

* Ram Ji Mishra (Ph.D. Research Scholar)

Department of Languages and Comparative Literature

Central University of Punjab, Bathinda (151001) India.

** Dr. Zameerpal Kaur

Department of Languages and Comparative Literature

Central University of Punjab, Bathinda (151001) India.

mishraramji7@gmail.com

Romeo and Juliet in the light of the Theory of Rasa

Abstract

Indian poetics is nothing but a focus of Sanskrit and Tamil critical concerns. Among which the theory of *Rasa* is an ancient antiquity. The theory of *Rasa* is an earnest attempt to indicate the character of the emotional effect of the drama or it successfully explains the rise and nature of realisation of the aesthetic pleasure that a responsive audience experiences while witnessing the skillful enactment of a play. There are many thinkers who have propagated the theory like Abhinavgupta, Bhoja, Sri Sankuka, Bhattnayaka, Bhattlolata and Jagannatha. *Romeo and Juliet* is a tragic love story drama, in which the theory of *Rasa* has been applied on the basis of emotions, like love, mirth, pathos, zeal, anger, fear, disgust and wonders, enacted by the character and felt by the audience.

Key Words-Poetics, *Rasa*, *Bhava*, *Anubhava*, *Vibhava*, *Vyabhicharibhava*, and *Sattvika bhavas*.

Poetics is a compilation of set of laws which helps to decorate a poem and add the content of appreciation to it. The ideas produced in literal form are based on imagination, but there is a need to shape this expression in accordance with the norms of poeticism to obtain the object of presenting them in a proper form of poem which is relishable. “The period of the development of poetics starts from 200 B.C. to 1700 A.D” (Deshpande 1).

Bharatmuni described eight kinds of *rasas* and its *bhavas* in the sixth chapter of his dramaturgy *Natyasastra* which was written during the period between 200 BC and 200 AD: *Sringaram rasa*, *Hasyam rasa*, *Raudram*, *Karunyam rasa*, *Bhayanakam rasa*, *Bibhatsam rasa*, *Veeram rasa*, *Adbhutam rasa*.

He has pronounced the *rasa sutra* or formula to elucidate that how *rasa* originates i.e. “*vibhavamubhavavyabhicharisanyogatrasanishpattih* (Sukla, *Natyasastra* 235) *Bhavas* means generally emotions and feelings. *Vibhava* , i.e, excitant and *anubhava*, i.e., ensuent response. *Vibhava* is the determinant or the physical cause of the basic emotinal/mental state. It is of two kinds: *alambana vibhava* (substantial excitant) and *uddipana vibhava* (enhancer excitant). *Alambana vibhava* (substantial excitant) means the person or the object in respect of whom the emotion is experienced and whose appearance is directly responsible for the bringing forth of emotion. *Uddipana vibhava* (enhancer excitant) means the environment or the entire surrounding which enhances the emotive effect of the object which primarily stimulates emotion. *Anubhavas* are the indications or consequents. *Vyabharibhavas* are also known as *Sancaribhavas*. *Vyabhicharibhavas* are the transient moods or fleeting emotions in contrast and leading to and strengthening the established state and they are 33 in numbers. *Sthayi bhavas* are represented by certain *Anubhavas* and they are eight in numbers: *Rati* (Pleasure), *Hasya* (Joy), *Shoka* (Sorrow), *Krodha* (Malice), *Utsaha* (Courag), *Bhaya* (Fear), *Jugupsa* (Disgust) and *Vismaya* (Surprise). Temperamental states are expressed on the stage using *Sattvika abhinaya*. *Sveda* - taking up the fan, wiping off sweat, looking for breeze.

Stambha - being inactive, smile less, being like inert object, limbs drooping. *Kampa* - quivering, throbbing and shivering, wiping the eyes of tears, shedding tear incessantly. *Asru* - wiping the eyes full of tears, shedding tears incessantly. *Vaivarnya* - alteration of the color of the face with effort by putting pressure on the artery. *Romancha* - repeated thrills, hair standing on end, touching the body. *Svarabheda* - broken and choked voice. *Pralaya* - motionlessness, breathing gently (unnoticed), falling on the ground.

1. *Sringara Rasa*

As explained by Bharata, the *sthayibhava* of the erotic sentiment is love (*rati*) is associated with the fullness of youth and originates when a relationship is tied up between a man and women. The erotic sentiment is usually associated with bright, pure, beautiful and elegant attire. Bharata has divided this sentiment into two type, *samyoga* and *viperlambha*. *Samyoga* is the *rasa* of union and *viperlambha* is that of separation. The determinants of *samyoga* *sringara* *rasa* are the blooming seasons like spring, rich ornaments, full bloom flowers, company of intimate fellows etc. Consequents (*Anubhavas*) in the erotic sentiment which is to be represented on the stage are the clever movement of the eyes, eyebrows, soft and delicate movement of the limbs, sweat and pleasant words etc. The consequents (*Anubhavas*) of *viperlambha* *sringara* *rasa* are indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other such conditions. The *Sattvika bhavas* of this *rasa* are sweating (*sveda*), hairstanding at the end (*romanach*), change in one's tone of voice (*svarbheda*), trembling (*vepathu*), Change in the colour of one's face (*vairvernya*). *Alambana* (dependent) *vibhavas* are heroes, heroines or the men, women involved in love (*rati*) towards each other. *Uddipana* (exitant) *Vibhavas* are the moon, garden, cool breez, sweet music, picture gallery etc.

Act 1 Scene 5: A feast and dance are underway in the Capulet's Hall and Romeo sees Juliet for the first time, instantly falling in love with her. The most strongly evoked *Rasa* in this scene is that of *Sringara* or erotic love. The *sthayibhava* of this *rasa* is *Rati* or love as Romeo sees Juliet in the Hall of the Capulets, he is mesmerized by her beauty and his feelings for her are so strong that he even forgets Rosaline, for whom he was pining desperately. The *rati bhava* is portrayed through Romeo's actions when he approaches Juliet, exalts her beauty when he compares her to a saint and cajoles her into letting him kiss her. Juliet represents the *alambana vibhava* towards Romeo the emotion is expressed while the outward mood of the scene, that of music and dance and a general atmosphere of revelry represent the *uddipana vibhava*. The interactions of both these catalysts lead to Romeo's manifestation of love towards Juliet, i.e. *anubhava*.

Romeo expresses his appreciation of Juliet's beauty in the following lines:

"O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear,
Beauty too rich for use, for earth too dear!
...Did my heart love till now? Forswear it, sight!
For I ne'er saw the true beauty till this night.
If I profane with my unworhiest hand
...To smooth that rough touch with a tender kiss.

The *sattvik bhavas* are the involuntary reaction of body. In this *rasa, romanach* pervades on as Romeo is bewitched by the beauty of Juliet and expresses these words for Juliet, "what lady's that which doth enrich the hand of yonder knight". *Vepathu* (trembling) also can be found when Juliet says to Romeo: "Then have my lips the sin that they have took." It represents that Juliet is shivering with fear after being kissed by Romeo probably

due to the loss of virginity or shame. *Svarbheda* and *Vaivernya* can also be found when intimate love scenes occur between Romeo and Juliet. In consequence, she feels fear and her tone of voice starts flattering and colour of the face also takes place into changing. *Sveda*, emotion, can also be found on behalf of Nurse having been recognized of the belonging of Montague family as Romeo is Montague, in consequence nurse starts to perspire and sweating to inform the mother of Juliet.

Vyabhicharibhavas are transitory feeling. In this rasa, audience feels hatred or *Glani* towards the enmity between two families. Parents feel *asuya* or insecurity with regard to the future of Romeo and Juliet and the aftermath of this will evoke *chinta* or anxiety towards both the families about the star crossed lovers. The intimate scene of the lovers' i.e., Romeo and Juliet originates *Avega* or excitement. *Vyabhicharibhavas* always change person to person in a particular scene.

2. Hasya Rasa

The *sthayibhava* of the comic sentiment is laughter. It is aroused by the determinants (*Vibhavas*) such as an unusual dressing, impedance, greediness, quarrel, strange movement of limbs, use of irrelevant words, uncouth behavior and the like. The sentiment is represented by the consequents (*Anubhavas*) such as the throbbing of lips, the nose, and the cheek, opening the eyes wide or contracting them, perspiration and colour of the face and taking hold of the sides. Complementary psychological states (*Vyabhcharibhavas*) in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. *Sattvika bhavas* are change in one's tone of voice (*svarbheda*), trembling (*vepathu*), and change in face of one's colour (*vaivernya*).

Mercutio, Romeo's quick tempered, witty friend, links the comic and violent action of the play. He is initially presented as a playful rogue who possesses both a brilliant comic

capacity and an opportunistic, galvanized approach to love. Later, Mercutio's death functions as a turning point for the action of the play. In death, he becomes a tragic figure, shifting the play's direction from comedy to tragedy. Mercutio's first appearance in Act I, Scene 4, shows Romeo and his friend to be quite of opposite characters. When Romeo says:

Is love a tender thing? It is too rough,
Too rude, too boisterous, and it pricks like thorn.

Mercutio mocks Romeo as a helpless victim of an overzealous under satisfied love. Romeo describes his love for Rosaline using the clichéd image of the rose with thorns to stress the pain of his unrequited love. Mercutio mocks:

If love be rough with you, be rough with love!
Prick love pricking, and you beat love down.
Give me a case to put my visage in:
A visor for a visor. What care I
What curius eye doth cote deformities?
Here are the beetle brows shall blush for me.

The *sthayibhava* of this *Rasa* is laughter which is created by the speech of Mercutio. *Alambana Vibhava* is Mercutio, who is projected by Shakespeare as comic cum tragic. *Uddipana Vibhava* is comic speech of Mercutio who mocks love compatibility of Romeo. *Sattvika bhava* has not been depicted in this play but *svarbhedha* can be perceived in speech of Mercutio when it is performed in the play. *Harsh* (sudden delight) as *sancharibhava* can also be observed through the speech in place of the intense love of Romeo.

3. *Karuna Rasa*

The *sthayibhava* of pathetic sentiment is sorrow. It is aroused (*vibhavas*) by the determinants such as suffering under curse, separation from or loss of dear ones, commotion

caused by reversal of situation, death, captivity, fatal injury and other misfortunes. This is shown on the stage by the consequents (*Amubhava*) such as heaving of sighs, shedding tears, paralysis, lamentation, dryness of mouth, change of colour and loss of memory etc... The complementary psychological states (*Sancharibhavas*) are epilepsy, depression, languor, indifference, anxiety, yearning, excitement, delusion, fainting etc. Sattvikabhavas are change in one's tone of voice (*svarbheda*), becoming tearful (*Asrue*).

Act 5 Scene 3: Paris and Romeo encounter each other in the Capulet tomb where Paris, unaware of Romeo's real intentions of being there, attempts to arrest Romeo. Romeo is much frustrated but pleads for him to retreat and let him finish what he has come for. Paris does not relent, resulting in a duel in which he is killed by Romeo. Romeo then commits suicide and Juliet, after waking up from the deathly slumber and seeing her husband dead beside her, takes her own life.

The most predominant Rasa in this scene is *Karuna Rasa*, which is denoted by the *sthayibhava soka* or sorrow. The *vibhavas* which lead to the evocation of this feeling or *rasanispattih*, as propounded by Bharata, are the deaths of the three central characters of Paris, Romeo and Juliet. The deaths, lead to sense of agony in the audience who are instigated to the point of sorrow through the scene. The portrayal of the Capulets and Montague, who realize what their enmity has ensued in, also surges into pity for the characters and their loss.

The Prince's speech at the end, berating the Capulets and Montague for their traditional enmity and ruing the loss of young lives presents in full, the pain suffered by all parties due to the tragedy. He says:

A glooming peace this morning with it brings.

The sun, for sorrow, will not show his head.

Go hence to have more talk of these sad things.

Some shall be pardoned, and some punished.

For never was a story of more woe

Than this of Juliet and her Romeo. (Act V, scene 3)

The *sthayibhava* of this *rasa* is *soka* or grief which pervades in the entire play because it is a tragic play. Destruction and death is the soul essence of tragedy. Thus, the death of three central characters evokes intense grief which the speech of Prince proves. *Alambana Vinhava* is all the three character- Romeo, Juliet and Paris. *Uddipana vibhava* is the hasty action of all the three character which is the tragic flaw in the play. Romeo could not understand the slumbering condition of Juliet and same happen with Paris and Juliet, in consequence, they all choose the path of death. In the matter of *sattvik bhava*, *Asrue* (tearing) can be seen in the spectator and other characters. As for as *Sancharibhava* is concerned; *Avega* (agitation) and *Glani* (hatred) are perceptible through the Romeo and Paris. Through the sentiment of agitation, Romeo chooses the wrong path and because of the hatred towards Romeo, Paris challenges to fight with Romeo and dies.

4. Raudra Rasa

The *sthayibhava* of the furious sentiment is anger (*Krodha*). It identifies *raksasas*, *danavas*, and haughty men and is caused by striking, cutting, mutilation and the fight in the battlefield. It is aroused by the determinants (*vibhavas*) such as indignation, rape, insult, false allegation, exorcising, jealousy, threatening, revengefulness and the like passions. It is represented on the stage by the consequents (*anubhavas*) such as biting one's lips, knitting of eyebrows, red eyes, movement of cheeks, trembling, frowning, swelling, drawing of weapons etc...It is soon followed by the complementary psychological states (*sancharibhavas*) like indignation, excitement, intoxication, inconstancy, agitation restlessness, fury etc...It is more

truly a sentiment full of conflict. *Sattvika bhavas* are hair standing at the end (*romanch*), trembling (*vepathu*), Change in the colour of one's face (*vairvernya*).

Act 3 scence1: *Raudra rasa* is evoked in the scene where Mercutio and Tybalt have a duel and Mercutio is killed. The same is carried forward by Romeo when he kills Tybalt in revenge for Mercutio's death. Both the killings occur due to *krodha* (anger).

Benvolio informs Romeo regarding the murder of Mercutio as following:

O Romeo, Romeo, brave Mercutio's dead!

That gallant spirit hath aspired the clouds,

Which too untimely here did scorn the earth.

Although the sword fight and valour of the men in risking their lives for honour would prepare a strong case for the *Vira rasa*, it should be thought this scene more strongly evokes the *Raudra rasa*. It must be remembered that the *Rasa* is generated through the interaction of *vibhava* (determinants), *anubhava* (consequences) and *vyabharibhavas* (complementary states). The *sthayibhava* of *Raudra rasa* is of course *Krodha* or wrath. In this scene anger evokes during the conversation between Tybalt and Mercutio. Tybalt insults Romeo to call villain consequently conversation between Tybalt and Mercutio replaces into sword fighting and quarreling and Mercutio is killed by Tybalt in this fighting. As a result, Romeo challenges to fight Tybalt and, in wrath, kills Tybalt. In this scene, *Anubhava* (consequence) is to call villain to Romeo a villain Tybalt and the murder of Mercutio is committed. The way that Tybalt insults Romeo and calls him a villain serves as the *alambana vibhava*, working as the catalyst for Mercutio's anger. Mercutio's killing is the *uddipana vibhava*, which leads Romeo to revenge against Tybalt. In this scene, the *sattvik bhavas* (involuntary reaction) i.e., *romanch* (hair standing on end) *vepathu* (trembling) and *vaivernya* (change in the colour of once face) can be found. *Romanch* occurs when Romeo kills Tybalt in the obsession of wrath. Having been realized the committing of murder his hair stands and

because of fear changes the colour of his face changes. *Vepathu* occurs when he thinks about Juliet, after being committed a heinous crime, that if Juliet will accept him, he starts shivering with fear. *Sancharibhavas* (transitory feeling) i.e., *Ugrata* (ferocious) *Ninda* (insult) *Smriti* (recollection) can be found. *Ugrata* or ferociousness occurs when Mercutio is killed as a result Romeo becomes ferocious and kills Tybalt. *Ninda* or insult occurs when Tybalt calls Romeo villain and insults Mercutio. *Smriti* (recollection) also can be seen in this scene when a boy of Capulet family i.e., Tybalt recollects the memory of intruding of Romeo in Capulet hall, a montague boy, he feels anger. It is due to hatred and intense anger that the two killings occur, the first that of Mercutio, despite Romeo's pleading attempts to restore peace. The following lines in the scene are proof of *krodha* in Romeo, which leads to *Raudra rasa*:

In response the speech of Romeo depicts the anger in the following lines:

Alive, in triumph! And Mercutio slain!

Away to heav'n, respective lenity,

And fire-eyed fury be my conduct now!—

Now, Tybalt, take the "villain" back again

That late thou gave'st me, for Mercutio's soul

Is but a little way above our heads,

Staying for thine to keep him company!

Either thou, or I, or both, must go with him! (Act 3, scenes 1).

5. *Veera Rasa*

The *sthayibhava* of heroic sentiment is energy (*utsaha*). It has further four categories: *Yuddh Vira*, *Dana Vira*, *Dharam Vira* and *Daya Vira*. *Yuddh vira* refers to the passion or courage for noble cause. *Danavira* indicates offering charity. *Dharama vira* shows sacrificing oneself for the defence of religion or some noble cause. *Daya vira* depicts the practicing pity

for other's protection. It is aroused by the determinants (*vibhavas*) such as good conduct, determination, perseverance, courage, infatuation, diplomacy, discipline and aggressiveness etc. It is to be shown on the stage by the consequents (*Amubhavas*) such as heroism, firmness, patience, pride, energy, diplomacy etc. Its complementary psychological states (*vyabhicharibhavas*) include pride, contentment, firmness of purpose, judgment, agitation, indignation etc. *Sattvikabhavas* are hair standing at the the end (*romanch*), sweating (*sveda*) etc..

In Act 3 scene1 when Mercutio and Benvolio encounter Tybalt on the street of Verona, Tybalt's verbal invectives instigates Mercutio to challenge him for duel for risking the life evokes *Vira rasa*. Tybalt insults Romeo in the following lines:

Romeo! The love I bear thee can afford _

No better term than this: Thou art a villain! (Shakespeare. Romeo and Juliet, Act 3, scenes 1)

Mercutio gets angry and says to Tybalt:

O calm, dishonorable, vile submission! Alla stoccato carries it away!

Tybalt, you rat-catcher, will you walk? (Act 3, scenes 1)

Mercutio challenges to Tybalt:

Good King of Cats, nothing but one of your nine lives that I mean to make bold withal, and as you shall use me hereafter, dry-beat the rest of the eight! Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out! (Act 3, scenes 1).

From this scene, *Vira rasa* evokes because of sword fights and valor. The *Sthayibhava* of the *Vira rasa* is energy or zeal or passion for fighting which Mercutio's speeches depicts. Tybalt challenges to fight with Romeo and calls him villain, but Romeo rejects it, on the contrary his friend Mercutio fights and is killed in the duel. With the feeling of proud, he says that he is not wounded but just has been scratched. *Vira rasa* has been

divided into four categories *yuddh Vira*, *Dana Vira*, *Daya Vira* and *Dharm Vira*, here *Yuddh vira* can be seen only. *Yuddh Vira* arises or evokes, in a person, passion or courage for a noble cause. In this scene such passion and courage can be seen in the action of Mercutio for the sake of noble friendship, who fights with Tybalt. The *Alambana Vibhava* is old enemy Tybalt, a Capulet, and Mercutio, a Montague. In short, it can be said that for evoking this fight Tybalt is responsible. *Uddipana Vibhava* is the verbal invectives and swords fighting of Tybalt and Romeo which fetch them in the battlefield. *Sattvik bhava* (involuntary reaction of body), in this rasa, is *Romanch* (hair standing) and *Sveda* (sweating). *Romanch* arises in the fighting of Mercutio and Tybalt in the strange fits of anger. In the duel scene of Tybalt and Mercutio i.e, whipping to one another and widening of the eyes and the steps to attack towards the enemy depicts *anubhavas*. The *sanchari bhava* of this rasa is arrogance or *Garv* of Mercutio because he says that it is just a scratch, having been wounded. He feels pride to die for his friend Romeo and *Smriti* or recollection is the base of this fighting and .killing. In view of smriti or recollection, first of all, there were deep enmity between both the families, and the love between Romeo and Juliet has implemented as catalysts to raise the enmity.

6. Bhayanaka Rasa

The *sthayibhava* of the terrible sentiment is fear (*bhaya*). This is aroused by the determinants (*vibhavas*) such as loss of courage, sight of ghost, death, hideous noise, terrible cry of jackals and owls, staying in a lonely area or house etc. It is represented on the stage by consequents (*Anubhavas*) like trembling of all the limbs, sweating, vomiting, spitting, fainting, and the like. The complementary psychological states (*vyabhicharibhavas*) are depression, distraction, agitation, paralysis, perspiration, fear, stupefaction, dejection, restlessness, palpitation of the heart etc. *Sattvikabhavas* are change in one's tone of voice (*svarbheda*), trembling (*vepathu*), change in the colour of one's face (*vairvernya*) etc.

The scene in the cemetery gives rise to *Bhayanaka Rasa* night is sepulchral and the tomb of the Capulates is dark and eerie. The speech of the Prince, Lord & and Lady Capulate creates fear in the heart of audience. Prince says:

What misadventure is so early up

That calls our person from our mourning rest?

Capulate: what should it be that they so shriek abroad?

Lady Capulate: The people in the street cry "Romeo",

Some "Juliet", and some "Paris", and all run

With open outcry toward our monument.

Prince: What fear is this which startles in our ears? (Act 5, scene 3)

The speech and situation of Prince evokes fear for Lord and Lady Capulate, because they are unknown to the fact of death of all three characters. *Sthayibhava*, fear is evoked through the presentation of scene in cemetery which is eerie and fearful. *Alamban Vibhava* is the dead bodies of three characters. *Uddipana vibhava* is the cemetery house. In the matter of *sattvik bhava*, *vepathu* (trembling) and *vaivernya* can be perceived. In this scene, the sentiment of *anubhava* is not appropriately available. *Sancharibhava*, only *Apasamara* (epilepsy) can be seen when they see the dead bodies. No another situation and scene is perceptible in the play regarding this Rasa.

7. *Bibhatsa Rasa*

The *sthayibhava* of the odious sentiment is disgust (*Jugupsa*). It is aroused by the determinants (*vibhavas*) such as disgusting sight, taste, smell and sound, which create uneasiness and suffocation to the spectator. It is staged in the form of the consequents (*Anubhavas*) like contraction of the mouth and eyes, covering of the nose, spitting, vomiting etc. Its complementary psychological states (*vyabhicharibhavas*) are agitation, delusion,

apprehension, sickness, death and epilepsy etc. *Sattvikabhavas* are hair standing at the end (*romanch*), paralysis (*stambha*). Bharatamuni states that in *Bibhatsa Rasa* the *vibhavas* are those that cause disgustful contraction. Act 5 Scene3: This scene opens in the cemetery house or it is also known as cemetery scene. In this scene the speech of the 1st GUARD depicts *Bibhatsa Rasa*, although the play is filled with Sringara Rasa.

1st GUARD : The ground is bloody. Search about the churchyard.

Go, some of you. Whoe'er you find attach.

[Some Guards exit]

Pitiful sight! Here lies the County slain,

And Juliet bleeding, warm, and newly dead,

Who here hath lain these two days buried. (Act 5, scenes 3)

Bibhatsa Rasa arises out of feeling of disgust because of loathsome and untidy things or objects. In this scene, *bibhatsa rasa* arises from the speech of First Guard in cemetery, when he says that this ground is bloody and smelling, by covering his nose.

The *Sthayibhava* of this rasa is disgust or *jugupsa*. First Guard feels disgusted to see the dead and rotten bodies and the scattered blood in the cemetery house. *Alambana vibhava* is the scattered dead bodies of human beings. *Uddipanavibhava* is of course the rotten dead bodies and upon them insects are crawling creates such loathsome environment. *Anubhava* is the covering of his nose because of the smell. *Sancharibhavas* are in this rasa, is *Glani* or hatred *Chinta* or anxiety etc. in this scene of course First Guard feels hatred towards the dead bodies and *Chinta* arises where both the families are anxious to know the action of the star crossed lover. Ultimately both the families put an enmity end. *Sattvik bhavas*, in this rasa, *Romancha* or hair standing on end occurs when members of both the families is to see the dead bodies of lovers, mothers of the star crossed lovers paralysed having been seen the dead bodies when First Guard sees and contemplates the story, in consequence, his hair stands.

8. *Adbhuta Rasa*

Its *sthayibhava* is astonishment (*vismaya*). It is caused by the determinants (*vibhavas*) like the supernatural elements, illusory and magical acts. It is shown on the stage by the consequents (*Anubhavas*) like exclamation due to surprise, weeping, trembling, stammering, sweating, etc. its complementary psychological states (*vyabhicharibhavas*) are joy, agitation, perspiration, hurry, choking voice, etc. *Sattvikabhavas* are hair standing at the end (*romanch*), Change in the colour of one's face (*vairvernya*) paralysis (*stambha*) etc.

The *sthayibhava* of this *Rasa* is surprise or astonishment. Juliet suddenly appears at a window above the spot where Romeo is standing. Romeo compares her to the morning sun, far more beautiful than the moon it banishes. He nearly speaks to her, but thinks better of it. One wonders at the description of Juliet's beauty which is brighter than the Sun leading to the reader being invoked by *Adbhuta Rasa*. He says:

But soft, what light through yonder window breaks?

It is the east, and Juliet is the sun. (Act 2, scene 3)

Vyabhicharibhavas of this *rasa* are joy, agitation and perspiration can be observed in the character of Romeo when he sees first time Juliet's beauty. In the matter of dealing with *sattvika bhava*, *romanch* (hair standing at the end) and *stambha* can be seen in Romeo. *Romanch*, because he has not seen such beauty in his entire life and he even forgets the momentary infatuation of Rosaline and compares her with the sun.

Bibliography

Primary Sources

Ghosh, Manmohan, trans. *The Natyashastra*. Calcutta: Asiatic Society of Bengal, 1951. Print.

Sukla, Babulal. *Natyasastra of Bharatmuni*. vol. i. Varanasi: Chaukhamba Sanskrit Sansthan, 2010. iv vols. Print.

Secondary Sources

A., Sankaran. *Some Aspects of Literature Criticism in Sanskrit or The themes of Rasa and Dhvani*. 2nd ed. New Delhi: Oriental Booksellers and Publishers, 1973. Print.

Choudhary, Satyadeva. *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi, 2010. Print.

Deshpande, G.T. *Indian Poetics*. New Delhi: Popular Prakashan, 2009. Print.

Edwards, Phillips, ed. *Romeo and Juliet*. New Delhi: Cambridge University Press, 2003. Print.