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A Comparative Study of Bharata's Theory of '*Rasa*' and Longinus' Concept of 'Sublimity'

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Abstract

There exists a sense of profound literary depth that utters from the human capacity to make observations and judgements of an aesthetic nature. Interestingly, the qualitative structure of human embodied experience is determined by aesthetic perception. Literary works are read, evaluated, appreciated, or criticized by the Western, the Eastern, the ancient as well as modern readers. If there is any difference, it is of time, place, language, mythology, images, and cultural background of a country. These differences may pose some difficulties but do not stand in the way of appreciating a literary work as literature has universal appeal. '*Rasa*' and 'sublimity' are the aesthetics associated with literature and ignite the dramatic emotional elements.

The main purpose of the paper is to attempt to revisit the two classical literary theories – of '*Rasa*' and 'Sublime' – and explore a close affinity in the views of Bharata Muni, an Indian sage-poet, and Longinus, a Greek critic. The paper analyzes and compares these two theories from two different times and space as their object of treatment in the literature. For Bharata, it is '*Natya'* (drama) and for Longinus, it is 'poetry' (*kavya*) – the two classical forms of literary reflections of a creative genius.

Keywords: Aesthetic emotion, objective-correlative, *Rasa*, sublime, transcendental experience

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Introduction

The '*Rasa*' (relish) theory, projected in his magnum opus *Natyashastra* (book for the theatre) by Bharata of Sanskrit Literature approximately between the 4th or 5th century CE (Gnoli xiv), enjoys the place of pride among the Indian Schools of Poetics. The *Natyashastra,* a comprehensive treatise and handbook on dramatic art, is considered to be the oldest extant work in Indian Poetics. Prior to this book, we do come across the mention of *Natyasutras of Shilalin and Krishnashvan* (Lidova 111-113 & Mehta 17) by Panini, the ancient Sanskrit Grammarian, Philologist, and father of Linguistics. Yet, it is Bharata who seems to have given a scientific analysis and codification of the concept of '*Rasa*' (relish). According to him, '*Natya*' (drama) is the imitation of life (*lokanukruti*) wherein the various human emotions have to be dramatically glorified (*bhavanukirtanam*) so that the spectator is able to flavour the portrayed pleasure and pain (*lokasya sukhadukha*) as '*Natyarasa*' (dramatic relish). This '*Rasa*' experience will entertain and enlighten the spectator who hence becomes the '*Rasika*' (art lover). Bharata's concept of *'rasa'* appears to be reminding the persuasive words found in the invocation verse at the very outset of the religious book *Bhagavata Purana:*

> Drink, o you connoisseurs (*rasika*) on earth who have
> A taste for the beautiful [or: who have a poetic taste,
> A taste for a language full of feeling] (*bhavuka*),
> Drink again and again this *Bhagavatam*, this store-
> house [of] aesthetic mood (*rasa*) (Vyasdeva, qtd. in Redington 3).

Rather than poetics, '*Rasa*' was initially considered as an element of dramaturgy. The *Acharyas* (masters) of the '*Alamkara*' (figure) school did not assign overriding importance to it. They recognize it only as an element of decoration. But, the passage of time and the process of critical speculations made the '*Rasa*' to be identified as the central theme of literary creations (Patnaik 15).

Longinus' *On the Sublime*, on the other hand, is an important treatise of literary criticism. It has been acknowledged and regarded as a critical component that adopts a remarkably different standpoint from that of the most admirable utterances to be traced across all literature and hence "remains towering among all other works of the class" (Saintsbury 174). Longinus has been considered, after Aristotle, to be the greatest Greek critic. The function of poetry, before Longinus, was believed to be to instruct and delight and that of prose, to persuade. But, this taste of poetry and prose did not convince Longinus. He believed that the greatest poets and writers should

aim to instruct, delight, and persuade but their greatness lies in something else, and it is the sublimity of their thoughts. He emphasized that the effect of a lofty passage is not to convince the reason of the reader, rather to transport him. He further adds that the constitution of sublimity in literature should be the central argument of the text. And, he also gives a detailed elucidation of five principal sources from which sublimity is derived.

The concept of the term, 'the sublime,' attributed to Longinus, has been taken from his extraordinary essay *Peri Hypsous* which was later translated as *On the Sublime* (Dorsch 99). It was in this essay that the Horatian interest in the author became part of a critical trend and a romantic concern for the poet's inspiration came to its climax (Wimsatt & Brooks 97). And, it is not for nothing that Longinus has been called the first Romantic critic (Saintsbury 172).

Review of Literature

Patnaik in his book *Rasa in Aesthetics (1996),* while analyzing ancient Indian scholars' literary art, states that they created an innovative art, the signs, and symptoms of which culminate in the term '*rasa*,' and can be succumbed in one petite method. It is suggestive of the bread and butter of imaginative understanding and is enhanced by the conventional Indian concept of '*dhvani*' (sound) propounded by Anandavardhana. Portrayed and engraved in the meaning and excellence of predetermined forms and manifestations, the tinge of European art enlightens peripheral occurrence. Combined with Indian allegory and fable, the traditional art which constantly gets encouraged and refilled shows internal revelation and knowledge.

The Indian artists present themselves at the volume is known as '*rasa*' theory which Indian poetics refers to as '*alaukik*' or that is not the part of this world. '*Rasa,*' according to him, is theoretical, widespread, and continuing responses and emotions, whichever be its characteristics distilled by the artists and leads to an unfriendly pleasure similar to the utmost happiness curated considering the unconditional. The Indian artists, through their enhanced power of yoga, and meditation, inspire complete aloofness and universality of individuals subliming inconsistencies of passing emotions; evoking the universal vibes and feelings of '*rasas.*' The work of art, nicely filled with these, effectively delivers the message to the person utilizing it.

Dr. Pramod Kale in his book, *The Theatric Universe: A Study of the Natyashastra* (1974), while exploring each portion of the book and discussing its

relativity to stage production especially intended for the Western scholars, forgoes its theatrical discussions and focuses more on its practical content. However, he seems to be ending where the application and implementation of the theories begin.

Dr. Manomohan Ghosh, in his edition of the *Natyashastra* with English translation (1951) presents the standard translation for the Western academicians. He, in his edition, tries to create a complete and "literal as far as possible" English translation of the *Natyshastra* (Ghosh xxiv). His "literal" translation appears to be quite helpful; his introduction and commentary notes deserve equal value. Much of his translation and commentary deals with performance theory and theoretical '*rasa*' theory and consists of perplexing terminology, sometimes with broad psychological notions. Also, Ghosh doesn't come from a practical theatre background and he obviously, though his content is helpful, in some places, seems to be not writing for keeping theatre practitioners in mind. Here, Kale opines that this can lead to "often inadequate and misleading" conclusions as it deals with staging and characterization (10-11).

Sheldon Pollock's book *A Rasa Reader*, the most recent publication on the history of '*rasa*,' chronologically deals with the theory and philosophies of '*rasa*' providing helpful latest translations from several sources, and thus, presents a variable roadmap of the evolution of the theory concerned. New translations and categorizations of the '*rasa*' theory by Pollock are refreshing and useful and mainly revolve around chronicling theoretical '*rasa*' through a "historical reconstruction" of the "aesthetic experience" (Pollock xi).

Mishra in his book *Coleridge and Abhinavagupta: A Comparative Study of Philosophy of Poetry in the East and the West* is of the belief that literature's aim should be of creating aesthetic pleasure. He suggests that Longinus tries to communicate that a reader can only take himself/herself in an ecstatic world only if literature has a sublime effect. The power of sublimity, by moving and uplifting it, is capable of captivating audiences' hearts and souls. It transports the readers from the outer world to the inner one by moving them from the world of disruption to attentiveness. The moment the audiences move to passionate understanding the pleasure of the moment freezes recognizing the individual self. The state of deep understanding can give inner happiness and cause joy to the audience.

The concepts of *Natyashatra* were also used by John Brown, a Western professor, director, and Shakespearean editor, in a modern Western stage setting. Brown, in his article titled *Shakespeare, the Natyashastra, and Discovering Rasa for Performance*, discusses his development of techniques by drawing "analogies between the assumptions about theatricality found in the classic Sanskrit treatise on

acting, *the Natyshastra*, and those of the Elizabethan theatre" (Brown 3). He proposes the existence of commonality between the two theatres – Shakespearean and Asian – and, to provide a gateway to Asian style and principles, uses the theory of '*Rasa*.' He also acknowledges his experimentations to be based on the *Natyashastra*, but not a rigid extraction. The hybrid method applied by him is "Asian in genus, while being European in species" (Brown 5).

Richard Schechner and his colleagues at East Coast Artist are some other examples of contemporary Western application of the theory of '*Rasa*' into theatrical method and practice. They organized an exercise and training programme called *Rasaboxes* (rasaboxes.org). Schechner presents its creation and use in his paper titled *Rasaesthetics* (27-50).

Analytical Study of Both Concepts

'*Rasa*' plays a key role in Sanskrit literary criticism. It is the essence of art and literature and it is, at the same time, the interconnecting link among all arts. Its significance has been acknowledged by all Sanskrit aestheticians in the appreciation of '*natya*' (drama) and '*kavya*' (poetry). Bharata, in his *Natyashastra*, the first available source of literary criticism in Sanskrit, recognizes the crucial role of '*Rasa*' in aesthetics. In the sixth and seventh chapters of the book, he deals at length with the process of genesis of '*Rasa*' through his famous '*Rasa sutra*' or the aphorism on '*Rasa*'.

The creation of '*Rasa*' is the very core of the Sanskrit '*Natya*' theory. Every dramatic presentation was aimed at evoking a particular kind of aesthetic experience in the minds of the audience which is described as '*Rasa*'. The concept of '*Rasa*' is the most important and significant contribution of the Indian mind to aesthetics. The study of aesthetics deals with the realization of beauty in arts, its relish or enjoyment, and the awareness of joy/ or '*Ananda*' (bliss) that accompanies an expression of beauty; the closest explanation can be 'aesthetic relish'.

The word '*Rasa*' is derived from the root '*rasah*' which means sap or juice, taste, flavour, and relish. The extract of the fruit is referred to as '*rasa*' which itself is the essence, the ultimate flavour of it. Thus, '*Rasa*' means the essence of all literature. It is the source of creative and artistic inspiration for both the author and the reader or spectator. Bharata explains '*Rasa*' sutra in *Natyashastra* as: "*vibhavanubhava vyabhichari sanyogat rasa nispattih*" (line 32). This means that the aesthetic relish (*rasa nispattih*) is produced by a combination of the determinants (*vibhava*), consequents (*anubhava*), and transitory states or fleeting emotions (*vyabhichari bhava*).

Bharata explains '*Rasa*' as the essence derived from the different ingredients. He gives the parallel of extract, '*rasa*,' developed from various condiments, having different tastes, and when combined becomes delectable to taste.

'*Bhava*' (emotion) is derived from the root '*bhu-bhavati'*, meaning 'to become', 'to come into existence.' In his theory, Bharata gives a causal quality to '*Bhava*', saying '*bhavanti iti bhava'* (Bharata opening prose lines). These are called so because they bring about awareness, and make conscious of '*rasa*' that which is "principally sought to be conveyed" (Bhat 95).

Bharata classifies the '*Rasa*' under eight categories (*ashtarasa*) and attributes the corresponding '*Bhava*' (emotion) which results in the creation of '*rasa*.' These are known as '*Sthayibhava*' or pervading stable emotions. They are '*rati*' (love), '*hasa*' (mirth), '*shoka*' (grief), '*krodha*' (anger), '*utsaha*' (heroism), '*bhaya*' (fear), '*jugupsa*' (disgust), and '*vismaya*' (wonder) (line 15). The corresponding eight '*Rasas*' are '*shringara*' (amorous), '*hasya*' (humorous), '*karuna'* (pathetic), '*raudra'* (furious), '*vira*' (valorous), '*bhayanaka*' (horrific), '*bibhatsa*' (repugnant), and '*adbhuta*' (wondrous) (Bharata, line 17). These eight '*sthayibhava'* inherit all human beings. They, deeply rooted in human psyche, are inborn and innate emotions, and cannot be attained through training or education. These stable emotions work as the centre of all other transitory as well as intense emotions like a king sitting in his court surrounded by his courtiers. The transitory and intense emotions resort to stable emotions as they are subordinated to or depending on them (Masson and Patwardhan 39). Chaudhary also describes '*sthayibhava*' in the same way:

> permanent emotions (*sthayibhava*) …, in dormant stage in all the human minds are basic instincts, and are fed by a number of minor feelings called transitory, accessory or auxiliary feelings. Permanent emotions in us are inborn. These emotions are not acquired by any experience or training and also are not born out of any emotion or feeling (Chaudhary 68).

Totalling to forty-nine, there are three types of '*Bhava*,' namely, '*Sthayibhava*' (stable emotion) of eight types, '*Vyabhicharibhava*' (transitory emotion) of thirty-three types, and '*Satvikabhava*' (divine emotion) of eight types. The '*Satvikabhavas*' are the physical manifestations of intense emotion. These are '*sthambha'* (petrification), '*svetha*' (perspiration), '*romancha*' (horripilation), '*swarabhanga*' (choking of voice), '*vepathu*' (trembling), '*vaivarnya*' (facial colour change), '*ashrupravah*' (shedding of tears), and '*moorchha*' (fainting) (Upadhyay 44-45). Bharata has given an amazing analysis of human emotions.

'*Vibhava*' is the cause (karana), the main stimulating cause which can be termed as '*alambana vibhava'* (the determinant), and the environmental factors are additional causes which can be termed as '*uddipana vibhava'* (the excitant). The nature of '*vibhava*' is directly graspable by the senses and it is what generates an emotional state of mind (*bhava*) and its consequences (*anubhava*) (Patnaik 32). '*Anubhava*' is the resultant physical reaction through action, word, and facial expression that follows ('*anu*') as the impact of the '*vibhava*'. The thirty-three '*vyabhicharibhava*' (also referred to as '*Sancharibhava*' in some editions of *Natyashastra*) are transitory, fleeting emotions based on psychological states of the mind. Several such emotions follow one after the other, one replacing the other, strengthening the '*Sthayibhava*' at each stage till finally the '*Sthayibhava*' is established and there is '*Rasanubhava*' (experience of relish). "Just as in music a procession of notes in certain combinations reveals a characteristic melodic whole or *raga*, similarly, it seems that the representation of *bhavas* reveals *rasa* as an aesthetic whole" (Pande 313).

To understand this analysis clearly, let's take the example of *Abhijanasakunthalam*, one of the greatest epics of Sanskrit literature written by Kalidasa. Here, Kalidasa uses King Dushyanta's coming to the hermitage to pay respect to the sage as the '*alambana vibhava'* (the determinant). The girls' talk, their attire, the bee, the flower garden, and such other things become '*uddipana vibhava'* (the excitant). On Dushyanta's entry, fleeting emotions like confusion, wonder, fear, curiosity, bashfulness, and such others seem to fill the mind of all the characters present over there. The blossoming of love between Shakunthala and Dushyanta is gradually established through the reactions of both of them owing to the conversation of the '*sakhis'* (friends of Shakunthala) to the king. If the '*patra*' (character) enacting Shakunthala becomes able to display the '*Satvikabhava'* of '*romancha*' (horripilation) or '*vepathu*' (trembling) out of the new experience of love which is strange to an ashramite and Dushyanta becomes able to portray '*sthambha*' (petrification) on seeing her beauty and '*romancha'* (horripilation) on knowing her lineage, then the '*rati sthayibhava'* (love) gets established in the mind of the people who can experience the '*shringara rasa'* (amorous) (Goodwin 109).

Bharata says that '*Bhava*' and '*Rasa*' are mutually dependent. The performer or producer, be it an actor, dancer, singer, instrumentalist, or stage craftsman, should be conscious of the '*sthayibhava'* and the '*rasa'* that they are striving to establish. This helps them realize their '*siddhi*' (achievement) through '*Rasotpatti*' (production of relish).

But, it is to be noted that this aesthetic relish, which is possible only through mental perception, is termed as '*natyarasa.*' Even the terms '*vibhava,*' '*anubhava,*' and '*vyabhicharibhava*' refer only to stage representation, not to the realities of life. It naturally follows that what these different '*bhavas*' produce in the minds of the audiences should only be referred to as '*natyarasa*' (sentiments pertaining to the dramatic spectacle). One can enjoy experiencing the emotions with the artists, and sometimes even visibly can express it by shedding tears or laughing spontaneously. But, both the artiste and the spectator are well aware that neither of them is going through it in reality.

In his essay, Longinus sheds light on what constitutes sublimity in literature. He regards art and literature for their transporting and elevating effect. According to Longinus, the sublimity signifies 'a certain distinction and excellence of expression, that distinction, and excellence by which authors have been enabled to win immortal fame' (Pritchard 358-376). He further says,

> For the effect of sublimity elevated language is not to persuade the hearers but to entrance them; and all times, and in every way, what transports us with wonder is more telling than what merely persuades or glorifies us. The extent to which we can be persuaded is usually under our control, but these sublime passages exert an irresistible force and mastery, and get the upper hand with every hearer… a well-timed stroke of sublimity scatters everything before it like a thunderbolt, and in a flash, reveals the full power of the orator (Pritchard 358-376).

Both nature and art, for Longinus, contribute to sublimity in literature. He says that there are five sources or ways to get the state of sublimity in literature. They are grandeur or greatness of thought, capacity or ability to produce strong emotions, the appropriate use of figure or figural language, the nobility of diction, and the dignity of composition.

The sublimity of expression and sublimity of thought are linked with each other. Noblest thoughts produce noblest feelings and transport the mind. To achieve sublimity, noblest thoughts use the noblest state of knowledge. The use of true emotion at the right place and time inspires the words. The emotions are expressed through words and lead to the loftiness of utterance. But the fact is that they have to be the true emotions in the right place. And, the right emotions contribute to the uplifting of the mind. The rhetoric figures provide grandeur and Longinus is not concerned about the other effects of figures. Appropriate use of figures by the

writers creates a grandeur effect to the readers or the spectators. A figure becomes more effective when it is used in disguise. In *Othello,* while Emilia and Desdemona explain to Iago about the charge that Othello alleged on Desdemona, Shakespeare hides the figure to make it more effective:

> Desdemona: Am I that name Iago?
> Iago: What name, fair lady?
> Desdemona: Such as she says my lord did say I was (Shakespeare 286).

William Shakespeare, as per the need of the subject matter, is par excellence in the matters of the art of expression, imagination, and use of language adorned and embellished. Prof. Upadhyay, while talking on the theory of '*rasa*,' cites a very good example from the *Meghdootam* where Kalidasa's '*Yaksha*' (demigod) sends a message to his love through the cloud:

> O cloud, you will see river Narmada,
> Spread out at the foot of the Vindhya Mountain,
> Rough and full of the rocky hill,
> Looking at the decoration on the Elephant body,
> Made by scattered marks of painted strokes… (Upadhyay 41).

The above-cited verse gives us an idea of the ways of poetry being made effective with the help of apt diction and imaginative language.

Diction comprises the proper choice of words and the use of metaphor and ornamented languages. Words, when suitable and striking, display a moving and seductive effect on the readers and are considered to be the first things in a style to lend it grandeur, beauty and mellowness, dignity, force, power, and a sort of glittering charm, and are also considered to be the very light of thought. The arrangement of words blends thought, emotions, figures, and words themselves – the other four aspects of sublimity – into a harmonious whole. If the elements of grandeur in a work are scattered, it will be unable to lead to the experience of sublimity. So, it is the harmony of composition which makes a literary work effective to lead to sublimity.

According to Longinus, there is an intimate connection between the greatness of soul and the greatness of speech, and only the thoughts and emotions of noble minds can achieve the sublimity of literature. And also, only when the rendering of elements is noble, the work would bring the reader or the audience to a sublime state that literature offers. The sublime, in fact, play the role of an indicator determining the greatness of the author and the reader or the audience. Thus, the theory of sublimity offers a mechanism of the recognition of the greatness of a spirit, of the depth of an

idea, of the power of speech. Sir Philip Sydney echoes Longinus when he opines that 'For poesy must not be drawn by the ears, it must be gently led, or rather it must lead…And therefore is an old proverb: *Orator fit, poeta nascitur* (the orator is made, the poet is born). Yet confess I always that, as the fertile ground must be manured, so must the highest-flying wit have a Daedalus to guide him' (Sidney 5).

Comparative Study

Bharata's *Natyashastra* deals with dramaturgy in all its aspects and includes the topics of poetics, language, metre, figure of speech, literary flaws, stylistic qualities, and above all emotions (*rasas*) without which he said, nothing stirred in drama (Preminger 383). The theory of '*Rasa*' enjoys, from the viewpoints of Indian Aesthetics, utmost importance in poetry and expends considerable energy in analyzing the process of 'Aesthetic Realisation.' Bhattanayaka (850-900 A.D.) provides a new turn to this theory and floats the concept of Generalisation – a process that presents the characters and situations in their universalized forms (Goodwin 181). Abhinavagupta (950-1016 A.D.) brings this process farther and explains the experience of '*Rasa*' as the process of a unique encounter between the generalized subject and universalized object of experience (Arjunwadkar 90). The process of universalization that operates in both the areas of subject and object gets affected through the function of 'Suggestion,' a theory propounded by Anandavardhana (820-890 A.D.). He extends paramount importance to this theory in poetry. Apart from ascertaining that the experience of '*Rasa*' is affected through the operation of function of 'Suggestion,' he further maintains that all the other elements of poetry – the literary embellishment and diction, the technique and the mode of presentation – depend on '*Rasa*' for their emergence and sustenance (Higgins 50). It is said that '*Rasa*' is not implanted in poetry through the combination of different poetical elements, rather poetical elements are brought into being by '*Rasa*' in its endeavour to express itself. This naturally takes us to the doorstep of the 'Gestalt theory of Poetry' which describes poetry as an organic whole and is incapable of being classified into parts (Tsur 244).

While most of the Indian theoreticians after Anandavardhana follow the principle of 'Suggestion,' Kuntaka (950-1050 A.D.) and Jagannatha (a 17th century poet and literary critic) try to take a realistic view of the process relating to creation and appreciation of Poetry. Thus, Kuntaka emphasizes the concept of '*Vakrokti*' (Oblique Expression) which suggests the balance existing between the music of sound and the music of sense. He further says that though these two ('music of sound' and

'music of sense') try to excel each other in point of charm, the superb poetical talent of the literary artists does not allow the one to excel the other and thus a balance between the two is maintained (Kuntaka 88). Thus, we can, after having a close analysis of the viewpoints of different Indian theoreticians, say that the function of 'Suggestion' in poetry unfolds the symbolic content and continues till the 'Infinite' is arrived at by enabling the connoisseurs to experience the 'Bliss' associated with the 'Absolute.'

Western Aesthetics also considers the experience of 'Bliss' as the aim of 'Poetry.' But, it fails, owing to the mental setup of its literary theoreticians, to arrive at the 'Infinite' that constitutes the seat of 'Bliss' and 'Beauty.' This failure takes place due to the difference between the philosophies of the Indian and the Western thinkers. The main philosophy which guides the Western thinkers is the philosophy of 'Materialism' whereas that of the Indian artists is the philosophy of 'Spirituality.' And, this creates a difference because while Indian theoreticians describe the experience of identity of the man with the 'Infinite' as the goal of human existence, Western thinkers put more emphasis on individuality and consider 'Poetry' as an expression of the individuality of the artist. But, credit must be given to 'Western Aesthetics' also as it has been able to present certain general truths that are in line with the Indian Aesthetics. Thus, Longinus gives profound importance to the function of 'Suggestion' and asserts that when the function of 'Suggestion' in a 'Sublime Poetry' is triggered into action it unfolds multiple layers of meaning and implants sublimity in the document of literary art. We have already seen how, for Longinus, the sublimity of 'noble' emotions constituted the value of literature, and 'the stimulus of powerful and inspired emotion' constituted the second source of the sublime. Before Longinus, Aristotle talked about the emotional context of literature which constituted the chief source of Sophocles' tragedies. Johnson in his *Preface to Shakespeare* identified emotions as vulnerable constituents of Shakespeare's tragedies. Wordsworth's theory of poetry talks of 'powerful feelings' and 'emotions recollected in tranquility (Wordsworth 57) as the substance of poetry. Coleridge, owing to the function of 'Suggestion,' describes poetry as an organic whole. At the same time he asserts that even if a single expression is dissociated from the structure of poetry, it makes the poet say something else than what he intends to say (Coleridge 304). Shelley, in his *A Defence of Poetry,* says that the function of 'Suggestion' converts the ugliest into the most lovely, enabling the refined reader to have experiences of 'Beauty.' I.A. Richards in his *Principles of Literary Criticism* talks of the 'emotive language' (Richards 101) for the sake of effects, and T.S. Eliot, a

modern poet, and critic, while talking of emotions and feelings, says that the business of the poet is not to find new emotions, but to use the ordinary ones and that 'Great poetry…may be composed out of feelings solely' (Winters 24). He further, while formulating a canon of the portrayal of emotion in poetry, states: "The only way of expressing emotion in the form of art 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, such that when external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (Joshi & Agarwal 43).

We should also note that while focusing on poetry, Longinus uses '*bhavas*' as emotions or capacity for strong emotions. The proper combination of '*Vibhava*,' '*Anubhava*,' and '*Vyabhichari bhavas*' in Bharata's theory are transformed to the theory of 'Sublimity' as the appropriate use of figures, nobility of diction, and dignity of composition. Bharata speaks of these elements and their combination in the structure of '*natya*' (drama) whereas Longinus speaks of the structural, figural, and linguistic aspects of the construction of poetry. The concentration on figures by Longinus in the first century A.D. can be seen in the later phase of Sanskrit aesthetics. Longinus' idea of 'Sublimity', the true effect of literature as resulted by the grandeur of thoughts and true emotions very well equates to Bhoja's concepts of '*ananda*' (bliss). In Bhoja's theory of '*ananda*' even '*Rasa*' is not sublime (De 22); it is the means to achieve '*ananda*,' and thus Longinus' speaking of the true or grandeur effects of literature tends us to think of a flow of aesthetic ideas from Bharata to Longinus to Bhoja. The influence of the figural and linguistic aspects of Longinus' theory can also be seen in the concepts of '*dhvan*i' (sound), '*vakrokti*' (innuendo), '*auchitya*' (legitimacy), and '*sphota*' (opening) (De 28).

We should also consider the fact that in his shift from the classical Greek tradition in the aspects of the effects of literature, Longinus appears to be as highly influenced by the theory of '*Rasa*'. He regards literature as grand not for its ability to teach or persuade but for its transporting of man from material condition to a higher level of aesthetic experience. He seems to be appropriating '*Rasa*' theory to deal with poetry, but he also develops it. It can be argued that his idea on sublimity and the true effects of literature seems to be an elaboration of '*Rasa*'. Longinus moves ahead from the basics he gains from the theory of '*Rasa*' and proposes a higher state of mind just as the experience of '*Rasa*.' The 'Sublimity,' reflected by the grandeur of thought and other supporting elements which reveal the true nature of literary experience, resembles Bhoja's aesthetics of '*ananda*', the ultimate bliss which art and literature provide.

Conclusion

Thus, this brief analysis very well suggests that in ancient times there might be a transaction of ideas from East to West and vice versa. This argument gets support from the historical proofs of the transaction of trade between East and West in the olden days. J. M. Roberts, a British historian (1928-2003) rightly argues that "although…The mature art of Classical Greece was unique, its roots lie far back in the renewal of ties with Asia" and this proves that there occurred "a process of cultural interplays" (177) between East and West. He also points out the influence of Greece on Indian lands:

> From Ashoka's era survive many inscriptions bearing decrees and injunctions to his subject. The use of the means of propagating official messages and the individual style of inscriptions both suggest Persian and Hellenistic influence and India under Mauryas was certainly more continually in touch with the civilizations to the West than ever before. At Kandhar, Ashoka left inscriptions in both Greek and Aramaic (Roberts 425).

It is to be noted that Ashoka was the Maurya king living in the 3rd century B.C. If he had used Greek, it is possible that Greek texts might have reached India, and Sanskrit texts might have been brought to the West in original or in translation.

Also, the spread of the great Ashoka's reign was mostly in the northern part of the modern Indian territory and he had influenced the Chinese lands too. It becomes clear, when we see all the Sanskrit aestheticians are from the land of Kashmir, that there was a transaction of ideas between Sanskrit and Greek literary genius. Hence, there is a possible underlying homogenous aesthetic ideal between the idea of 'Sublimity' and the theory of '*Rasa*'.

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