

INDIAN AESTHETIC THOUGHT IN POSTCOLONIAL INDIAN ENGLISH LITERATURE

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ABSTRACT

This research explores the intersection of postcolonial studies in Indian English literature and Indian aesthetic philosophy, with a particular focus on how indigenous frameworks reshape literary interpretation. The study engages with the ongoing debates surrounding postcolonial theory, while foregrounding the role of transculturalism in modernity. By examining processes of literary production, reception, and aesthetics, it emphasizes the necessity of decolonizing English Studies through Indian aesthetic thought—most notably, the rasa-siddhānta (theory of rasa). This framework provides a powerful alternative to Eurocentric critical models, offering pluralistic insights into literary meaning. To illustrate its analytical potential, the research applies rasa theory to selected works of John Donne, identifying varieties such as viyoga-śṛṅgāra, saṁyoga-śṛṅgāra, madhura-bhakti-rasa, and raudra rasa in poems like The Extasie, A Valediction: of Weeping, Since She Whom I Loved, and The Canonization. These readings highlight the depth and versatility of Indian aesthetic categories in capturing the spiritual, emotional, and cultural registers of literature. Ultimately, the study argues that incorporating Indian aesthetic thought into postcolonial Indian English literary criticism enriches global literary discourse by advancing decolonized, context-sensitive, and pluralistic interpretive approaches

Keywords: Indian Aesthetic Thought, Postcolonial Aesthetics, Cross-Cultural Criticism, Decolonizing English Studies, Indian English Literature

INTRODUCTION

Under Eurocentric frameworks that have their roots in post-Enlightenment and Kantian philosophy, form, beauty, and impartial judgement have been raised to the forefront of aesthetic theory for a considerable amount of time. Postcolonial literary criticism, on the other hand, necessitates a reassessment of aesthetics as an interdisciplinary subject that incorporates indigenous methods of knowing and doing [1]. Postcolonial discourse has the potential to be advanced by using the distinctive interpretive lens provided by Indian aesthetic thought, namely rasa theory (rasa-siddhānta). This theory puts an emphasis on affect, emotion, and relationality rather than cold formalism [2].

Production, Reception, and Postcolonial Aesthetics

Postcolonial aesthetics is inextricably linked to the production and consumption of literary works within the context of a globalised environment. Writers of Indian English literature deftly navigate the complexities of colonial legacies and indigenous traditions while simultaneously producing works that

both challenge and redefine Western aesthetic norms [3]. Reading Indian works via Western glasses obscures the rich cultural history of indigenous ways of thought, according to research that were conducted on reception [4]. Both the reorientation of the creation of critical meaning and the reframing of reception within a transcultural literary space may be accomplished via the incorporation of Indian aesthetic principles.

The Postcolonial Argument and the Transcultural Turn

In order to emphasise the need of decolonising English Studies, the postcolonial argument challenges the literary canons and interpretive traditions that are prevalent in Western culture [5]. Literature, in this age of global modernity, provides as a forum for dialoguing across cultural boundaries, where aesthetics are not restricted to any one culture [6]. Indian aesthetic philosophy confirms its relevance in literary modernity, which is shown by the presence of the transcultural. This is a reaction to the epistemologies that were prevalent throughout the Spanish colonial period.

Decolonising English Studies through Indian Aesthetics

In the field of English literary studies, decolonisation occurs when indigenous critical traditions are brought to the foreground. This results in the restoration of interpretive agency. As a function of literature, Anubhava, an emotional experience that goes beyond literal interpretation, has been posited by Indian poetics, and rasa theory in particular, for a considerable amount of time [7]. The application of rasa to English literature, especially historical works such as those written by John Donne, is one way that Indian aesthetics might provide a challenge to the dominant position held by Euro-American critical viewpoints.

John Donne through the Lens of Indian Aesthetics

Using the principles of *ṣṛṅgāra rasa*, *viyoga-ṣṛṅgāra*, *madhura-bhakti-rasa*, and *raudra rasa*, this article provides an interpretation of John Donne's metaphysical poetry as an example. This technique demonstrates how Indian aesthetic frameworks can be used to a variety of other cultures, which is a confirmation of the significant relevance that these frameworks have in postcolonial English studies. By doing so, it provides a substantial addition to the area of comparative literature and pushes the larger objective of decolonising aesthetics in English literary studies ahead while also contributing to the field of comparative literature.

OBJECTIVES

1. To investigate how postcolonial Indian English literature and English canonical texts might be interpreted using Indian aesthetic ideas, especially *rasa-siddhānta*.
2. To investigate how Indian aesthetics contributes to the decolonisation of English studies by providing indigenous and cross-cultural literary analysis frameworks.

AESTHETICS AS A CROSS-CULTURAL CATEGORY

Thus, aesthetic assessment may be a colonial tool. The more basic question is whether aesthetics affect cross-cultural encounters. Anthropologists argued this question in a 1994 symposium in Manchester,

whose book edited by James Weiner was titled "Aesthetics is a Cross-cultural Category". Attendees agreed that aesthetics is useless in anthropology. This was particularly true for nations lacking comparable aesthetics. The issue rapidly became evident to be based on two different beauty standards. As a cultural philosophy, opponents promoted the aesthetic. This ideology implied that art should be separate from practical activity, form should be "unsullied by use or even desire," aesthetic judgements should be clearly separated from moral or scientific judgements, the artist should be elevated to "genius," "fine art" should be introduced as separate from craft, and there should be a deep need to discriminate or pass judgement on taste [9]. This aesthetics description seems familiar, and postcolonial theory rejects it because it indicates a technique that has marginalised postcolonial creativity. Others who supported cross-cultural aesthetics identified reception as the phenomenon's distinguishing feature:

The study of how stimuli affect the senses is aesthetics. The physical environment may provide observable, tactile, or audible sensations. After that, an aesthetic response shows our capacity to appreciate shape beyond its functional utility. Aesthetics evaluates smoothness, roughness, weight, brightness, sharpness, etc. Then, physical qualities affect the senses, but aesthetic transformation gives an attribute value, which is typically tied to an emotional response.

The aesthetic transformation gave an item "a value" rather than showing its intrinsic, universal worth, therefore this group avoided terms like "beautiful" and "sublime". Avoiding culture- and class-laden vocabulary, aesthetic responsiveness to sensory inputs offers up a broad field of international debate. In pragmatic aesthetics, judgement is still a major concern. We always make value assessments based on an aesthetic object's impression on our senses, whether they're based on emotions or the object's intended function, whether at university or elsewhere. Value is crucial to the dispute. Visitors learn the aesthetic object's "values for" rather than its ideologically defined "inherent value". These principles are reasonable in theory but vary depending on the creative medium. These values are sensory responses to the stimuli and irrespective of cultural or social conventions. By breaking aesthetics down into ideology and stimuli, we can see how aesthetics applies to postcolonial production without including many European cultural aspects. Kant (2004) explains brilliance in depth. Genius is someone who can make innovative art that defies category and seems to come from nature rather than science. Nature grants art via "ingenium"—a mental bent (sect. 46). Obviously, this requires a particular ability. Brilliant Aboriginal painters include Emily Kame Kngwarreye, Clifford Possum Tjapaljarri, and Rover Thomas. Transcultural art includes Warlpiri Aboriginal acrylics, which "do not emphasise original creative individuals or assign them responsibility as authors," in my view. Replication, not creativity, is the philosophy [10]:

Students of Warlpiri painting learn that the body of work is already fixed in stone and are encouraged to paint old designs rather than develop new ones. Here, death isn't sold. Inheriting an oeuvre's rights ensures that the creator's son, daughter-in-law, or other selected person may continue the creative effort. Kant believes a collaborative creative form may reveal brilliance without impediments, but only its advocates can identify it. Aboriginal artists may find most Romantic aesthetic notions inapplicable to their culture. When Palaeolithic rock art painters' identities are unknown, this stands out.

PRODUCTION, RECEPTION AND POSTCOLONIAL AESTHETICS

Redefining aesthetics as the qualitative effect of stimuli on the senses separates it from culture. First and foremost, a transcultural aesthetic combines creation and reception. Because the postcolonial literature is transcultural, the aesthetic transformation occurs there. This goes beyond postcolonial and involves mutual change at the meeting spot. This aesthetic and cultural shift is shaped by language, as it is in other postcolonial developments. In his famous exchange with Ngugi wa Thiongo, Chinua Achebe explains how a writer might avoid words from colonising the mind by arguing that language matters. Allow me to paraphrase a chapter from *Arrow of God* to demonstrate my English style. The top priest tells one of his sons, "I want one of my sons to join these folks and be my eyes there," explaining why sending him to church is crucial. You'll return if empty. If anything is found, I'll share it. Universe is a moving mask. Keep moving for a nice look. I believe those who refuse to befriend white people now will wonder, "Had we known?" tomorrow [11].

Consider if I had said it differently. I am designating you to represent me among these people so we may both be covered if a new religion forms. Without adaptability, you'll lag behind. Those who don't embrace whites may regret not seeing this coming. Both materials match. One form reflects character, whereas the other does not. Achebe makes a persuasive argument that English may be culturally felicitous while keeping faithful to its native culture by borrowing and altering it. His other choice shows his artistic and cultural perspective, but he supports it by contrasting it to a prosaic portrayal. Achebe may have likened his piece to a more visually pleasing one, but the writer clearly understands the original language's rhythm and tonal cadence while writing in English. He emphasises metrical regularity and line musicality. Maintaining the original language's proverbial character adds cultural authenticity and poetic resonance. Language's materiality is important to the "postcolonial" aesthetic of cross-cultural contact.

The Igbo rhythm alters English and Igbo, making them culturally similar. This language does what a literal translation cannot by emphasising the text's multiple linguistic forms and generating two ways of difference. Literary English's rhythms mimic spoken English, creating a cultural bridge between the African subject and the English-speaking reader. In contrast, reading the "African novel" implies that the reader accepts the formal, highly organised, metrically calculated, and tonally smooth writing style as true African English. This dialectic's capacity to closely touch a cultural reality via the music, the "bodily presence" of the words, is effective in this situation and defines linguistic intersection literature. Whether one is conscious of it or not, the aesthetic is most important in text creation and consumption.

THE POSTCOLONIAL ARGUMENT

In *The Wretched of the Earth*, Frantz Fanon defined decolonisation as "simply the replacement of one "species" of people by another. The phrase "decolonisation" implies a desire to challenge colonialism. 1 and 2, with emphasis added. He says, "Imperialism... sows seeds of decay here and there that must be mercilessly rooted out from our land and from our minds." Fanon says decolonisation is always seen because it shifts the attention from a nonessential state to a privileged actor and fundamentally affects existence. It provides a new humanity, language, and rhythm to a new generation of men. Decolonisation creates new men. Fanon argues that many nations still face the effects of colonisation, even after obtaining independence. After centuries of colonialism, it's time to release your mental attitudes, complexes, and habits and reconnect with your actual self. Makarand Paranjape's "Decolonising English Studies: Attaining Swaraj?" believes that decolonisation involves changing the dominant cultural class's

attitude. He says India's upper class believes western endorsements are the only route to succeed and that publishing with Oxford or Cambridge University Press is the only way to be noticed. Due to our ill attitude, Paranjape says we must comprehend ourselves to decolonise. Following conquerors' ways won't lead to liberation. Indian intellectuals can't recognise each other due to insecurity and self-hatred. No one wants to read about Indian criticism instead of Western news. This shows that the Indian attitude is deeply faulty, because decolonisation rests on acknowledging, studying, and referencing each other's work and sharing information .

Bill Ashcroft, Griffith, and Tiffin think that decolonisation requires exposing and removing all imperialist leadership. This includes identifying and eradicating the cultural and institutional roots that sustained colonial authority and continue to do so after independence. Post-colonial literature departments' colonial interpretation theories are one example of these invisible elements. Although a sovereign country, this literary paradigm sustains colonial and neocolonial rule. English language programs in Indian schools are a remnant of British empire. Language, rituals, customs, politics, and economics are used to maintain social and economic inequalities under colonialism. Cultural imperialism/colonialism uses money, propaganda, and violence to create cultural hegemony. In Marxist theory, the colonizer's standpoint becomes the cultural norm as the colonised embrace the cultural hegemony [12]. Antonio Gramsci advocates "the war of position" to oppose cultural and intellectual supremacy. In a position war, one party incrementally gains power over the other. Gramsci believed that the "war of position," the first and most crucial battle in every resistance, must be won to develop counter-hegemony [13]. Sara Suleri in *The Rhetoric of English India* states that post-colonial writing rejects colonial rule and asserts the cultural sovereignty of colonised countries.

Thomas Babington Macaulay's *Minute* denigrates Indian culture and wisdom. He says, "... we shall face, 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" [14]. before arguing that English education, which originated in India as a method of social, political, and cultural domination, is beneficial. Internalising the colonisers' thinking, language, morality, and assumptions colonised the mind. The Indian educational system's preservation of English language and literature is "a form of continuing cultural imperialism" according to Rajeshwari Sunder Rajan. She claims that English's complicated history as a corpus of knowledge and literature started in the eighteenth and early nineteenth centuries, before its official inclusion into Indian higher education. English Literary Studies undermined Indian traditional literature and created a colonial-supporting elite. Some post-colonial countries consider English literature as "cultural imperialism" and are fighting back. Cultural imperialism and hegemony helped the British institutionalise English in India. In "Svaraj in Ideas," Krishna Chandra Bhattacharyya calls Indian intellectuals shadow minds. He addresses the "shadow mind," which Plato introduced in his *Republic*, as a cave dweller whose views are distorted. The shadow mindset also hinders India's elite's intellectual and political capabilities. .

The author of "Text, Authenticity, and Motivation" N. Gilroy-Scott says pupils have trouble engaging with foreign literature unless they are physically separated. He thinks the 'return to your roots' movement will fix students' poor self-esteem and motivation from learning English, which separates them from their roots. In *Politics of Indians' English*, N Krishnaswamy and A S Burde contend that England's educated

urban elite have become colonisers while being colonised. Dharampal writes in Beautiful Tree that "the British administrators when they came to India, instead of taking hold of things as they were, began to root them out." This continues today, when English departments are British literary colonies [15]. After scratching the ground to find the root, they stopped and the exquisite tree perished.

India was founded as a reaction to anti-colonialism and colonialism, as well as to displace the British, and even after 50 years of independence, nothing has changed. British colonisers utilised English to develop their empire, while local elites used it against them during independence wars [16]. *Masks of Conquests* by Gauri Viswanathan explores English studies in India during British colonial rule. This academic discipline's history, philosophy, aims, practice, and institution are covered in the book. Macaulay's October 12, 1836 letter to his father shows that the imperial purpose in establishing English studies in India was to promote Christian values via literature.

THE UBIQUITY OF THE TRANSCULTURAL IN MODERNITY

Is there any cultural item that does not belong in the area of cross-cultural communication and understanding in the modern society that is becoming more globalised? Is there anything that might be considered a destination that has not been influenced in any way by globalisation? Is it really feasible for there to be any "traditional" art in the modern day, given that what is often thought of as Aboriginal traditional art is actually transcultural? According to this line of reasoning, modernity is not a Western influence that is unified and homogenising, but rather the result of a dynamic dialectic between the local and the global. While Aboriginal art may give the impression of being "traditional," it has had a significant impact on how modernism is seen across the globe. It is possible that the preservation and continuance of traditional identity in the modern world may actually rely on the hybridisation of forms, suitable materials, and a transcultural aesthetic sensibility. This is in contrast to the traditional identity being watered down or contaminated. Not only does this occur in the realm of music and dance, but it also makes an appearance in the realms of art and writing. Productions such as the *Zambezi Express* (2009) [17] highlight a number of changes in African dance that are clearly contemporary interpretations of the art form. In this particular illustration, we find dancing that hilariously adopts a style that is more current. In the life of construction workers, the hybridised dance form adds an infectious energy that is evocative of African dances into the daily activities that they participate in. The motions that are employed in the dance are fairly contemporary, and they almost seem to be a tribute to the Australian pop group Men at Work. On the other hand, when one observes so-called traditional dance, such as that which is done by the Tshwane Cultural Troupe (2008) [18], one discovers something that is rather fascinating.

This traditional dance is clearly modern in a number of aspects, including the following: the location is a parking lot in front of a modern building, perhaps a school; the outfit consists of a couple women wearing apron strings and breast covers, another pair of women wearing sandals and one male wearing flip-flops. The fact that the dance moves in perfect harmony with the camera's fixed perspective is an even more remarkable aspect of the dance. The tune, direction, clothing, setting, and general performativity of the dance all indicate to a contemporary allusion to traditional dance styles, while the audience gives in to the suffocating pace. By mixing modern dance routines into the traditional dance, the male dancers are introducing a new level of excitement to the dance, which is keeping the audience

on the edge of their seats. In a manner comparable to that of postcolonial literatures, this work likewise attracts readers from all across the continent. In a more straightforward manner, the hybrid aesthetic domain is shared by both traditional and contemporary performance within the framework of global modernity. Additionally, this is true for writing, art, poetry, and music.

It is possible that the meta-representational character of works by Aboriginal artists such as Lin Onus and Richard Campbell is not any more artistically transcultural when compared to the traditional painting of the Papunya, which is well acknowledged. An obvious meta-representational process is at work in Onus's works of art. This is due to the fact that Onus's artwork is focused on illuminating the cultural and political backdrop of human perception. On the other hand, traditional Aboriginal art may also include aspects of cultural participation, which Onus's work only shows. The fact that Onus's work is hybrid does not in any way undermine its "authenticity," which is something that I would want to highlight strongly. The representational work of Richard Campbell, which makes great use of the dot style, serves a political objective that is utilitarian in nature with the same intention. Neither of these pieces can be considered hybrids in the same sense as Clifford Possum Tjapaljarri's or Emily Kwame Kngwarreye's "traditional" art can be considered hybrids.

DECOLONISING ENGLISH STUDIES THROUGH INDIAN AESTHETICS

In the piece titled "Decolonising the Mind," written by Avdhesh Kumar Singh, the author expresses his dissatisfaction with the colonial mindset and says that the process of decolonisation has not yet taken place. In his perspective, the course material of literary criticism, which ranges from Aristotle to Derrida, is the ideal illustration of this attitude to the greatest extent possible. He asserts that critics from Greece, Rome, England, Germany, Russia, France, and the United States may all be found in the magazine, but that Indian poets and philosophers are badly under-represented in the publication. He goes on to elucidate by stating that this is evidence of how disrespectful we are to our own history.

K. G. Srivastava contends that Western poetics will never be able to compete with the richness of Indian poetics, and that the principles of Indian poetry are equally relevant to western literature. This is despite the fact that Western poetics is filled with philosophical discussion. The use of these principles, which are not exclusive to Indian literature, has the potential to serve the purpose of justice. With a knowledge of Indian poetics, it is possible that the true meaning of the poem may be comprehended more easily. According to him, we are now living in a period of true globalisation, which is characterised by the fact that all literatures from all over the world need to be brought together on an equal platform in a manner that is unbiased and does not discriminate. For as long as the prideful people of the East continue to reject the concepts that are helpful that are offered by the West, the East will continue to remain destitute. In a similar vein, the Western world may be accused of being arrogant if it continues to steadfastly reject the gifts that are brought from India.

These gifts are delivered in a manner that is alien to the Western world's own tradition, and they take the form of critical statements. In order to extend human viewpoint and knowledge, the most healthy attitude would be one that is characterised by collaboration, empathy, and mutual respect for other humans. One may trace the origins of literary criticism in India back to the same time period as the development of Indian philosophy and culture. Evidentiary evidence from Indian poetic theory demonstrates that Sanskrit

literature drew inspiration from a large cultural, intellectual, and religious inheritance. In addition to literary forms like poetry, literature, and theatre, the theory of beauty may also be beneficial to other artistic disciplines like music, dance, painting, and sculpture. This is because the theory of beauty is not confined to literary forms. According to the well-known Indian scholar and art critic A. K. Coomaraswamy, the concept might be expanded to include other forms of Indian art, such as painting. Despite the fact that he concedes that the theory's roots lie in the performing arts, he contends that it is immediately applicable to all kinds of art, notably painting, due to the fact that it is largely dependent on the concept of colour in its language [19].

THEORY OF RASA (RASA-SIDDHĀNTA)

The Bharata explains that Rasa is formed by the vibhāvas, anubhāvas, and vyabhicārībhāvas. According to his definition, rasa is vibhāvānubhāvavyabhicārisamyogād rasaniṣpattiḥ [20]. To create a memorable emotional experience, consider combining three components: vibhāva (emergence factors), anubhāva (characters' physical expressions), and vyabhicārībhāvas (flashy emotions that reinforce the current emotion). He asserts that rasa is produced by bhāvas like rati, which are related to general guṇas (Ebhyaśca sāmānyaguṇayogena rasā niṣpad In chapters six and seven of his Nāṭyaśāstra, Bharata established the rasa notion on the following principles: Many contextual aspects in poems reflect the author's feelings, much like in reality. (2) Feelings are limited. (3) Some mental states are permanent, whereas others are temporary and dependent. However, only eternal ones may become rasas, or aesthetic feelings. (4) A poem is a symphony of emotions, with one powerful sensation dominating. 5. Poetic methods utilise congruity and appropriateness rather than random emotional tones. Bharata's rasa-sūtra suggests that poetry conveys emotions by combining causes, symptoms, and associated attitudes. Bharata shows the trinity of situations that elicit an emotion:

1. That which produces the feeling known as vibhāva, which encompasses uddīpana and ālambana:

- Heroes and heroines are examples of the intended object (ālambana vibhāva), to whom the feeling is directed.
- The situations and factors that evoke the feeling (uddīpana-vibhāva), such as youth, seclusion, and moonlight.

2. The overt displays of emotion (actions and gestures), known as anubhāva, such as laughing, crying, etc.

3. Additional auxiliary emotions that often accompany that mood, such as despair, elevation, or agitation.

The theory's founder, Bharata, lists 49 emotional states, called bhāvas. There are 8 permanent states (sthāyins) paired with rasas or aesthetic moods, 33 transitory states (vyabhicārins), and 8 involuntary expressions (e.g., tears, horripilation, trembling) that are considered mental states despite being physical conditions. Eight basic emotions include love, laughter, grief, fury, heroic energy, fear, disgust, and wonder (Kṛṅgāra-hāsyā-karuṇa-raudra-vīrabhayānakāḥ / Bībhatsādbhūtasamjñitāścetyaṣṭau nāṭye rasāḥ smṛtāḥ). Karuṇa and śṛṅgāra are distinct among the eight rasas. Eventually, Ācāryas in literature expanded beyond the eight core categories to include more emotions. Terms like as Śānta (calm), bhakti

(spiritual devotion), deśabhakti (parental love), vātsalya (devotion), and preya are examples. Other rasas, such brāhma-rasa, kārpaṇya-rasa, and praśānta-rasa, are also invoked. Many Ācāryas have authorised up to 23 rasas, according to V. Raghavan.

JOHN DONNE THROUGH THE LENS OF INDIAN AESTHETICS

Love in the West is centred on Eros, the Greek god of passion and sexuality. His opposite was Roman "desire" Cupid. An "eros" is passionate or romantic love. The usual Sanskrit translation is śṛṅgāra. śṛṅgāra originates from the root ऋ (to kill) 'śṛṅgārabhṛṅgārau' [21]. Arak, n, and g replace r. Individuality is destroyed by 'śṛṅgāra,' thus its name 'Sṛṇāti himsaṭīti śṛṅgārah'. The word śṛṅgāra encompasses more than just love. Union, love, sensuality, and devotion (bhakti) are all present in Śṛṅgāra. In Indian poetry, the śṛṅgāra-rasa is known as the monarch of emotions (rasraj). The Rasa-School Indian Aestheticians consider śṛṅgāra the most important Rasa or Sentiment [22-23]. In Bharata, Rasa is formed when many emotions (vibhāvas, anubhāvas, and vyabhichāribhāvas) unite. Alternatively, Śṛṅgāra relies on the dominant feeling of rati, called sthāyibhāva, which is sexual love. All of the sāttvikabhāvas, or psycho-physical effects, are palpable manifestations of love. Except for ālasya (indolence), ugratā (fierceness), and jugupsā (disgust), all transient emotions enable physical pleasure. There are two subcategories of Śṛṅgāra-rasa: saṁyoga-śṛṅgāra and viyoga-śṛṅgāra. For instance, the first kind may be broken into a. nāyakārabdha and b. nāyikārabdha, while the second can be further divided into five types: predisposition and curse, pride and jealousy, journey, separation, and mourning. John Donne's poetry has an array of śṛṅgāra rasa forms. Examining Donne as a love poet (śṛṅgāra) through the lens of Indian Poetics provides a better understanding of his work. Dhananjaya identifies three varieties of śṛṅgāra-rasa: āyoga, viprayoga, and sambhoga (love in oneness). There are just two states of śṛṅgāra-rasa, which is not different from love in union or separation. Even if lovers are together, they may feel separated and wish to be reunited.

The śṛṅgāra-rasa combines the states of union and separation. Lord Vishnu is the god, and its colour is syāma, a light green. In his Bhakti Rasāmrit Sindhu, Rupa Goswami describes a kind of śṛṅgāra rasa known as Madhur Bhakti Rasa or śṛṅgāra madhurya rasa, which refers to ardent, intimate love. It is known by several names, such as śṛṅgāra rasa, kānta rasa, suchi rasa, and ujwal rasa. The depiction of śṛṅgāra rasa (erotic sensation) requires heroines, or nāyikas. Critics like Bharata, Dhananjaya, and Coomarswamy classify heroines into three types based on their actions and reactions to love: a) Svakiya Nāyika, devoted to her husband, of good moral character, and fully dedicated to serving her hero. b) Parakiya Nāyika, who is loyal to one person but yet has feelings for another; and c) Sāmānya Nāyika, who is autonomous and seeks self-improvement and financial gain via charm. Subsequently, Nāyikas are further classified into two śṛṅgāra rasa kinds depending on conditions. Vāsakasajjikā, Svādhinbhātrikā, and Abhisārikā are associated with sambhoga śṛṅgāra rasa, whereas virahotkanthitā, kalāhantaritā, khanditā, vipralabdā, and proshitpatrikā are associated with vipralambha rasa.

Many of the nāyikas mentioned in Donne's poetry may be identified, adding complexity to his love poetry. In English literature, love might be welcomed or banned. The issue of legal or unlawful love is immaterial to rasānubhūti. Loving parakiya nāyika leads to the highest degree of śṛṅgāra rasa and ultimately, moksha. Both svakiya and parakiya nāyika's love lead to moksha in śṛṅgāra rasa. Take Krishna and Radha's love. Although Radha was a parakiya nāyika, his love is not considered illegal and eventually

leads to freedom. Donne's poetry explores love, namely svakiya nāyika and parakiya nāyika. He's best understood via Indian poetry. Donne's poetry often begins with parakiya nāyika and then shifts to svakiya nāyika, his wife Anne More. Indian poetics reveals a fresh aspect of Donne as a romantic poet that Western historians have neglected.

The Erotic Sentiment in Separation (viyoga-śṛṅgāra)

Possible effects of this sensation include lethargy, fear, apathy, tiredness, concern, desire, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death, tiffs, pride, journey, and other scenarios. When lovers are separated, they miss and worry. The separation intensifies this longing for togetherness. Recollections of former events (uddīpana-vibhāvas) depict exciting events. Detachment, tears, worry, jealousy, sleep, dreams, awakening, sickness, attachment, self-deprecation, doubt, tiredness, brooding, lethargy, dreaming, fits, discouragement, apprehension, sadness, and impatience are some of the transient feelings linked with separation pain. Critics classify it as abhilāṣa, viraha, asūyā, pravāsa, and śāpa. Some critics classify it as pūrva-rāga, pride (māna), journey (pravāsa), virahātmaka, and karuṇātmaka. Donne's love poems may be classified into two groups: saṁyoga-śṛṅgāra and viyoga-śṛṅgāra. He wrote sonnets and poems like "The Sunne Rising" and "Loves Growth" within the saṁyoga śṛṅgāra genre. Poetry like "A Valediction: of my Name, in the Window" is part of the viyoga śṛṅgāra, which also contains elegies.

Saṁyoga Śṛṅgāra in Donne's "The Extasie"

Donne's "The Extasie" is a top-notch poem about śṛṅgāra, including its origins, effects, and feelings mentioned by Bharata. In "The Extasie," the outside setting is the first thing readers notice, as it evokes the śṛṅgāra-rasa. A swollen riverside with flowering violets is another uddīpana vibhāva in the poem.

On a swollen pregnant banke, like a bedside cushion We watched each other from the violet's hanging neck. Nature descriptions evoke śṛṅgāra-rasa and enliven the situation, making them uddīpana vibhāva. The supporting reasons of śṛṅgāra-rasa in this poem are the persona and his girlfriend sitting side by side on the riverside. They held each other's hands tightly, as if in love. They exchanged fierce stares. The anubhāvas, or cṛṅgāra-rasa, are responsible for these outcomes. The beginning lines and stanzas of this poem have all the necessary elements to awaken śṛṅgāra-rasa. The grasp was firm. Our eyes' light twisted and tore with a quick balme. Thus far, the only method to combine and disseminate was to entergraft our hands and stare at pictures in our eyes, which were on a single, double thread.

Discover all the traits of saṁyoga śṛṅgāra in "The Extasie". Love, beauty, and passion dwell in the treasured. Rati is this poetry's main emotion. Lovers, known as the object or ālambana-vibhāva, sustain this sensation as both the persona and the beloved. Exciting moments (uddīpana vibhāva) include being with loved ones, seeing them, hearing their words, playing, dallying, being in their company, on the riverside, and smelling violet flowers. Lovers experience impulsiveness, drowsiness, and dread in the form of transient feelings (vyabhicārībhāvas), but holding hands securely, staring at each other, softly moving limbs, and whispering lovely words are the outcomes (anubhāvas). Receptive readers experience śṛṅgāra rasa via the description of vibhāvas, anubhāvas, and vyabhicārībhāvas, which trigger, preserve, demonstrate, and generalise love.

Vipralambha / Viyoga Śṛṅgāra in Donne's "A Valediction: of Weeping"

The speaker decides to travel at the start of this poem. In the separation of lovers, the existence of rati (sthāyībhāva) causes grief and tears, leading to viyoga. When the protagonist is alone from his girlfriend, the poem portrays his great love. The poem expresses the deep pain of separation.

Allow me to continue ahead; my eyes flood at your face. They bring immense pain and symbolise much more. When a tear falls, the one it conveyed, You and I are irrelevant on another beach.

In such sorrow, the viyoga breaks the lovers' words. The character asks the lover not to cry at his departure since this is just a temporary separation and would disturb their idyllic life apart. The guy warns his loved ones that lamentation would worsen matters. So does every tear you wear. Your tears will overflow mine, and the cosmos will grow from there. Your floods destroyed my paradise. The guy claims his wife's tears would circle the world.

Merging their tears will unleash sorrow. It's natural to feel sad when a loved one dies, but the character thinks sobbing would break their peace. Both loves miss and worry about each other apart. The topic is the Nāṭyaśāstra. This intense yearning to be together grows during viyoga. The primary emotion in this poem is love (rati). The subjects (ālabhāna) of this feeling are people who love. Exciting situations (uddīpana-vibhāvas) are triggered by memories of loved ones and their acts. The vyabhi-cārībhāvas in this poetry include apathy, fear, lethargy, jealousy, exhaustion, anxiety, yearning, sleepiness, sickness, sanity, epilepsy, inactivity, death, detachment, tears, anxiety, jealousy, doubt, exhaustion, brooding, sleepiness, fits, discouragement, apprehension, envy, and depression.

Madhura-Bhakti-Rasa in "Since She Whom I Loved"

Holy Sonnets: Divine Meditations contains this poetry as sonnet XVII. It is featured in the collection. That there is a relationship between human love and divine love is something that cannot be denied in this poem. Following the teachings of a number of mystics who maintain that sensual love eventually leads to spiritual love, the protagonist views his wife as a conduit between himself and his god. This view is consistent with the teachings of the protagonist. Since the narrator has died away, her soul has also left her body, and as a result, her whole existence has been sent to paradise. Despite the fact that he is always preoccupied with God and the person he loves, he has little interest in activities that are associated with the world. These are the ways in which the tangible and the ethereal are related to one another. Through Anne, Donne was able to realise his divinity. His unquenchable need for divine love, on the other hand, has not been satisfied completely. He looks like someone who is suffering from dropsy. Despite the fact that he has a large amount of water in his body, this patient is experiencing intense thirst. Despite the fact that the character has been showered with an abundance of divine love, he continues to have a strong desire for more. In the last six lines of the poem, the spirit of the poet is compared to a love-sick maiden or wife, while god is compared to a jealous lover or a gallant spouse throughout the poem. In a manner similar to that of a jealous lover, God pursues the poet.

Despite the fact that angels and saints are holy, God will not allow the poet to declare his love to them under any circumstances. In a relationship that is characterised by sensuality, emotions of a divine nature manifest themselves, and sensual actions are the manifestation of these desires. Yes, the poet and the

divine are inextricably linked inside the fabric of the spiritual world. Donne evolves from a sensuous love to a love that transcends everything. The soul of the poet is seen as being of great value to God, who is depicted as a lover. A passionate lover loves his wife with all of his heart and soul, just as God loves his bride with all of his heart and soul. Jealousy is a natural emotion for every lover, like God. As a result of his overpowering jealousy, saints, angels, and other heavenly beings are unable to show him any affection. It doesn't matter who he meets; he tends to be cautious. Because they have the ability to lure the poet's soul and lead him to lose touch with his divine essence, the devil, worldly pleasures, and sensuous pleasures are all things that fear him. Any type of secular or spiritual incursion will not be tolerated by the ultimate entity, which is hell-bent on owning the poet's whole life and will not accept any distractions. Therefore, the love that God has for him is equally as powerful and all-consuming as the love that any husband or wife has for their partner. Having love for God is similar to having love for her since she remains with him after death. In this particular scenario, the protagonist makes the decision to abandon all worldly cares and concentrate only on heaven.

Regarding topics of a spiritual nature, I am entirely focused. Despite the fact that I have found thee and that my hunger has been satisfied, a heavenly thirsty dropsy continues to melt me. If you are willing to compete for my soul by giving it all that you have, then there is no reason for me to ask for more love right now. And in your sensitive jealousy, you ask not only whether I would offer My love to heavenly creatures such as saints and angels, but also in order to prevent the world and the Devil from excluding you from their sphere of influence.

It is one of the most remarkable elements of the poem that the sensual imagery that is utilised to express heavenly love is shown. In contrast to the typical kind of jealousy, God's jealousy is said to be compassionate since it is founded on love. The most important aspect of this sonnet is the incredible link that exists between love on a spiritual and earthly foundation. Due to the fact that she was someone I admired, the Holy Sonnet has all of the attributes that are associated with madhur-bhakti-rasa. One of the key themes in this poem is madhurya rati, and the supporting characters, also known as ālambanavibhāva, are the lovers, who are the narrator and god respectively. Being in the company of the beloved, seeing them, and listening to what they have to say are all qualities that are included in the Uddipana vibhābas. Some of the other sensations that the lovers have include exchanging glances and laughing, which are referred to as anubhāvas and vyabhicharibhāvas. These are in addition to the experiences of alasya and ugrata. The portrayal of causes, effects, and ephemeral feelings stirs, deepens, expresses, and generalises the love of the readers who are receptive, which ultimately leads them to a meeting with the madhur. - they are dedicated to.

“The Canonization”: A Poem of Raudra Ras

Although most Western academics see "The Canonisation" as a poem of passionate love, examining it through the lens of Rasa Theory reveals that it is really a poetry of Raudra Rasa disdain rather than Śṛṅgāra. In the poem, the speaker attempts to rationalise his romantic relationship. The absence of vibhāvas, anubhāvas, and the vyabhicārībhāvas that lead to Śṛṅgāra makes the poetry essentially argumentative. Instead, the character tries to establish that his love connection is a holy, exalted link by using religious terminology. An almost disdainful command to "hold your tongue" (l. 1) and a proclamation such as "let me love" set the tone for the poem. Because they are diametrically opposed

emotions, contempt and love are unable to coexist and do not elicit the feeling of Śṛṅgāra. Some rhetorical enquiries are posed at the beginning of the second verse. Within the stanza, you will see five question marks. Wars, lawyers, litigious men, and troops are all mentioned in the answers to these questions.

To invoke Śṛṅgāra, this arrangement of vibhava and sanchari bhava (the background/atmosphere) is unsuitable. An almost mocking rejection of the onlookers opens the third verse of the poem. The word "taper" does not convey the depth of the feeling or even a sense of unity, making it an improper (objective correlative, to use TS Eliot's term) picture. The poem is saṁyoga śṛṅgāra since the persona is making love ("let me love"), yet the picture of the taper is suitable for Viyoga Śṛṅgāra. Likewise, when saṁyoga śṛṅgāra is invoked, words such as "phoenix riddle," "neutral thing," and "die and rise" are inappropriate. The use of words such as "die by it," "tombs and hearse," "well-wrought urn," "greatest ashes," and "half-acre tombs" in the poem's fourth line also fails to evoke saṁyoga śṛṅgāra. They are more in line with Viyoga Śṛṅgāra. Saṁyoga śṛṅgāra is not evoked even by the pictures in the last verse of the poem. Therefore, the poem may be confidently labelled as "an artistic failure." It bears repeating that no Western reader has, as of yet, arrived to this conclusion. It is possible to study Western literature from an alternative perspective by using Indian aesthetic notions.

CONCLUSION

According to the findings of this study, the rasa-siddhānta, which is a school of Indian aesthetic philosophy, offers a powerful alternative to Western techniques of reading literature in postcolonial contexts. The examination of John Donne's poetry through the lenses of Indian poetics, namely śṛṅgāra, vipralambha, bhakti, and raudra rasa, exemplifies the extensiveness and profundity of Indian poetry in terms of conveying subtle spiritual and emotional characteristics. Their application of these indigenous concepts across cultural boundaries substantiates the fundamental importance they provide to the decolonisation of English Studies, their opposition to Eurocentric dominance, and their provision of space for a variety of approaches to literary interpretation. In the end, the incorporation of Indian aesthetics into postcolonial literary discourse results in a literary criticism that is more inclusive and relevant on a global scale. This integration serves a dual purpose: it improves the reading experience of textual material while simultaneously recovering cultural epistemologies that have been marginalised for a long time.

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