

Bharata's Pathetic Sentiment and 'Macbeth'

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The present paper intends to show how Bharata's rule of pathetic sentiment is applied in Shakespeare's drama 'Macbeth,' one of his best tragedy types of drama, written probably in 1606 A.D. for the Elizabethan dramatic tradition.

Introduction – Bharata, the compiler of the Nāṭyaśāstra and the first exponent of the aphorisms of sentiment, describes various types of sentiment thoroughly in the Nāṭyaśāstra. Nothing is known certainly either of Bharata or of his date. However, scholars¹ like P. V. Kane, S. K. De, A. B. Keith etc. placed the date of the Nāṭyaśāstra between 300 A. D. - 550 A.D. Bharata's theory of the sentiments has become a milestone for the scholars of the ancient and modern. From Kohala to Jagannath Pandit, all are the admirer of Bharata's Rasasūtra. Bharata's sixth chapter describes eight types of the sentiments (*rasa*), as erotic (*śṛṅgāra*), laughter (*hāsyā*), pathetic (*karuṇā*), furious (*raudra*), heroic (*vīra*), terrible (*bhayānaka*), odious (*vībhatsa*) and marvellous (*adbhuta*). These above sentiments are originated from their respective permanent states (*sthāyibhāva*) as love (*rati*), mirth (*hāsa*), sorrow (*śoka*), anger (*krodha*), courage (*utsāha*), fear (*bhaya*), aversion (*jugupsā*) and wonder (*vismaya*).² Some editions of the Nāṭyaśāstra (like GOS)³ add one more sentiment, i.e. tranquility (*śānta*), of which the permanent state is tranquility (*śama*).

Shakespeare has taken the idea of writing the Macbeth from Ralph Holinshed's Chronicles. It is about the history of Scotland of the 11th century A.D.⁴ The drama shows the cold blood murders by the hero Macbeth, a general of the king Duncan of Scotland. At the end, Macduff, a noble person of Scotland, whose son and wife were murdered by Macbeth, takes revenge murdering Macbeth with the help of Malcolm, one of the sons of the king Duncan.

Bharata's Rule of Pathetic Sentiment - Bharata states that the realization of any sentiment that results from the union of determinants (*vibhāva*), consequents (*anubhāva*) and transitory states (*vyabhicārībhāva*), (*tatra vibhāvānubhāva vyabhicārisaṅgyogāt rasaniṣṭāptiḥ*)⁵. It means the sentiment is originated by the combination of determinants, consequents and transitory psychological states. The determinants are the causal factors of the sentiments; consequents are the results; and transitory states are the momentary or temporary things by which the sentiments are felt, as being the psychological states of human beings. Again, Bharata states that every sentiment has the permanent state (*sthāyibhāva*). Thus, the permanent state of the pathetic sentiment or tragedy is pathetic (*śoka*). The determinants (*vibhāva*) of the pathetic sentiment are curse (*śāpa*), pain (*kleśa*), destruction (*vinipātita*), death of the desired person (*iṣṭājanaviprayoga*), loss of wealth (*vibhavanāśa*), murder (*vadha*), custody (*bandha*), flight (*vidrava*), injury (*upaghāta*), addiction (*vyasana*) etc. Further, consequents (*anubhāva*) are tearing (*aśrupātā*), lamenting (*paridevana*), dryness of mouth (*mukhaśoṣaṇa*), change of colour (*vaivarṇya*), languid limbs (*srastagātrātā*), sighing (*niḥśvāsa*) and the loss of memory (*smṛtilopa*). Transitory states (*sthāyibhāva*) are depression (*nirveda*), exhaustion (*glāni*), anxiety (*cintā*), eagerness (*autsukya*), agitation (*āvega*), confusion (*bhrama*), delusion (*moha*), labour (*śrama*), fear (*bhaya*), dejection (*viśāda*), depression (*dāinya*), disease (*vyādhi*), senselessness (*jaḍatā*), madness (*unmāda*), falling in sickness (*apasmāra*), terror (*trāsa*), inactiveness (*ālasya*), death (*marāṇa*), paralyze (*stambha*), trembling (*vepathu*), change of colour (*vaivarnya*), tear (*aśru*) and change of tone (*swarabheda*).

Application of Bharata's Pathetic Sentiment in the Drama Macbeth - In the Macbeth, Shakespeare has applied almost all the determinants (*vibhāva*), consequents (*anubhāva*) and transitory states (*sthāyibhāva*) in various cases very nicely. The determinant (*vibhāva*) like the curse (*śāpa*), pain (*kleśa*) etc. are occurring in the first act, third act and also in the fourth act. The weird sisters cursed Macbeth, that one day he has to see the hell. The play Macbeth has witnessed of many killings (*vadha/vinipātā*) such as murder of the king Duncan in the second act, and murder of Banquo, a friend of Macbeth in the fourth act. Again, fourth act shows the killing of Macduff's wife and his son. Last act witnesses the killing of young Siward, the son of the general of the English army by Macbeth. Then at the end of the fifth act, Macduff killed Macbeth, the hero of the play and the previous general of the king Duncan of Scotland. Such killings make one separated permanently from his well-wishers (*iṣṭājanaviprayoga*). Even in the last act Macbeth loses lady Macbeth.

The flights (*vidrava*), namely terrifying storm, lightening, earth shaking, cracking of thunder occur in the first act, also it finds the war scenes in the first and fifth act. Other scenes mark different unwanted acts like injury or hurt (*upaghāta*) occurred through war, killings etc. in various scenes. In the fifth act, Macbeth is realizing that he is missing of everything, like wealth (*vibhavanāśa*) etc. and recollects the curse of three witches, which become true. Moreover, in the first act when the king Duncan is killed, the whole people of Scotland and learned men feel pain (*kleśa*). In the fourth act, Macduff suffers with sorrow and pain when his son and wife were murdered.

Similarly, consequents (*anubhāva*) like lamentation (*paridevana*) occurs in the first and fourth act, in which Macduff is seen crying discriminately while watching the dead body of the king Duncan and getting the news of the murder of his son and wife. Then breathing (*niḥśvāsa*) is occurred in the first act, when Macbeth is frightened

while making an attempt to kill the king Duncan. Tearing (*aśrupāta*) is seen in the second act when Macduff cries seeing the dead body of the king Duncan. Macbeth's mouth becomes dry (*mukhaśoṣaṇa*) when the murder of the king Duncan is planned by him and his wife.

The transitory states (*vyabhicāribhāva*) like thought (*cintā*) is reflected in the first act when Macbeth and his wife wanted to kill the king Duncan. In the same act, thought (*cintā*) is also seen when the son of Banquo escapes from the sight of murder of his father. One may experience the exhaustion or fatigue of the body (*glāni*) in the first act in which Macbeth and Banquo are seen coming from the battle, and also seen when the king Duncan was killed by them. The eagerness (*autsukya*) is highlighted in the first act on the face of Macbeth and Banquo when they were coming from the war and it is also seen in the fifth act on the face of Macduff, Malcolm and young Siward in the war with Macbeth who was killed latter on by Macduff. One can feel fearful state (*bhaya*) when Macbeth kills the king Duncan. Again, in the second act Macbeth is seen frightened when he thinks that Banquo is the only person whom he fears and also feels himself to be inferior to him, and latter on Macbeth kills Banquo. Then the agitation (*āvega*) occurs in the first act when three witches (female ghosts) indicate the future of Macbeth. Quivering (*vepathu*) one may witness in the first act in which Macbeth is seen quivering severely with the fear while killing the king Duncan. The fear (*bhaya*) again appears in the second act in the mind of Macbeth and lady Macbeth after hearing the fearful sounds coming from crickets and the screaming of the owl when Macbeth killed the king Duncan. Then the delusion (*moha*) occurs in the second act when Macbeth's wife insists Macbeth to kill the king, so that he can be the king of Scotland. Tear (*aśru*) occurs in the second act when Macbeth kills the king Duncan and he cries for his evil act. Also it occurs in the fourth act when Macduff fled to England leaving his wife and son. His wife cries and begs help when they were going to be killed by Macbeth's men. Even Macduff cries when he comes to know about the murder of his son and his wife from Ross. In the second act, madness (*unmāda*) occurs when the king is killed by Macbeth. Both sons of the king Duncan, Malcolm and Donalbain become almost mad after seeing the dead body of their father. The sickness (*apasmāra*) occurs in the fifth act, when lady Macbeth falls in sickness and died. Then immovable (*stambha*) occurs in the fifth act, as Macbeth stands still while seeing English armies attacking the Scotland by the command of Macduff, Siward and Malcolm.

Conclusion – Shakespeare has used successfully almost all the characteristics of the pathetic sentiment stated by Bharata in his Nāṭyaśāstra, i.e. determinants (*vibhāva*), consequents (*anubhāva*) and transitory states (*vyabhicāribhāva*). Bharata states pathetic sentiment originated from the furious sentiment,⁶ the characteristics of which are war, beating, killing, breaking down the parts of body, splitting etc. Those characteristics are successfully applied in Shakespeare's drama 'Macbeth'. Thus, the first scene of the fourth act has dreaded and disgusted descriptions are given through three witches. It is a great pathetic drama, but the climax does not affect. It does not get that much of sympathy though its hero Macbeth is killed because of his violent nature.

References

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- 3) Bharata, Nāṭyaśāstra, GoS - XXXVI, Vol. I, ed. By Kavi M. Ramakrishna (1056), Oriental Institute, Baroda, p. 332.
- 4) Shakespeare, Macbeth, Published in Penguin Popular Classics (1994), Penguin Books India (P) Ltd., New Delhi, p.15
- 5) Bharata, Nāṭyaśāstra, Kedaranath ed. (1998), Bharatiya Vidyaprakashana, Delhi, p.93.
- 6) Bharata, Nāṭyaśāstra, VI. 40, 65-67, Kedaranath ed. (1998), Bharatiya Vidyaprakashana, Delhi, pp.94 and 100.