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Reading English Literature through the Lens of Indian Aesthetics

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Abstract

English Studies in India are highly derivative as are other domains of knowledge in modern Indian universities. In the Postcolonial discourse, replacing colonial knowledge with indigenous knowledge is an important act/tool to overthrow the colonial hegemony. In view of this, in order to decolonise English Studies, the Indian scholars must look at their own roots and native aesthetics. Indian Aesthetics is quite rich and ancient Indian theoreticians have thought over different aspects of a literary text. Bharata's *Natya Shastra* (date estimates vary between 500 BCE and 500 CE) contains *Rasa Siddhanta*. Besides, this there are five other indigenous schools of aesthetics viz. *Alankara-sampradaya* (Bhamaha, 6th cen), *Riti-sampradaya* (Vamana, 8th – 9th AD), *Dhvani-sampradaya* (Anandvardhan, 9th century), *Vakrokti-sampradaya* (Kuntaka, 10th -11th century), and *Auchitya-sampradaya* (Kshemendra, 10th -11th century). All of them can very well be used to analyse a literary text irrespective of its language identity. Sometimes even better results are there in its application as new interpretations emerge and a more intense textual analysis is done. T S Eliot, for example, made use of *Rasa Theory* in enunciating the concept of Objective Correlative and found Shakespeare's *Hamlet* an artistic failure. The paper will demonstrate the use of Indian Aesthetics in analysing John Donne's poetry.

Keywords: Bharata, decolonise, Indian Aesthetics, John Donne, *Natya Shastra*, Shringar

I

The following Bollywood song is very apt to describe the relationship between the colonizer and the colonised. It also describes the state of English Studies in India:

Movie: SAFAR (1970) <i>Jo tumako ho pasnd wahi baat kahenge</i> जो तुमको हो पसंद वही बात कहेंगे	Lyricist: Indeevar, Singer: Mukesh, Music: Kalyanji Anandji. Performers: Firoz Khan, Sharmila Tagore
जो तुमको हो पसंद, वही बात करेंगे तुम दिन को अगर रात कहो, रात कहेंगे जो तुमको ... चाहेंगे, निभाएंगे, सराहेंगे आप ही को	We'll speak whatever you like If you describe day as night, we will call it night. We'll like, follow, and appreciate you and you only As long as there is strength in my eyes, I'll look at you only I will express only your feelings in my words

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<p>आँखों में दम है जब तक, देखेंगे आप ही को</p> <p>अपनी जुबान से आपके जज़्बात कहेंगे</p> <p>तुम दिन को अगर रात कहो, रात कहेंगे</p> <p>जो तुमको हो पसंद ...</p> <p>देते न आप साथ तो मर जाते हम कभी के</p> <p>पूरे हुए हैं आप से, अरमान ज़िंदगी के</p> <p>हम ज़िंदगी को आपकी सौगात कहेंगे</p> <p>तुम दिन को अगर रात कहो, रात कहेंगे</p> <p>जो तुमको हो पसंद ...</p> <p>जो तुमको हो पसंद ...</p>	<p>If you call a day as night, we will call it night. We'll speak only what you like.</p> <p>Had you not supported us, we would have died by now. The desires of life have been fulfilled by you This life of mine is your gift. If you call a day as night, we will call it night. We'll speak whatever you like. (Rough translation by: Susheel Kumar Sharma)</p>
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The Postcolonial Argument

In *The Wretched of the Earth*, Frantz Fanon states: “[D]ecolonization is quite simply the substitution of one “species” of mankind by another. ... Decolonization ... implies the urgent need to *thoroughly challenge* the colonial situation.” (1-2, emphasis added) He says so for he holds, “Imperialism ... sows seeds of decay here and there that must be mercilessly rooted out from our land and from our minds.” (181) Fanon further writes:

Decolonization never goes unnoticed, for it focuses on and fundamentally alters being, and transforms the spectator crushed to a nonessential state into a privileged actor, It infuses a new rhythm, specific to a new generation of men, with a new language and a new humanity. Decolonization is truly the creation of new men. ... (2)

The *summum bonum* of Fanon’s argument is that far long after independence, many previously colonised nations remain chained by the same chains that colonised them. There is, therefore, a need to rediscover one’s most intimate self and rid oneself of the mental attitudes, complexes and habits that colonization has trapped one in for centuries.

Makarand Paranjape, in his article “Decolonizing English Studies: Attaining *Swaraj*?” states that decolonisation is nothing, but changing the mind-set of the culture determining group. He further says that the elites of India think that recognition comes only to those who are endorsed by the west and they think if one wishes to be famous one needs to publish one’s works by Oxford University Press or Cambridge University Press. Paranjape says:

We are dealing with the diseased mind and as a process of decolonization we need to study our own peers. One cannot be free if one chooses the methods imported from the colonizers. Indian intellectuals lack self-confidence and their self-contempt is so great that they are unable to recognize each other. Nobody wants to read Indian critics; they want to read the latest from the west. This proves that



something is terribly wrong with the Indian mind-set and the need of the hour is to recognize each other, read and cite each other's work, and teach each other, which is the major part of decolonization process (4).

Bill Ashcroft, Griffith, and Tiffin posit that "Decolonization is the process of revealing and dismantling colonialist power in all its forms. This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remain even after political independence is achieved." (56) One major example of such hidden aspects revolves around the colonial theories of interpretation in the literature departments in the post-colonial times. This paradigm of literary studies reiterates the colonial and neo-colonial hegemony in an independent country. English studies in India are a remanet of British Imperialism.

A coloniser engages culture (language, tradition, and ritual, politics, economics) to create and maintain unequal social and economic relationships among social groups. Cultural imperialism/ colonialism often uses wealth, media power and violence to implement the system of cultural hegemony that legitimizes imperialism. In Marxist philosophy, the coloniser's worldview becomes the accepted cultural norm as the cultural hegemony (the beliefs, explanations, perceptions, values, and mores) is accepted by the colonised. (Bullock 387–88) Antonio Gramsci suggests that "the war of position" has to be waged to overcome the intellectual and cultural hegemony. War of position is the slow, hidden conflict, where forces seek to gain influence and power. The war of position to Gramsci is the struggle to gain positions of influence that can develop counter-hegemony; it is the decisive struggle in establishing any kind of struggle. (Bates 351-366) Sara Suleri in *The Rhetoric of English India* states that the prime objective of post-colonial literature is to assert the cultural supremacy of the once colonized nations by rejecting colonial hegemony in all its manifestations.

Thomas Babington Macaulay in his Minute slights Indian culture and knowledge systems ("... we shall countenance, at the public expense, medical doctrines which would disgrace an English farrier, astronomy which would move laughter in girls at an English boarding school, history abounding with kings thirty feet high and reigns thirty thousand years long, and geography made of seas of treacle and seas of butter." Macaulay 723) before enunciating his argument in favour of English education which was started in India to control the Indian masses culturally, socially and politically. It was started to colonise the mind by forcing the people to internalise colonizers' logic, their language, their values and their assumptions. Rajeshwari Sunder Rajan holds that in India the legacy of English language and literature as 'a form of continuing cultural imperialism' is still maintained by the education system. According to her, "The official introduction of English in Indian higher education was preceded by the complex history of its consolidation as a recognizable body of knowledge and as a collection of texts in the eighteenth and early nineteenth centuries." (9) English Literary Studies were introduced to serve the imperialist agenda with an aim to erode Indian classical literature and it was targeted to fashion a class of officials who run after the imperial administration. In recent years, in the post-colonial societies, the hegemony of English literature is being resisted as a carrier of "cultural imperialism". Institutionalization of English in India is a by-product of the operation of British cultural imperialism / hegemony.

Krishna Chandra Bhattacharyya in his paper “Svaraj in Ideas” describes Indian intelligentsia as shadow minds. He writes: “The shadow mind that was mentioned by Plato in his Republic, where somebody is chained in a cave and everything that person sees is distorted. Similarly, Indian intelligentsia is afflicted with the shadow mind, which destroys its capacity for meaningful thinking and action” (104). N. Gilroy-Scott in his article “Text, Authenticity, and Motivation” states that it is difficult for the students to relate to an alien literature until they are kept away from their own. He is of the view that the study of English separates the student from his roots which creates a negative effect on his self-esteem and motivation (88) and the solution to this problem is ‘back to your roots’ movement (89). N Krishnaswamy and A S Burde in their book *Politics of Indians’ English* are of the view that the English educated urban elite have become the colonizers though they were the colonized under the British rulers. Even today, the departments of English continue to be the colonies of British literature (57).

In *Beautiful Tree*, Dharampal writes how the Indian system of education was destroyed by the British: “the British administrators when they came to India, instead of taking hold of things as they were, began to root them out. They scratched the soil and began to look at the root, and left the root like that and the beautiful tree perished” (67). Even after fifty years of political independence, very little has been done to change the situation created by the British because India came about as the result of colonialism as well as anti-colonialism, but more importantly it came about by replacing the British (67). The British colonizers wore English education as a mask to establish their empire though during the struggle for independence, local elites used English as a tool against the colonizers (Kachru 7). Gauri Viswanathan’s *Masks of Conquests* is about the introduction, institution, practice, objectives and ideology of English studies introduced in India under British colonial rule. One of the imperial objectives to start English studies in India was to impart Christian values to the Indians through literature as is clear from Macaulay’s letter dated October 12, 1836 to his father.

Decolonising English Studies through Indian Aesthetics

In his essay “Decolonizing the Mind”, Avdhesh Kumar Singh laments the colonized mind-set and says that decolonization of the mind has yet to take place. According to him, the worst example of this mentality can be seen in the course content of literary criticism from Aristotle to Derrida. He says one can find the Greek, Roman, English, German, Russian, French and American critics but there is hardly any space for Indian Poeticians in the paper. He adds that this shows the lack of self-respect for our own tradition (3). K G Srivastava is of the view that though western poetics is rich in philosophical discourse it can never match the varieties of Indian poetics and the doctrines of Indian Poetics are also valid for western literatures. They are not only meant for Indian works and by applying these theories justice could be done. The knowledge of Indian poetics helps in clarifying the true meaning of the poetry (31-32). According to him:

This is an age of globalisation and the true spirit of globalisation consists in bringing all literatures of the world on a common platform without any kind of prejudice or favour in the most objective manner. If the east in its pride refuses to accept healthy concepts of the west, it would remain poorer. Similarly, if the west in its arrogance refuses the gifts from India in the form of critical terms unknown to its own tradition, it would be liable to be charged with self-conceitedness. The



healthiest attitude would be that of give and take, fellow feeling and mutual respect
- all in the name of enlarging human vision and understanding.

The origin of Indian culture and philosophy marks the beginning of literary criticism in India. Indian poetic theory bears evidence to the impact of rich, cultural, philosophical and religious heritage on Sanskrit literature. The theory of beauty is not only confined to literary forms of Poetry, Literature and Drama but is also applicable to other arts like music, dance, painting, and sculpture. A K Coomaraswamy, the eminent Indologist and art critic, vouchsafes that the theory is capable of considerable extension even to the other Indian arts like painting. He points out:

It is true that this theory is mainly developed in connection with poetry, drama, dancing and music, but it is immediately applicable to art of all kinds, much its terminology employs the concept of colour and we have evidence that the theory also in fact applied to painting. (Coomaraswamy 1956: 46)

II

There are six major schools of literary theory in Indian Aesthetics: *Rasa*, *Alamkara*, *Riti*, *Vakrokti*, *Auchitya* and *Dhvani*- corresponding roughly to western theory of Pleasure, Rhetoric/Figures of speech, Style/ Theory of Form, Oblique poetry, Propriety and Suggestion.

Six schools of thought (<i>SAMPRADAYAS</i>)	Founded by	Main texts	Other Main Acharyas	Corresponding school
Rasa-sampradaya	Bharata (dated to between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE) Cf. Aristotle (384–322 BC)	<i>Natya Sastra</i>	Dhananjay (10 th cen) <i>Dasrupak</i> Abhinav Gupt (11 th cen) <i>Abhinav Bharati</i> Vishwanath (14 th cen) <i>sahityadarpan</i> Rupa Goswami (16 th cen) <i>Haribhakti rasamritsindhu</i>	Pleasure
Alankara-sampradaya	Bhamaha 6 th cen	<i>Kavyalankara</i>	Dandin, 7 th cen <i>Kavyadarsha</i> Udbhat (9 th cen) <i>kavyalankarsar sangrah</i> Rudrat (9 th cen) <i>kavyalankar</i>	Rhetoric / Figures of Speech
Riti-sampradaya	Vamana, 8 th – 9 th AD	<i>Kavyalankara Sutravritti</i>		Style

Dhvani-sampradaya	Anandvardhan, 9 th century,	<i>Dhvanyaloka</i> <i>Kavyaprakash</i>	Abhinavagupta (11 th cen) <i>Abhinavabharati</i> <i>Dhvanyaloklochan</i> Jaggannatha (17 th cen) <i>Rasagangadhar</i>	Suggestion
Vakrokti-sampradaya	Kuntaka, 10 th - 11 th century	<i>Vakroktijivitam</i>		Oblique poetry
Auchitya-sampradaya	Kshemendra, 10 th -11 th century	<i>Auchityavicharcharcha</i>		Propriety

The earliest distinct speculations on the nature of art and its purpose are clearly set forth by Bharata in the *Natyasastra*, in connection with art and dance. The importance of *Natyasastra* can be understood from the fact that it is generally described as the fifth Veda (*Panchama Veda*) – *Natyaveda*. It was created for people's enjoyment with elements taken from *Rigveda*, songs from *Samaveda*, acting from *Yajurveda* and rasa from *Atharvaveda*. Bharata, the oldest known exponent of the dramaturgic Rasa accorded supreme importance to rasa. He synthesized the concept of poetry and the concept of drama by combining theology, philosophy and criticism.

The present article is an attempt to prove that Sanskrit poetics is a good tool for the analysis of poetry, of any language including English, as an artefact in order to deconstruct and construct the verbal icon and the meaning. The analysis of the poems by using the tools of Sanskrit poetics brings out the nuances of the verbal icon and assists in better understanding of the poem. The coupling of modern criticism with Sanskrit criticism enriches the literary analysis of a particular text. By invoking the literary theories of the hoary past the vital India can be recovered and it will also help to mediate between the east and west. We propose to discuss the Metaphysical Poet, John Donne (1572-1631), to prove our argument. John Donne has been praised for his originality, fusion of thoughts and passion, colloquialism, wit, brevity, obscurity, three strains of love and Metaphysical Conceits. Let us take up all these one by one in the light of Indian Aesthetics.

Theory of Rasa (*rasa-siddhānta*)

Rasa, according to Bharata, is the product of the combination of the *vibhāvas*, *anubhāvas* and the *vyabhicārībhāvas*. He defines *rasa* as: *vibhāvānubhāvanyabhicārisamyogād rasanīṣpattiḥ* (*Nāṭyaśāstra* 7. 1-3). That means, the savouring of the emotion is possible through the combination or integration of these elements: *vibhāva* (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, like casting a terrified glance, heaving a sigh or involuntarily shedding a tear) and *vyabhicārībhāvas* (transitory emotions which go along with and consequently reinforce prevailing mood or emotional disposition). According to him, the *bhāvas* like *rati* etc. are associated with general *guṇas* and therefore they generate *rasa* (*Ebhyaśca sāmānyaguṇayogena rasā nīṣpadyante*). The doctrine of *rasa* is originally formulated by Bharata in the sixth and seventh chapters of his *Nāṭyaśāstra* rests on the following assumptions: (1) Emotions are manifested in poetry, as in the life by a combination of situational factors. (2) There are a specific number of emotions. (3) Some of them are permanent, irreducible mental states while others are



fugitive and dependent. But the permanent ones alone can be developed into aesthetic moods or *rasas*. (4) A poetic composition is an organization of various feeling tones but it invariably subordinates the weaker tones to a dominant impression. (5) Feeling tones are brought together in a poem, not indiscriminately, but according to logic of congruity and propriety. In his famous *rasa-sūtra*, Bharata explains how emotions are expressed in poetry: 'Emotions in poetry come to be expressed through the conjunction of their causes and symptoms, and other feelings which accompany the emotions' (*Nāṭyaśāstra* VI-31).

Here Bharata stipulates three necessary conditions which must be present together for an emotion to become manifested:

1. That which generates the emotion called *vibhāva*, which includes *ālambana* and *uddīpana*:
 - a. The object to which the emotion is directed, i.e. the intentional object (*ālambana vibhāva*), e.g. heroes and heroines.
 - b. The causes and circumstances which excite the emotion (*uddīpana-vibhāva*), e.g. youth, privacy, moonlight.
2. The overt expressions (actions and gestures) which exhibit the emotion, called *anubhāva*, e.g. tears, laughter etc.
3. Other ancillary feelings such as depression, elevation, agitation, which normally accompany that emotion.

Bharata, the profounder of the theory, lists as many as forty-nine emotional states or *bhāvas*, of which eight are primary or durable states (*sthāyins*), with their corresponding *rasas* or aesthetic moods, thirty-three transitory states (*vyabhicārins*), and eight involuntary expressions like tears, horripilation, trembling, etc. which are also thought to be the mental states although they appear as physical conditions. The eight basic emotions are: erotic-love, comic-laughter, grief, fury, heroic-energy, fear, revulsion-disgust and wonder (*Śṛṅgāra-bhāva -karuṇa-raudra-vīra-bhāvanakāḥ / Bibhatsādbbhasamjñitāścetyaṣṭau nāṭye rasāḥ smṛtāḥ*, *Nāṭyaśāstra* 6.15), though a later theoretician, Bhatt Lollaṭa, clearly mentioned that the number of *rasas* could be innumerable. Out of these eight *rasas* *śṛṅgāra* and *karuṇa* have a special status. In addition to the traditional eight divisions a few more sentiments have been accepted later by Ācāryas (especially in literature). They are: *Śānta* (peace or tranquility), *bhakti* (spiritual devotion), *deśabhakti* (patriotic devotional love), *vātsalya* (parental love) and *preya* etc. Similarly, some more *rasas*, are also imagined, namely, *brāhma-rasa*, *kārpānya-rasa*, *praśānta rasa* etc. V. Raghavan holds that the number of *rasas* has been accepted upto twenty-three by different Ācāryas. Each *rasa* has its own presiding deity and is represented by specific colour:

Sl.	Rasa (Sentiment)	Sthāyibhāva (Basic Sentiment)	Presiding Deity	Specific Colour
1.	Śṛṅgāra	Rati love, attractiveness	Viṣṇu	light green (<i>śyāma</i>)
2.	Hāsyā	Hāsa laughter, mirth, comedy	Ganeśha	white /pramatha
3.	Raudra	Krodha fury	Rudra	Red

4.	<i>Karuṇa</i>	<i>Śoka</i> compassion, tragedy	Yama	dove coloured /grey
5.	<i>Bibhatsa</i>	<i>Jugupsā</i> disgust, aversion	Śiva	blue
6.	<i>Bhayānaka</i>	<i>Bhaya</i> horror, terror	Kāla	black
7.	<i>Vīra</i>	<i>Utsāha</i> heroic mood	Indra	wheatish brown
8.	<i>Adbhuta</i>	<i>Vismaya</i> wonder, amazement	Brahmā	yellow
9.	<i>Śānta</i>	<i>Śama</i> peace or tranquillity	Viṣṇu, Puṣā	white, red
10.	<i>Vātsalya</i>	<i>Apatya-rati</i> parental love	Vāsudeva	slightly red

Each *rasa* has its own friendly *rasa* and opposite *rasa*:

Sl.	<i>Rasa</i> (<i>Sentiment</i>)	<i>Mitra-rasa</i> (<i>Friendly Sentiment</i>)	<i>Śatru-rasa</i> (<i>Opposite Sentiment</i>)
1.	<i>Śṛṅgāra</i>	<i>Hāsyā</i>	<i>Bibhatsa</i>
2.	<i>Hāsyā</i>	<i>Śṛṅgāra</i>	<i>Karuṇa</i>
3.	<i>Raudra</i>	<i>Karuṇa</i>	<i>Adbhuta</i>
4.	<i>Karuṇa</i>	<i>Raudra</i>	<i>Hāsyā</i>
5.	<i>Vīra</i>	<i>Adbhuta</i>	<i>Bhayānaka</i>
6.	<i>Bhayānaka</i>	<i>Karuṇa</i>	<i>Vīra</i>
7.	<i>Adbhuta</i>	<i>Vīra</i>	<i>raudra</i>
8.	<i>Bibhatsa</i>	<i>Bhayānaka</i>	<i>Śṛṅgāra</i>

Ābhāsa (semblance of *rasa*): *Ābhāsa*s are associated with *rasa* and *bhāva* and so are they called *rasābhāsa* and *bhāvābhāsa*. When the concerned emotions are delineated in respect of persons who are normally not regarded as appropriate objects of those emotions, we have *rasābhāsa*s, take for example the situation where the *nāyikā* is in love with many persons simultaneously. Different *rasas* and *sthāyis* have their own *ābhāsa*s allied to concerned *vibhāva*s. It can also be said that when an emotion or feeling is delineated in persons who are not usually considered repository of that emotion, we have *rasābhāsa*s. Emotion like bashfulness depicted in a prostitute is an example of *rasābhāsa*.

In Bharata's school of *Rasa* (*rasa-siddhānta*) the utmost importance is given not only to the idea of *rasa* but also to *bhāva* and to the appreciative reader or spectator, i.e. *sahṛdayas*. *Rasa* in Indian poetics is accepted as the highest value of *kāvyā* and it is the essence of the soul of poetry. In his *Kāvyamīmāṃsā*, Ācārya Rājaśekhara says: '*rasa ātmā*'. That means, *rasa* is the soul of poetry. Ācārya Viśvanātha holds that a *vākya* (may be a sentence, a statement or a composition) having *rasa* can only be called a *kāvyā*: *Vākyaṁ rasātmakaṁ kāvyam* (*Sāhityadarpaṇa* 1. 3). Bharata's *rasasūtra* (axioms of *rasa*) is basically a doctrine of dramatic emotions and offers an analytical exposition of the logic behind them. The doctrine of *rasa*, as originally formulated by Bharata in the sixth and seventh chapters of the *Nāṭyaśāstra*, rests on certain assumptions. In the sixth chapter he describes the method of the generation of *rasa*. *Rasa* is supposed to constitute art experience and the critic is one who is capable of *rasānubhava*.

III

In order to understand how the Indian response can be different from the Western one when



one uses Indian Aesthetics as a tool, let us take the example of John Donne who is a canonical poet and whose work has highly been eulogised both in the English-speaking world. The following literature survey is necessary to understand the Western approach and appreciation of the poet. In the terms of Indian logic we know it as *Purva Paksh* of the issue.

John Donne is widely regarded as a poet of love largely on the basis of the following poems: “Breake of Day”, “The Sunne Rising”, “A Valediction Forbidding Mourning”, “The Canonization”, “The Extasie”, “The Blossome”, “The Flea”, “The Good Morrow”, “A Valediction of my Name, in the Window” and “Goe and Catche A Falling Stare”, “Twicknam Garden”, “The Funerall”, “The Relique”, “The Legacie”, “The Anniversarie”, “A Valediction: of my Name, in the Window”, “The Primrose, being at Montgomery Castle Upon the Hill, on which it is Situate”, “Woman’s Constancy”, “The Indifferent”, “Aire and Angels”, “The Dreame”, and “The Apparition” published in his *Songs and Sonnets* after his death in 1663. It may also be noted that Donne has not described the physical beauty of the female persona in his poems unlike the Indian poets (like Jayasi and Vidyapati) who give a *nakh-shikh varnan* (aesthetic description from top to bottom of the heroines like Padmavati and Radha). H J C Grierson holds that Donne’s love poetry is a complex phenomenon. Giving an allusion to Donne’s originality as the poet of love, Grierson makes the following observation:

Donne’s genius, temperament, and learning gave to his love poems certain qualities which immediately arrested attention and have given them ever since a power at once fascinating and disconcerting despite the faults of phrasing and harmony which, for a century after Dryden, obscured, and to some still out-weigh, their poetic worth. (Grierson, Introduction, p. XVIII) Metaphysical lyrics & poems of the seventeenth century, Donne to Butler

It is generally held that there are three distinct strains of love in Donne’s poetry – Cynical, Conjugal and Platonic love. In the poems with cynical strain Donne’s attitude towards women and their love and constancy is one of contempt and rejection. The strain of conjugal love is noticed in the poems like “Valediction: Forbidding Mourning”, addressed to his wife Anne Moore whom he loved passionately and in his relationship with her he is said to have attained spiritual peace and serenity. The Platonic strain of love is there in the poems like “The Canonization” in which love is treated as a holy passion, not different from the love of a devotee for his Maker. Grierson makes the following observation regarding Donne’s love poetry:

... Donne’s treatment of love is entirely unconventional except when he chooses to dally half ironically with the convention of Petrarchian [*sic*] adoration. His songs are the expression in unconventional, witty language of all the moods of a lover that experience and imagination have taught him to understand — sensuality aerated by a brilliant wit; fascination and scornful anger inextricably blended, ... the passionate joy of mutual and contended love, ... the sorrow of parting which is the shadow of such joy; the gentler pathos of temporary separation in married life and the mystical heights and mystical depths of love ... (Grierson, Introduction, pp. XIX-XX) Metaphysical lyrics & poems of the seventeenth century, Donne to Butler

Grierson cites lines from the poems like “The Apparition”, “The Anniversary”, “Sweetest Love, I Do Not Goe” and “A Nocturnal upon St. Lucy’s Day” to prove his point.

George Saintsbury states that the psychological variety of Donne's love poetry has made him an accomplished poetical artist. Donne, in his love poetry, focuses on the infinite quality of passion as well as on the relapses and reactions arousing from passion. Saintsbury mentions that in the love poems of Donne, love acts as a force to Donne which quickens his mind and opens new vistas of thoughts making his soul intensely alive (Saintsbury 13-22). C. S. Lewis traces three levels of sentiment in the love-poems of John Donne: Lowest, Middle and Highest. In the lowest level imagination as well as nervous system of the reader is affected. On the highest level he describes the poems of virtuous love. Between these two extremes, lies the third or the middle level in which most of the love poems of Donne are categorized. In this level the medieval tradition is continued in which love is treated as god and the lovers his clergies. In Lewis' opinion, Donne's love poems are basically based on the following five themes: i) on the sorrow of parting and death ii) on the miseries of secrecy iii) on the falseness of the mistress, iv) on the contempt for love and v) on the fickleness of Donne himself. Lewis writes that Donne's love poems of separation are as good as his love poems of union. According to Lewis, the merit of Donne's love poetry is that, he writes in a chaos of violent and transitory passions. He says Donne's love poetry is not simple rather it is complex and intellectual. Lewis suggests that Donne's love poetry is less true than that of the Petrarchan because he omits most of the important issues according to his own will. Donne's love poetry is parasitic as his love poems cannot exist without analysing the love poetry of other poets. Lewis says that Donne's love poetry is 'Hamlet without the prince'. (Lewis 90-99). Helen Gardner states that Donne's range of mood and experience in his love poetry is greater than any other non-dramatic writer. Each and every mood of man and woman in love is expressed vehemently in the love poetry of Donne. The poems that Donne wrote on the theme of mutual love are charged with a tone of conviction and expressed with a natural force of language. Donne's love poetry has compact imagination. Donne's love poetry does not contain a brooding tone of memory or the poignant note of hope. The love poems of Donne, in which the mutual identification of the lovers is lost, have been rated high by the critics. In the words of Helen Gardner, the poems of Donne in which 'Thou' and 'I' are merged into 'We', are Donne's most original and profound contribution to the poetry of human love (Gardner xvii-xxx). Achsah Guibbory says that Donne's love poems are as fresh and immediate as if they were written today. He is of the view that Donne's love poetry consists of those poems that are marked by an energetic wit (Guibbory 133-148).

According to Joan Bennet, Donne's love poetry is not about the difference between marriage and adultery; but about the difference between love and lust. He says the sentiment of Donne's love poems is easier to describe than its manner, meaning Donne's poems are not about lust or desire but they are about intellectual love. Bennet considers that the greatness of Donne's love poetry is due to his experience of the passion that ranges from the lowest to the highest reaches. (Bennet 92-93) Joan Bennet has discussed the inter relationship between Donne's personal experiences and his love-poems. He says that by reading John Donne's biography and love-poems, it can be confirmed that he had scorned, hated, loved, and worshipped. Donne had experienced all phases of love: platonic, sensuous, serene, cynical, conjugal, and illicit. Joan Bennet considers that love is an ideal thing which has been found in some of the best lines of Donne's love-poetry. His search was for an eternal love which triumphs over temporal love. Donne's love poetry shows that as a man, he has felt almost everything about a woman i.e. scorn, self-contempt, anguish, sensual delight and the peace and security of mutual love (Bennet 85-104). For Louis Martz, human love dominated by



change and death is the basic theme of Donne's love poetry (Martz 169). In J. E. V. Croft's opinion, every word in Donne's love poetry is resonant with his voice and every line seems to bear the stamp of his peculiar personality (Crofts 14).

According to David Naugle, for Donne, love was the most important subject of his poetry. In his early poetry he talks about the love of women, in his middle poetry he talks about the love of his wife and in his later poetry he talks about the love of God. He says Donne was not a philosopher of eroticism; rather he was a psychological poet who philosophized about love (dbu.edu). According to Ian Mackean, Donne's love poetry expresses a wide variety of emotions and attitudes. Donne's love poems contain strong emotion and they are extraordinarily witty and ingenious. In Donne's love poetry, love is not treated as a physical concept rather it is a record of his intensely passionate and frustrated experiences (lsj.org). Catherine Blesey says that in the love poems of John Donne desire is not only boundless, unrestrained and urgent, but it is also formulated in a series of imperatives (Blesey 217-232).

The Indian counterparts of Donne's critics also delve on the issues raised by their Western counterparts. For example, Naresh Chandra classifies Donne's love poems into three categories. The first is based on false erotic idealism, second on personal experience and third on the display of wit. Chandra says, in his serious and sincere love poetry, Donne believed that love between two persons is pre-ordained. According to him there are four stages in the growth of love in Donne's love poetry: 1. Pre-natal stages i.e. love between two souls before they manifest themselves in fleshly bodies. Examples of which can be seen in the poems *The Good Morrow*, *The Sunne Rising*, and *Break of Daye*. 2. Love between two embodied souls, found in the poems *The Canonization*, *Loves Growth*, *The Extasie*, and *Lovers Infiniteness*. 3. Growth of love after the union of ecstatic experiences as in *The Dampe*, *Womans Constancy*, *The Undertaking*, *The Legacie*, *Confined Love*, *The Dreame*, *The Baite*, *Loves Diete*. 4. Love between the souls beyond the gates of death. He is of the view that there is always a thought of death in Donne's love poetry. For him separation from his beloved is equal to death. For instance, *A Valediction: of Booke*, *A Valediction: of Weeping*, *A Valediction: Forbidding Mourning*, and *A Valediction: of My Name* (Chandra 92-137). Rina Ramdev holds that Donne's love poetry is different from traditional love-poetry because Donne's love lyrics are independent of his beloved's charms (Ramdev 181-197). For Z A Usmani, Donne's love poetry has multifaceted images of the beloved, lovers, and the pattern of love. He says the total effect of Donne's love poetry is kaleidoscopic. He suggests that it is baffling for a critic who comes to his love-poetry with a particular notion of love in mind. Promiscuity, misogyny, hopeless adoration, intimate tenderness, bitter hate, platonic adoration, frivolous cynicism, brothel-lust, monogamous devotion are the various patterns which are described as love in Donne's love poetry (Usmani 26). One can understand very easily that Indian take on Donne is at the most an appendix to the Western opinions because the parameters adopted by them are not Indian/ indigenous.

IV

John Donne through the Lens of Indian Aesthetics

In the Western terms love is the manifestation of Eros, the Greek god of love and sex. His Roman counterpart was Cupid ("desire"). Eros refers to passionate love or romantic love. It is generally translated in Sanskrit as *śṛṅgāra*. The word *śṛṅgāra* is derived from the roots *śṛ* (to kill) '*śṛṅgārabhrṅgārau*' (Uṇādisūtra 423). The affixes arak, n and g are inserted and r is replaced. '*Śṛṇāti hīmsatīti śṛṅgārah*' - '*śṛṅgāra*' is so called because it kills and eliminates the personality of

one who has its experience. So, the word *śṛṅgāra* gives a wider meaning than love. *Śṛṅgāra* is a mixture of union, love, sensuality and devotion (bhakti) all at once.

In Indian Poetics, the *śṛṅgāra-rasa* is generally described as the king among sentiments (*rasaraj*). Indian Aestheticians of Rasa-School consider *śṛṅgāra* to be the most prominent Sentiment or Rasa (*Nāṭyashāstra* 6/45; *Dhvanyāloka* 2/7, 3/38; *Kāyālakāṁśutra* 14/38; *Sāhityadarpaṇa* 3/186). To recollect, for Bharata, Rasa is the product of the combination of the *vibhāvas* (determinants), *anubhāvas* (consequents) and the *vyabhichārībhāvas* (transitory feelings) (*Nāṭyashāstra* 6/4); *Śṛṅgāra* is based on the *sthāyībhāva* (permanent dominant emotion) of *rati* (sexual love). All the *sāttvikabhāvas* (psycho-physical consequents) act as the physical expression of the emotion of love. All the transitory feelings except *ālasya* (indolence), *ugrātā* (fierceness) and *jugupsā* (disgust) feed and nourish the erotic sentiment. *Śṛṅgāra-rasa* is divided into two types: *saṁyoga-śṛṅgāra* and *vijoga-śṛṅgāra* which are further sub-divided. For example, the former is divided into two types a. *nāyikārabdhā* and b. *nāyikārabdhā* while the second one is divided into following five types: i) predisposition and curse (*pūrvarāga* and *śāpa*), ii) pride and jealousy (*māna* and *īrṣyā*), iii) journey (*pravāsa*), iv) separation (*virahātmaka*), v) grief (*karuṇātmaka*). And all these types of *śṛṅgāra* rasa are present in John Donne's poetry. So, through the lens of Indian Poetics one can see a wider aspect of Donne as a poet of love or *śṛṅgāra*.

However, Dhananjaya classifies the *śṛṅgāra-rasa* into three kinds: *ayoga*, *viprayoga* and *sambhoga* or *samyoga śṛṅgāra* (love in union). The love in union and the love in separation are not the varieties or diversions of *śṛṅgāra-rasa* but its two states only. Even in the state of union of lovers, there may be the feeling of separation and in the state of separation there may prevail a hope of reunion. The *śṛṅgāra-rasa* is, therefore, characterized by the combination of both the states of union as well as separation. Its colour is *śyāma* (light green) and deity is Lord Vishnu. A different type of *śṛṅgāra* rasa is recognized by Rupa Goswami in his *Bhakti Rasāmrit Sindhu* which is known as *Madhur Bhakti Rasa* or *śṛṅgāra madhurya rasa* i.e. the *rasa* of intimate passionate love. It is also known as *ujjwal rasa*, *suchi rasa*, *kānta rasa* and *śṛṅgāra rasa*.

Nāyikas (Heroines) play a basic role in the depiction of *śṛṅgāra rasa* (erotic sentiment). According to various critics (Bharata, Dhananjaya, Coomarswamy) heroines are of three kinds according to their behaviour and response to love: a) *Svakiya Nāyika* (who is married and faithful to her husband, good in character and spends her time in serving her hero passing through every circumstances sincerely). b) *Parakiya Nāyika* (who belongs to one person but has feelings for another), and c) *Sāmānya Nāyika* (who is free and attaches herself to anybody for self-betterment as well as for price with her charm). Later the *Nāyikas* are further classified in to two more varieties of the *śṛṅgāra rasa* according to the situations. *Vāsakasajjikā*, *Svādhinbhartrikā* and *Abhisārikā* are associated with *sambhoga śṛṅgāra rasa* and *virahotkantbitā*, *kalābantaritā*, *khanditā*, *vīpralabdhā*, *proshitpatrikā* are associated with *vīpralambha śṛṅgāra rasa*. And one can locate almost all the above mentioned *nāyikas* in Donne's poetry; this helps in giving a wider dimension to his love poetry.

In English literature love is considered legitimate or illegitimate/ illicit and legitimate love is considered desirable while illegitimate/ illicit is undesirable. But in the context of *rasanubbuti* the issue of licit or illicit love is inconsequential. Here even the love of *parakiya* leads to *moksha* as the love of *parakiya nāyika* too generates *śṛṅgāra rasa* to the highest extent. So, in *śṛṅgāra rasa* whether it is the love by *svakiya nāyika* or *parakiya nāyika* both lead to *moksha*. For example, the love of Krishna and Radha. Radha was *parakiya nāyika* but still this love is never considered



illicit and it leads towards the path of moksha. John Donne is a poet of love as Donne talks about both *svakiya nāyika* and *parakiya nāyika* in his poetry. He, therefore, can be understood best in the light of Indian Poetics. The first phase of Donne's poetry is generally devoted to *parakiya nāyika*; and then the later phase of his poetry is devoted to *svakiya nāyika* (i.e. his own wife, Anne More). Hence, Donne when viewed in the light of Indian poetics emerges as a poet of love who has not been appreciated by the Western critics in the same manner; a different kind of image of Donne as a love poet emerges.

The Erotic Sentiment in Separation (*viyoga-śṛṅgāra*): Consequents (*anubhāvas*) of this sentiment are indifference, languor, fear, jealousy (*asūyā*), fatigue, anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death, tiffs (*kāla*), pride (*māna*), journey (*pravāsa*) and other conditions. When lovers are separated from each other, they become worried and long for each other. This intense longing to meet each other becomes more acute in separation. Memories of the past play the role of exciting situations (*uddīpana-vibhāvas*). Detachment, tears, anxiety, jealousy, sleep, dream, awakening, disease, attachment, self-deprecation, doubt, fatigue, brooding, drowsiness, dreaming, fits, feelings of discouragement (*nirveda*), apprehension (*śaṅkā*), envy (*asūyā*), depression (*dainya*) and impatience (*autsukya*) etc. are the transitory feelings (*vyabhicāribhāvas*) of the pang of separation (*viyoga-śṛṅgāra*).

Types: Some critics have divided it as desire (*abhilāṣa*), separation (*viraha*), jealousy (*asūyā*), journey (*pravāsa*) and curse (*śāpa*). And other critics have divided it as *pūrva-rāga*, pride (*māna*), journey (*pravāsa*), *virahātmaka* and *karuṇātmaka*.

On this basis love sentiment in Donne's poetry can be classified into two major categories: the poems of *saṁyoga-śṛṅgāra* and those of *viyoga-śṛṅgāra*. Most of his *songs and sonnets* come under the category of *saṁyoga śṛṅgāra*, e.g. "The Sunne Rising", "Loves Growth". And the Valediction poems along with the *Elegies* come under *viyoga śṛṅgāra* like "A Valediction: of my Name, in the Window".

***Saṁyoga Śṛṅgāra* in Donne's "The Extasie":**

"The Extasie" is one of the best poems of Donne written on the theme of *śṛṅgāra* as it contains all the elements of *śṛṅgāra-rasa*, i.e. causes (*vibhāvas*), consequents (*anubhāvas*) and the transitory feelings (*vyabhicāribhāvas*) as mentioned by Bharata. In "The Extasie" the first thing that strikes the reader is the open air setting which is the main *uddīpana vibhāva* as it helps to evoke the *śṛṅgāra-rasa*. The other *uddīpana vibhāvas* present in this poem are the swelled-up bank of a river with violets resting upon it and blooming:

Where, like a pillow on a bed,
A Pregnant banke swel'd up, to rest
The violets reclining head,
Sat we two, one anothers best. (ll. 1-4)

As the description of nature help in exciting the situation and evoke *śṛṅgāra-rasa* they act as the *uddīpana vibhāva*. In this poem the persona and his beloved who are sitting side by side on the river bank act as the *ālambana-vibhāva* as they are the supporting causes of *śṛṅgāra-rasa*. The held each other's hands affectionately and tightly as if their hands were glued together. Each

looked into the eyes of the other passionately. All this acts as the *anubhāvas* or the consequents of *śṛṅgāra-rasa*. The first few lines and stanzas of this poem are full of all the elements necessary for the evocation of *śṛṅgāra-rasa*.

Our hands were firmly cimented
 With a fast balme, which thence did spring,
 Our eye-beames twisted, and did thred
 Our eyes, upon one double string;
 So to' entergraft our hands, as yet
 Was all the meanes to make us one,
 And pictures in our eyes to get
 Was all our propagation. (ll. 5-12)

In “The Extasie”, all the features of *saṁyoga śṛṅgāra* are found. Here the beloved is the abode of passion, beauty and love. In this poem the permanent dominant emotion (*sthāyibhāva*) is *rati*. The lovers (the persona and the beloved) are the object or (*ālambana-vibhāva*) i.e. the supporting causes of this sentiment. Beauty of the beloved, company of the beloved, bank of the river, violet flowers, seeing the beloved one, hearing his/her words, playing/dallying with the beloved, fragrance of the violet etc. act as the exciting situations (*uddīpana vibhāva*). Movement of the eyes and eyebrows, glances, soft and delicate movement of limbs, sweet words and similar other things, holding each other's hands tightly and closely act as the consequents (*anubhāvas*) and the transitory feeling (*vyabhicāribhāvas*) are the rashness, indolence and fright experienced by the lovers. And through the depiction of *vibhāvas*, *anubhāvas* and *vyabhicāribhāvas*, the love of the responsive readers is evoked, reinforced, manifested and generalised and it culminates in their experience of the *śṛṅgāra rasa*.

***Vipralambha* / *Viyoga Śṛṅgāra* in Donne's “A Valediction: of Weeping”:**

This poem starts with the determination of the persona to go abroad. The separation on this count gives birth to *viyoga* and that is why both the lover and the beloved who are the objects or *ālambana* weep and sigh as they experience the pain because of the *rati* present in them which is the *sthāyibhāva*. The poem reveals the intensity of emotions and passions of the lovers caused by the separation of the persona from his beloved. The poem is an expression of intense misery which is caused by the parting.

Let me power forth
 My teares before thy face, whil'st I stay here, (ll. 1-2)
 Fruits of much grieffe they are, emblems of more,
 When a teare falls, that thou falst which it bore,
 So thou and I are nothing then, when on a divers shore. (ll. 7-9)



The words spoken by the lovers under these painful circumstances are broken and abrupt due to the *vijoga*. The persona asks the beloved not to mourn and shed tears which act as the *anubhāva*, at the time of his departure as this is just a temporary separation and lamenting will only disturb the peace of mind of both of them staying at different places. The persona suggests to his beloved that lamenting and sighing will only increase their sorrow and frustration.

So doth each teare,
Which thee doth weare,
A globe, yea world by that impression grow,
Till thy teares mixt with mine doe overflow
This world, by waters sent from thee, my heaven dissolved so. (ll. 15-19)

The persona compares the tears to a globe and the tears shed by his wife will overflow the world. His tears combined with hers, will cause a deluge and much unhappiness. The persona says and feels that weeping at the time of separation is natural, but it has to be reduced to the minimum because it will destroy the peace of mind of both of them.

When the lovers are separated from each other, they become worried and long for each other. (*Nāṭyaśāstra*) This intense longing to meet each other becomes more acute in *vijoga*. In this poem the dominant emotion (*sthāyibhāva*) is love (*rati*). Lovers are the objects (*ālambana*) of this sentiment. Memories of the beloved, their past activities play the role of exciting situations (*uddīpana-vibhāvas*). The *vyabhicāribhāvas* present in this poem are indifference, languor, fear, jealousy (*īṣyā*), fatigue, anxiety, yearning, drowsiness, awakening, illness, insanity, epilepsy, inactivity, death and other condition, detachment, tears, anxiety, jealousy, doubt, fatigue, brooding, drowsiness, fits, feelings of discouragement (*nirveda*), apprehension (*śaṅkā*), envy (*asīyā*), depression (*dainya*) and impatience (*autsukya*).

Madhura-Bhakti-Rasa in “Since She Whom I Loved”

This poem is included as sonnet XVII under the *Holy Sonnets: Divine Meditations*. In this poem there is a definite link between human love and divine love. According to many mystics, sensual love leads to spiritual love; likewise, the persona feels that his wife is a channel between him and his god. Because, she is dead and her soul has gone to heaven, the narrator’s whole heart is also turned to heaven. He finds no good in earthly things but he dilates constantly on god and his beloved. In this way the physical is linked up with spiritual. It was through Anne that Donne found his god. But his thirst for divine love has not been quenched. He is like a patient suffering from dropsy. Such a patient has excess of water in his body but still he suffers from intense thirst. In the same way the persona has got enough of divine love, still he wants more love. In the last six lines of the poem, god is compared to a jealous lover and to gallant husband and the soul of the poet is compared to love sick maiden or wife. God woos the poet like a jealous lover. God cannot brook the idea that the poet should offer his love to saints and angels, though they are also holy beings. The sensuous relationship turns into the passions of divine relationship, passion which finds its equivalents in the sensual acts. In fact, god and

the poet are woven in the threads of spirituality. Donne's mind proceeds from physical to spiritual love.

God is conceived as a lover and poet's soul is considered as his beloved. God is a passionate lover who loves his soul passionately on behalf of his wife. Like earthly lovers, god is a jealous lover. He is so jealous that he does not bear the love of saints, angels and other divine beings. He is always suspicious of others. He is afraid of the devil, the pleasures of the world, and sensuous enjoyment that may take possession of the poet's soul, and make him forget the divine being. He, the supreme wants to possess the whole being of the poet and cannot brook the least interference from any source, spiritual or secular. Thus, god's love for him is as intense and passionate as his own love for his wife, or her love for him. Since after death she lives with him, loving god will be same as loving her. Therefore, the persona turns his mind wholly to heaven, forgetful of the world and all that is worldly.

Wholly in heavenly things my mind is set
 But though I have found thee, and thou my thirst hast fed,
 A holy thirsty dropsy melts me yet.
 But why should I beg more love, when as thou
 Dost woo my soul; for hers offering all thine:
 And dost not only fear lest I allow
 My love to saints and angels, things divine,
 But in thy tender jealousy dost doubt
 Lest the world, flesh yea, Devil put thee out. (Lines 1-9)

One of the remarkable things about the poem is the use of sensual imagery for describing holy love. The jealousy of god is not the ordinary jealousy but tender because it is due to love. This sonnet is remarkable for the close bond between secular and spiritual love.

In the Holy Sonnet, *Since she whom I loved*, all the features of *madhur-bhakti-rasa* are found. The *sthāyibhāva* in this poem is *madhurya ratī*; and the lovers (the narrator and god) are the *ālambana-vibhāva* i.e. the supporting causes of this sentiment. Company of the beloved, seeing the beloved one, hearing his/her words etc. act as the *uddīpana vibhāvas*. Exchanging glances and laughing act as the *anubhāvas* and *vyabhicharibhāvas* are everything else experienced by the lovers except *alasya* and *ugrata*. And through the depiction of causes, consequents and transitory feelings, the love of the responsive readers is evoked, reinforced, manifested and generalized and it culminates in their experience of the *madhur-bhakti-rasa*.

“The Canonization”: A Poem of *Raudra Rasa*

If “The Canonization” is studied in the light of Rasa Theory, it comes out that it is a poem of *Raudra Rasa* contempt and not of *Śṛṅgāra*, though most of the Western scholars consider it to be a poem of intense love. The person in the poem tries to justify his love affair. The poem is basically argumentative as it does not display any *vibhāvas*, *anubhāvas* and the *vyabhicharibhāvas* leading to *Śṛṅgāra*. Rather, the persona uses religious terms to attempt to prove that his love affair is an elevated bond that approaches saintliness. The poem begins with a sort of contemptuous instruction: “hold your tongue” (l. 1) and a declaration like: “let me love”.



Contempt and love are two opposite emotions (*śatru rasa*) which cannot stay together and do not evoke the sentiment of *Śṛṅgāra*. The second stanza begins by asking a few rhetorical questions. There are five question marks in the stanza. The answer to these questions refers to soldiers, wars, lawyers, litigious men, and quarrels. This construction of *vibhava* and *sanchari bhava* (background/ atmosphere) is not appropriate for the evocation of *Śṛṅgāra*. The third stanza of the poem begins with a sort of derisive rebuff of the people around. The image of “taper” is inappropriate (objective correlative to use T S Eliot’s expression) as this neither indicates the intensity of the emotion nor does it hint at any kind of union. In the poem the persona is making love (“let me love”) so it is a poem of *samīyoga śṛṅgāra* but the image of taper is not appropriate for *Vīryoga Śṛṅgāra*. Similarly, expressions like “phoenix riddle”, “neutral thing”, and “die and rise” do not go with the evocation of *samīyoga śṛṅgāra*. Similarly, expressions like “die by it”, “tombs and hearse”, “well-wrought urn”, “greatest ashes”, and “half-acre tombs” in the fourth stanza of the poem do not help in evocation of *samīyoga śṛṅgāra*. Rather these expressions go with *Vīryoga Śṛṅgāra*. Even the images in the last stanza of the poem do not contribute in the evocation of *samīyoga śṛṅgāra*. Hence, it can safely be declared that the poem is “an artistic failure”. May I remind the readers that none of the Western readers has reached this conclusion so far. So, with the application of Indian aesthetic theories the Western literature can be studied to arrive at a different sort of logical conclusion.

Conclusion

The evaluation of Donne’s poetry from the perspective of Bharata’s *rasa*-theory makes the reading highly interesting and illuminative. In the poetry of John Donne, the comic sentiment (*hāsya-rasa*), parental affection sentiment (*vātsalya-rasa*) and odious sentiment (*bibhatasa-rasa*) are not found at all while the erotic sentiment (*śṛṅgāra-rasa*) and pathetic sentiment (*karuṇa-rasa*) are found in abundance. If Donne is taken as a poet of love as western tradition believes, then only three strains of love are taken care of as Grierson has mentioned. But if we treat him as a poet of *śṛṅgāra*, so many varieties and sub-varieties of love could be seen in his poetry. From the available reviews of Donne’s literature, it becomes clear that the Indian scholarship of John Donne is Indian only in its location. In opinion it is just a rehash of the western critics. The aping minds cannot be original minds. To conclude the entire discussion, it can very safely be said that decolonization of English Studies can be done by adopting indigenous tools. This way the hegemony of the British can be dismantled and Critical Thinking will be promoted.

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