elements vibhava (causes and determinants of the rise of an emotion) anubhava (gestures expressive of what is going on in the heart or the mind of main characters) and vyobhicaribhavas (transitory emotions). Bharat Muni holds that rasa (aesthetic sentiment) is an objective entity tasted and enjoyed by the beholder on the stage (IV/32).

Bharat Muni has given a detail account of these four components of rasa. Vibhava is the first component of rasa every object whether human, super human or natural towards which a person feels any kind of mental attachment has been included in vibhava. The word vibhava is use for the sake of clear knowledge because of the verbal, physical and psychic representation through it, (Vishwanath, 3/29). It also includes those factors and circumstances which stince lates the mind of person. (Acharaya Sukla, 75), Bharat Muni defines, Vibhava as vani, (word's abhinaya) (action or description)which arises the feeling in the heart of sensitive person. These Vibhavas (causes) are decided into two classes; alambana vibhava (The supporting cause) and Uddipana vibhava (the stimulative or circumstantial cause); The alambana are the person a actors representing the dramatic characters who excite the sthai bhava (dominant emotion) . Uddipana (excitement) means such stimulating or circumstantial environment, which provides a stimulus to the awaking of that emotion (vishwanath3/121).

The alambanas (the supporting causes) are of two kinds visyalambana (the object) and the asayalambana (the subject) The person or thing for whom or which arises the emotion is called visyalambana (the object) and asrayalambana (the subject) is the person in whom the emotion has awakened.

The anubhavas are the visible effects of the feelings or expressing what is going in the heart of the characters. Anubhava comes after the bhava is awakened is known as anubhava which are vacik (verbal) angik (physicl) and satvik (psycho-physical). They follow the stimulation of some emotion. (Bharat Muni, VI 34). Dananjay also agrees that anubhavas convey bhava. Sattvikas, are the result of the stimulation of a particular emotion, For example, when humour is aroused, laughing is the angik anubhava, and when someone is angry, reddening of his face and fiery eyes is sattvik anubhava. Bharat Muni count them eight in number: motionlessness, perspiration, horripilation, flattering tone, tremor, pallor, tear, swoon. These can be understood as the dispositional reactions or physical changes in the wake of the rise of an emotion. They are also regarded as anubhavas as they indicate rise of an emotion.

Women and Children are always weaker sections of society because they are helpless, emotional before the cruel orthodox and powerful people and society as well. Most of the stories of Tagore centred around the woman and children like Mashi, Postmaster, Haimonti, Castaway, The Child Return, The Supreme Night etc. There are endless series of stories which present the problem of children and woman. His stories have a social background of the then West Bengal and its impact on Rabindranath Tagore. Though Rabindranath Tagore was essentially a poet his talent as short story writer was nonetheless profound. His short stories were mostly written during the years 1891-1903. Rabindranath Tagore was a profolic writer with two hundred songs, several plays, few novels and a number more than hundred short stories to his credit. How he started writing short stories is in itself a fascinating story. He writes :

"To begin with I only wrote poetry. I didn't write stories. One day my father called me and said I want you to take a charges of the states. I was astonished. I was a poet, a scribbler- what did I know about such matter ? But father said " never mind that I want you to do?" Father had ordered me, so I had to go Managing the Zamindari gave me the opportunity to mix with various kind of people and this was now my story writing begin. (Redice William,4).

Tagore's interest in the activities of the peasants and common people provided him an opportunity to feel tenderness and realised the pain is inescapable in human destiny and suffering must be under gone. In one of his letters he mentions the miseries and grievances of these big helpless children of providence. If there was any undercurrent of subconscious, the minds of all men, then he felt great pity for them. Krishna Kriplani, Writes " Always seeking the great and the small he found ample material in the lives of common folk for his short stories," (76) the plot of Tagore's short stories are concerned with Bengal Life style, particularly the lower – middle section of the society. He highlight the predicament of woman children, labourers as well as government employees of lower categories. The social, political and religious issues haunt his imagination. Beauties of nature on one hand and its darker aspects on the other also attracted Tagore's attention. His stories do not present the complexity of events but frustration, joys and sorrows of common people. Here society is secondary, that is why these stories are full of pathos and grief. B.C. Chakravorty comments "The short stories center around individual lives, whenever they describe a conflict, it is conflict between one individual and another. It is not conflict between the individual and society. That is why these short stories appeal to our hearts and not to our intellects".

Tagore says that expression is the first truth of literature. Its final truth lies in its attempt to express the hopes and aspirations, joys and sorrows of entire mankind. All the main characters of Tagore who include adolescent, woman characters act as asrayalambans or visyalambana. The adolescent characters such as Ratan, Pathik, Mini and many others feel alone, confined, suffocated and homeless. Ratan in 'postmaster' is Visyalambana, who is left alone when the postmaster denies to take her with him. Similarly Nilkanta is always has thirst for love which he is denied from everyone except kiran, who allow to leave him alone as the family members do not approve of his stay with them.

Tagore's woman characters also have same place like children characters. He portrays the woman as well as mothers, sisters and daughters who suffers in their lives for their innocence. There are woman characters like Shuba, Nirupma, Sasi Surbala. Not only female characters of Tagore, who arouse the feeling of Pathos but the male characters are equally employed to manifest the circumstances and situations of Soka

It is important to note that nature plays an important role to display Karuma rasa by supporting the inner condition of different characters as Tagore correlates the inner sufferings of characters, their conflicts, pain to nature. The changes in seasons, sky, hills, rain, clouds, all are showed dejected terrible in accordance with the characters's inner world. It may be said that the human sufferings and pains are presented against the background of Nature, the stories like 'Postmaster,' ' The Child Returns', 'Beggar Woman' and the 'Supreme Night' are the stories in which Nature plays a conspicuous role. In the terminology of rasa formulation Nature acts as Uddipana Vibhavas.

Tagore's greatness as a short story writer has evoked little interest from his critics. They consider him as a mystic poet. His stories represent an expression of his deepest concerns about the new social and materialistic values. By evoking various feelings he enables the reader to think and solve the issues in a new perspective.

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