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Aesthetic Experience across Media: A Study of Vishal Bhardwaj's *Omkaara* and William Shakespeare's *Othello* in The Light of the *Rasa* Theory as Expounded in Bharata's *Nāṭyaśāstra*

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Abstract:

That art has a universal and timeless appeal is a fact we are well-acquainted with, which is why texts and movies, plays and musical performances travel across spatial and temporal boundaries. The present paper seeks to study the principle of aesthetic pleasure in William Shakespeare's tragedy Othello (first performed in 1604) and Vishal Bhardwaj's Hindi adaptation of the same, the Hindi motion picture Omkara (2006), by drawing categories from the tradition of Indian poetics and aesthetic philosophy, with special reference to the rasa theory of Bharata, keeping the movie at the centre of the discussion and drawing comparative references from the play. The primary aim of the paper will be to locate the sources of the aesthetic appeal that both the movie and the play have for the audience, also shedding light on the process of the aesthetic experience in the audience.

Keywords: *Aesthetic Experience, Rasa theory, Cinematic Adaptation, Epistemology of the Audience*

The present paper seeks to study the principle of aesthetic pleasure in William Shakespeare's tragedy *Othello* (first performed in 1604) and Vishal Bhardwaj's Hindi adaptation of the same, the Hindi motion picture *Omkaara* (2006) by drawing categories from the tradition of Indian poetics and aesthetic philosophy and by unravelling the poetics embedded in the texts themselves, keeping the cinematic adaptation as the point of departure throughout the discussion. While for its theoretical source, the paper may rely more on the Indian concept of aesthetic experience (*rasa*), in its overall analyses of the play and the movie, the paper will seek to unravel elements (in both the media) which add to the overall aesthetic experience of the audience. This endeavour has been possible because of the universal appeal of art and drama. That is why a play first staged in England in the early years of the seventeenth century was a box-office hit as well as won favourable reviews from film-critics in the twenty-first century in India, and the theorizations of an ancient Indian text written in the second century B. C. can explain the source of the aesthetic appeal that the play and the movie have for the audience. In the Indian aesthetic tradition, Bharata's *Nāṭyaśāstra* (second century B.C.) is the earliest extant text on theatre and performing arts, the moot argument of which is the theory of *rasa*. *Rasa* is an experience (aesthetic experience) of the audience while watching a stage performance, or, to extend it to the modern-day context, a painting, a motion picture, or any other work of art. This aesthetic experience is produced by dialogues, situations, contexts, settings, and characters in a play (or a theatrical or artistic performance). Each *rasa* is a maturation of a corresponding *sthāyībhāva* (permanent psychological state), and a number of *vyabhicārībhāva*-s (transitory emotive states), and *sattvikabhāva*-s (involuntary mental states). Put simply, it is the *bhāva*-s which leads to the 'tasting' of the corresponding *rasa*-s. In *Nāṭyaśāstra* (2003), Bharata explains that *rasa* is born out of the combination of *vibhāva* (determinants), *anubhāvas* (consequents) and *vyabhicārībhāvas* (transitory mental states). As a result of the coming together of all these, the audience enjoys various *sthāyībhāvas* (permanent mental states) which results from the acting of the emotions (p.55). This core statement of the *rasa* theory is manifested in both the play and the movie under discussion. Their primary force lies in the suggestion of sentiment (*rasa*), and the presentation of *rasa* or sentiment as the very core of human consciousness. The connection between *Rasa* aesthetics, the play and the movie would become evident in their close 'textual' analysis which will follow. While the primary *rasa* that emerges in both the play and the movie is *Rāga* Rasa (Erotic Sentiment, both in union and separation), in addition to *Raudra* (Sentiment of Terror), *Bhaya* (Sentiment of Dread), *Bībhatsa* (Sentiment of Odious), and *Vīra* (Heroic Sentiment); a deeper analysis will reveal that because they end on a tragic note, the other predominant mood is *Karūṇā* Rasa (Sentiment of Compassion, Pathos). The movie *Omkaara*, a cinematic adaptation of Shakespeare's classic tragedy *Othello*, is, without doubt, a mesmerizing visual treat. Although cinematic adaptations of literary classics seldom find a favour with critics, especially, literary critics, or even students of literature or the literati in general, *Omkaara* retains its ground firmly. Kazmi (2006, July 29) is of the opinion that "Vishal [Bhardwaj] lives up to the Bard". Bhardwaj seems to have done a wonderful rendition of the play, although he has taken some artistic liberties to change the

setting and storyline to suit the target audience. Keeping the movie rather than the play as the point of departure, the primary focus of the discussion that ensues will be a close analysis of the significant scenes in the movie, though at a few junctures, wherever possible, a comparison will be drawn with the scenes/incidents in the play, so as to compare the elements that go into eliciting the aesthetic appeal in both the play and the film, or how they are different and/or complimentary. Additionally, the paper will certainly look at the inclusions in the movie—the songs which largely add to the realization of the *rasa*-s, the change in the climax, certain elements that arise out of the medium of the celluloid—and how these elements/techniques add to the overall aesthetic experience of the viewers. But before proceeding any further, a disclaimer should be appended herein. The paper does not seek to draw any conclusions as to the quality or comparative merit of the two media, and whether the cinematic adaptation of the play has enhanced or diminished the appeal of the play. The Indian poetics in the *Rasa* and *Dhvani* tradition beginning from Bharata, including Viṣṇvanātha (*Śhītyadarpa*), Nandavardhan (*Dhvanyaloka*), and Abhinavagupta (*Abhinavabhārat*», *Locana*) to name a few, have meditated upon the question of how meaning or sentiment which is of the quality of the self or the inner being gets manifested in the language or the text. The *Rasa* theory not only explains how the reader comes to have an aesthetic experience, it also enumerates the structures of the text that produce such an experience to be realized by the reader. In other words, it is a theory of subjective experience as well as objective structure of the text. The definition of *rasa* propounded by Bharata being a combination of Determinants (*vibhva*), Consequents (*anubhva*), and Complementary Psychological States (*vyabhicra bhva*) is a statement about the objective structures of the text. A poet (and, by extension, an artist or director) par excellence is distinguished in that he/she has the ability to discover words, objects, situations, settings, and characters that may excite the emotion that he seeks to evoke. These determinants (*vibhva*-s) of emotions are the core of a play or a work of art. To begin with, let us take into consideration how the movie opens. While giving the names of the cast and crew, there is an intriguing and ominous music being played in the background, and the colour palette on the screen is a mix of brown and black, which adds to the gloomy feeling of a tragedy that is going to take place. Taken together, this scheme of colour and music serve as the determinants (*vibhva*-s), arousing a feeling of foreboding, thus leading to the Bhaynaka *Rasa* (Sentiment of Dread) or the Bḥatsa *Rasa* (Sentiment of the Odious). It sort of prepares the audience for the terrible events that are going to take place during the course of the tragic movie. The opening scene that can be analyzed using the *rasa* theory is the scene where Dolly's (the character of Desdemona from the play) father confronts Omkara (the character equivalent of Othello from the play) and alleges him of having coaxed his daughter to elope with him on the day of her marriage. This, along with the antagonistic way in which the two gangs (that of Omkara and that of Dolly's father) meet and the background music of suspense—these determinants (*vibhva*-s) get together to induce a feeling of the Raudra *Rasa* (Sentiment of Terror). The (*anubhva*-s) of the same are the red eyes and gnashing teeth of Dolly's father and in their actions of pulling revolvers at each other. The complementary psychological states (*vyabhicra bhva*-s) that combine with the aforementioned *vibhva*-s and *anubhva*-s are energy, intolerance, indignation, fury etc. The next major scene that deserves a detailed analysis is the one where Dolly narrates her love story to Bhaisaab (the Duke in the play), the chief of Omkara as well as her father—an injured Omkara comes to her house; she takes care of him, and in the process, falls for him; but she is already engaged to someone else, can't find a way out, so decides to end her life, and writes a letter to Omkara to profess her love for him; consequently Omkara learns of her love for him, and because he shares the same feelings for her, he kidnaps her (but with her consent) from her marriage venue. This scene has both the types of Āḡra *Rasa* (Sambhoga as well as Vipralambha). For a considerable part of the scene under discussion, Sambhoga (erotic sentiment in union) is overshadowed by Vipralambha (erotic sentiment in separation) throughout this scene, because although Dolly is falling in love with Omkara (she says “*apne dil ki chaukhat ulaangh ke hum Omkara ke dehliz ki dasi ban gaye the*” and “*raat din Omkara ki aag me gal rahe the*”), she is engaged to someone else, and to make matters worse, she has not even professed her love for Omkara till the very end of the scene. The song “*Naino ki mat maniyo re, nainon ki mat suniyo. . . Naina thag lenge. . .*” also heightens this amalgamated effect of love in a desired union as well as the pain that is fuelled by the separation from the lover. The *vibhva*-s of Sambhoga Āḡra that can be discerned in the scene are the proximity of the couple in love, seeing the loved one, holding the hands of the beloved (which Omkara does this in a half-unconscious state while he is recovering). This Āḡra is expressed in the loving looks, the tending and caring for the injured Omkara, and Dolly's expression of her love for Omkara through the letter, which serve as the *anubhva*-s. Additionally, Vipralambha Āḡra is stimulated (the *vibhva*-s) by the fact that the two lovers are emotionally separated, though they are physically present near each other throughout the scene. The *anubhva*-s or the spontaneous reactions which are expressed by the character of Dolly on screen are dejection, anxiety, impatience, dreaminess, yearning etc. Another significant consequent is Dolly crying in front of the mirror wearing the clothes with the blood stains of the injured Omkara, and in a moment of dejection, even decides to commit suicide. The *vyabhicra bhva*-s in both the cases are the twenty-nine *vyabhicra bhva*-s enlisted by Bharata except fear, indolence, cruelty and disgust. The corresponding scene in the play *Othello* is very different from that in the film. In the play (Shakespeare, 2000), Brabantio, the father of Desdemona alleges Othello of having won his daughter by some spells and potions: “. . . That with some mixtures powerful o'er the blood/ Or with some dram conjured to this effect/ He wrought upon her” (Act I. Scene 3. Lines 104-106. p.73). Moreover, the racial bias in the play against the Moor acquires dimensions of a caste-based prejudice to suit the Indian context: while in the play, Brabantio wonders how his “maiden” could “fall in love with what she feared to look on,” in the movie, Dolly's father accuses Othello of being a half-Brahman by birth (Act I. Scene 3. Lines 94-97. p.72). In the play, Othello is also given a chance to defend his allegations before the Duke, and he says that “She loved me for the dangers I had passed,/ And I loved her that she did pity them” (Act I. Scene 3. Lines 166-167. p.75). Moreover, when Desdemona is asked to reveal the truth before the Duke, she addresses Brabantio thus:

“ . . . You are lord of all my duty;
I am hitherto your daughter. But here's my husband;
And so much duty as my mother showed
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.” (Act I. Scene 3. Lines 182-187. p.76)

The lines quoted above serve as the *vibh'va-s* for the realization of Sambhoga $\sim\dot{A}ig'ra$ (the Sentiment of Love in Union). The discussion could have been a more elaborate one had the paper dealt with the stage performance of the play, but for the sake of economy, the present discussion focuses only on the textual version of the play by the Bard. Then, there are the love scenes between Omkara and Dolly that lead to the realization of Sambhoga $\sim\dot{A}ig'ra$. The first one is the instance where Dolly prepares *halwa* for Omkara. The *vibh'va-s* of $\sim\dot{A}ig'ra$ in this scene are the presence of the two lovers, pleasurable atmosphere whereby Dolly prepares *halwa* for Omkara and the words of love that they exchange. This $\sim\dot{A}ig'ra$ is expressed in the loving looks and embracing that happen between the couple. Another instance of Sambhoga $\sim\dot{A}ig'ra$ is the scene where Omkara and Dolly make love to each other, and when they are together swinging on a swing, engaged in a loving conversation. This is the instance where Omkara gives a *kamarbandhⁱⁱ* to Dolly and says “. . . hamaare purkhon ki ijjat ki pungⁱ hai. Iss ghar ki bahuon ki kamar me pidhiyon se jhalakta chala aa rahaa hai. Aaj se ye teri amaanat hai. Hifaa^zat se rakhiyo ise.” The *vibh'va-s* of this scene are an ornamented Dolly, lovers in company, looking at and hearing each other, playing and dallying with each other. This is expressed by exchanging loving looks, embracing, graceful steps and gestures, sweet words exchanged between the two, and in the love-making act that they perform at the end of the scene. Another such instance in the movie is the one where Omkara and Dolly make love again. Preceding this scene are the stimulants that lead to this $\sim\dot{A}ig'ra$, such as pleasurable atmosphere, the two playing and dallying with each other, and the delightful music (the song that Dolly sings for Omkara—“. . . I love you, and I mean it from the bottom of my heart”). The *anubh'va-s* in this case are the loving looks that they exchange, the playful mood they are in, the consequent love making, the song that plays in the background (“*O saathi re, din doobe naa. . .*”), and the song that Omkara sings for Dolly (“*Jag jaa re gudiya, misri ki pudiya, meethe lage do naina. . .*”) to wake her up the morning after their alliance. The *vyabhic'r» bh'va-s* involved in all these scenes are all the thirty- three except fear, indolence, cruelty and disgust. All the above mentioned love scenes, except the one where Omkara gives a gift to Dolly (which is a handkerchief in the play), do not have parallels in the movie. Even this scene is just reported in Scene 3 of Act II, thus leaving not much of the Erotic Sentiment to be experienced by the audience/readers of the play, the way the movie does. Obviously enough, these scenes were added in the movie to increase the market value of the movie with the hot and steamy love-making scenes between the hero and the heroine. Another reason of including these scenes could possibly have been the director's vision to highlight the love between the lead pair in the movie, rather than making a tragedy revolving around politics and revenge. Whatever might have been the real motive behind the same, but some of these moments and songs of love do have a lasting impression on one's mind, thereby making the tragedy at the end of the movie all the more pronounced. Taking up another Sentiment for discussion, one finds Raudra Rasa (Sentiment of Terror) in the character of Omkara from the very beginning of the movie. For instance, when a man comments on his relationship with Dolly as being an illegitimate liaison, and that he would eventually forsake her, Omkara beats them up. The song that follows—“*Dham dham dharma dharaⁱyya re, sabse bade ladaⁱyya re, Omkara*”—along with the heavy drum beats and thumping sounds that one can hear along with the lyrics also enhances the realization of the Raudra Rasa. The *vibh'va-s* are abuses, insult, untrue allegation and provocation. It is manifested in actions (*anubh'va-s*) like beating, hitting, inflicting pain, attacking with weapons, shedding blood, dragging, red eyes, knitting of eyebrows etc. that can be witnessed in the scene, and also, partly, in his final act of cooling himself off by pouring water over his head at the end of the scene. The *vyabhic'r» bh'va-s* involved in the scene are energy, intolerance, indignation, fury, cruelty etc. In addition, and perhaps more strongly in the movie, Raudra Rasa is also manifested in the character of Langda Tyagi, whose character is based on the character of Iago in the play. Although he does not vent out his anger blatantly like Omkara, he is shown to be seething with anger when he is not given the position of the *baahubaliⁱⁱⁱ*—a position that he had expected to get—and he seeks to avenge himself upon Omkara and others around him by his conniving acts. The *vibh'va-s* (stimulants) that lead to the manifestation of Raudra Rasa in the case of Langda Tyagi are the feeling of being insulted by Omkara and Bhaisaab, who do not consider him for the position of *baahubali*; the fact that Kesu (based on the character of Cassio in the play), who is quite younger to him, is given the honour instead of him; and to top it all, Rajju (the character based on Roderigo in the play) making him realize that he has been sidelined after so many years of loyalty to Omkara. He is enraged and he strikes at a mirror with his hand which injures him. The consequents of Raudra Rasa here are the anger in the eyes of Langda Tyagi, his bleeding hand and his forehead smeared with his own blood. The *vyabhic'r» bh'va-s* involved here are energy, intolerance, fickleness, trembling (with anger), indignation, restlessness and fury. Throughout the movie, one can easily notice how the anger of Langda Tyagi is woven into his plots to harm Omkara particularly, and also the other characters in the movie, his anger and terror being the perpetrators of the tragedy of Omkara and Dolly. Looking for the reasons for Iago's hatred of Othello in the play, one comes across a different trajectory altogether. In his first soliloquy in the play, Iago declares his hatred for Othello and his suspicion that Othello has slept with his wife, Emilia. Having studied the weakness of people around him meticulously, Iago, to quote Keith (2006, Winter), “creates a simulated world to transform Othello's perception” (p.21). He lays out his plan to convince Othello that Cassio has slept with Desdemona, using Othello's honest and unsuspecting nature to bring him to his downfall:

“ . . . I hate the Moor,
 And it is thought abroad that 'twixt my sheets
 He's done my office. I know not if't be true
 Yet I, for mere suspicion in that kind,
 Will do as if for surety.
 . . . The Moor is of a free and open nature,
 That thinks men honest that but seem to be so,
 And will as tenderly be led by th' nose
 As asses are.” (Act I. Scene 3. Lines 368-372, and 381-384. p.84)

There is a remarkable difference between the reason that propels Iago to avenge himself upon Othello in the play and the reason for Langda Tyagi's hatred of Omkara in the film. There is a latent, or rather miniscule degree of Raudra Rasa in the character of Iago in the play, the stimulant being a sort of a suspicious 'betrayal' on the part of his wife and Othello's complicity in the same. In fact, in the play, the *anubh'va*-s of the Raudra Rasa in Iago are also manifested slowly and steadily in his conniving plots, and not in the form of physical outbursts like beating, hitting, attacking etc. It is not an in-your-face kind of a revenge that Iago seeks to take, but a revenge that will, with time, destroy Othello psychologically as well as physically. The next scene that is being looked at is the one where the suspicion in Omkara's mind regarding the illicit relationship between Dolly and Kesu has ripened to the extent that he asks Dolly to produce the *kamarbandh* that he had given her, because Langda Tyagi has already informed him that Dolly has given it to Kesu, who has then given it to another woman named Billo (based on the character of Bianca in the play). This is a scene where different *rasa*-s are experienced, like Vipralambha ~Åjg'ra, Raudra Rasa, and Karu'a Rasa. The stimulants of the former are the distance developing between Dolly and Omkara that one can gauge. The *anubh'va*-s of the same are indifference in Omkara; fear, anxiety, inactivity and yearning in Dolly, who is constantly seen crying, and the song that is befitting Dolly's mental state at this time (“*Laakad jal kar koyla hoy jaaye, jiya jale toh kuch naa hoy re, naa dhuaan naa raakh. .*”). As regarding the Raudra Rasa in this scene, the *vibh'va*-s of the same are the sense of 'betrayal' that Omkara feels, anger, revengefulness and the recent provocation by Langda regarding the passing on of the *kamarbandh* to Kesu. The Sentiment of Terror is manifested in Omkara's harsh behaviour towards Dolly, in his act of hitting her, and the lack of understanding and companionship that he displays towards her, the anger evident in the eyes and his gnashing of his teeth. The *vyabhic'r» bh'va*-s in this *rasa* are intolerance, indignation, restlessness, and cruelty as displayed by Omkara. Moreover, because the audience is already aware that Dolly is innocent and that she is being framed by Langda Tyagi, the audience also experience Karu'a Rasa (Sentiment of Compassion) for her, as well as for Omkara who is being wrongly fooled and cheated by Langda Tyagi. In the play, there is a similar scene where Othello demands the handkerchief (the importance of it being like that of the *kamarbandh* in the movie) from Desdemona that he gave her. Desdemona claims that she has the handkerchief, but when she searches for it, she does not find it. Othello refuses to believe her, and with an increasing degree of vehemence, keeps demanding the handkerchief. The loss of the handkerchief and the resultant sense of being cheated by Desdemona serves as the *vibh'va* of the Raudra Rasa. The *anubh'va*-s of the same, i.e., the anger of Othello and the shock that Desdemona feels as a result can be traced in the following lines:

DESDEMONA: Why do you speak so startingly and rash?
 OTHELLO: Is't lost? Is't gone? Speak; is't out of the way?
 DESDEMONA: Heaven bless us!
 OTHELLO: Say you? (Act III. Scene iv. Lines 75-78. p.137)

Moving forward, there is a scene where the *haldi*^v ceremony of Omkara and Dolly is going separately. During both the scenes, there is the manifestation of Bhay'naka Rasa (Sentiment of Dread). In the former, Omkara leaves the ceremony in between to go out, and although the elderly women of the village ask him not to go, as it amounts to a foreboding. We already know that the relationship between Dolly and Omkara is on the rocks, and the mention of something inauspicious and Omkara's decision to leave the ceremony become the *vibh'va*-s of this *rasa*. Omkara's exit disregarding the words of the elderly women is the consequent of this *rasa*. The *vyabhic'r» bh'va*-s of this *rasa* are restlessness and agitation in the mind of Omkara as well as that of the audience, along with a sense of apprehension in the case of the latter. While on the other hand, during the *haldi* ceremony of Dolly, an eagle drops a dead snake in the *haldi* bowl of Dolly. This incident not only serves as the *vibh'va* of Bhay'naka Rasa (Dread), but also of B»bhatsa Rasa (Odious). The *anubh'va*-s of the former are Dolly shrugging her body, and the loss of colour on her face. B»bhatsa Rasa is obvious in the withdrawal of the body by Dolly, her action of closing her eyes and bending her head down, and the agitation in her body. The music played in the background is also quite ominous, and it adds to the realization of both the sentiments in this scene. The *vyabhic'r» bh'va*-s of Bhay'naka Rasa in this scene are trembling, change of colour, fear, stupefaction, and agitation. Moreover, delusion, confusion and agitation are the *vyabhic'r» bh'va*-s of B»bhatsa Rasa in this scene. Finally, let us analyze the climax of the movie. A lot of events take place towards the end of the movie. Convinced that Dolly betrayed him, Omkara confronts her in blatant words: “*Oye kathor! Band kar apni nautanki! Nangi ho chuki hai tu! Naadani badi bhaddi lag rahi hai tujhpe!*” He shows her the *kamarbandh* that he has found out, blaming her of having been intimate with Kesu. Dolly cannot bear this allegation and cries out: “*Ji bas! Aur nai jeena hame!*” and embraces him. But he pulls her apart and smother her with a pillow until she is dead. After Dolly's death, Indu (who plays the role of Emilia from the play) comes and reveals the truth about her husband Langda Tyagi to Omkara. After this, Langda makes an entry and Omkara does not kill him, saying “*sharir se to mukti mil javegi, magar aatmaa se kade mukt nai hone waale—naa tu, naa mein.*” But, in a shocking turn of events, Indu kills her husband Langda when she learns of Dolly's death and her husband's role in sowing the seeds of suspicion in

Omkaara's mind. Later, when the injured Kesu enters, Omkaara shoots himself and falls below the swing on which lies the dead body of Dolly, swinging to and fro above the inert body of Omkaara. Clearly, Raudra Rasa is what defines the character of Omkaara in this final scene of the movie. The *vibh'va-s* for this are the revelation of the supposed 'adultery' committed by Dolly and the resultant anger. The *anubh'va-s* of the same are Omkaara's harsh accusations against Dolly ("Kab se garam kar rahi hai Kesu kaa bistar? Hmmm? Acchaa. . . Itna toh bataa de pehli baar kab soyi thi uske saath? Kahin koi baccaa- vaccaa toh nai thehar gayaa na?"), in his act of inflicting pain on Dolly and hitting her down on the swing, in his red eyes and gnashing teeth, and, most importantly, in his act of suffocating her to death. The *vyabhic'r» bh'va-s* of this Sentiment of Terror are cold-bloodedness, intolerance, indignation, fury and trembling in anger. In Omkaara's act of killing Dolly, clearly the audience experiences B»bhatsa Rasa (Sentiment of Dread), more so because even before the entry of Indu, the audience is aware of Dolly's innocence. Also, the murder of Langda and the suicide committed by Omkaara also add to the atmosphere of dread in the climactic scene. Lastly, Karu^a, or the Sentiment of Compassion or Pathos, which emanates from the durable psychological state of *¶oka* (sorrow, grief) looms large when the movie ends. As identified by Rangacharya (2003), the *vibh'va-s* (determinants) for Karu^a Rasa in this scene are pain, suffering, misery, separation from dear ones, calamity, killing, death, and panic, while the *vyabhic'r» bh'va-s* of the same are disgust, exhaustion, anxiety, impatience, delusion, confusion, fear, regret, helplessness, feeling stunned, breaking down etc (p.59). However, one should not be under the impression that this might be a source of pain or suffering for the audience, or that the audience will leave the theatres with a heavy heart. Pandey (2003) quotes Abhinavagupta, who has categorically written that the experience of Karu^a Rasa is not unpleasant, because "it is free from all elements of individuality" (p.215). Finally, one can say that the dominant *rasa* for the condition of Dolly is Karu^a Rasa. The *vibh'va-s* for the same are suffering, pain, and misery because of the mental distance from Omkaara and the false accusations that Omkaara levels against her. The *anubh'va-s* of the Sentiment of Compassion in the case of Dolly are her shedding of tears, lamentation, change of colour, and her wish to 'live no longer.' The *vyabhic'r» bh'va-s* that aid the realization of Karu^a are anxiety, yearning, sadness, change of colour, weeping, and loss of voice. Another important *rasa* that can be experienced in the last scene is the Raudra Rasa that engulfs the character of Indu, who sees the dead Dolly and reveals the truth to Omkaara. After the arrival of Langda Tyagi in the scene, she slaps him twice out of anger, and then kills him with a sickle. The dominant Sentiment of Terror in Indu is caused by the truth that dawns upon her, the truth of her husband being the mastermind behind this tragedy that killed Dolly and destroyed Omkaara, and her own feeling of guilt at having been complicitous (though unconsciously) in the same. The stimulants are anger, boldness, the cruelty and the lies told by Langda. The *anubh'va-s* are her act of slapping Langda, her act of killing her husband, and her red eyes seething in anger. The *vyabhic'r» bh'va-s* are cold- bloodedness, intolerance, indignation, trembling (with anger), sweating, and choking voice. This is an interesting departure from the end of the play where Emilia is not given any such role, and Iago is imprisoned by the men of the Duke. In fact, the empowering of the minor character of Indu, so much so that she kills her husband to stand up to truth and justice, is really a laudatory move by Bhardwaj, and works as his master stroke for me! In Omkaara's last act of killing himself, there is Karu^a Rasa, although there are other *rasa-s* as well, like B»bhatsa Rasa (in the sight of the dead Omkaara) and partly, Vira Rasa (in Omkaara's act of accepting his mistakes and killing himself, there is some amount of heroism involved), that are manifested in the scene. Why Karu^a becomes the dominant *rasa* is because of the fact that Omkaara's suffering because of the realization that he killed the innocent Dolly, his guilt and his sense of immense loss, and his permanent, irreparable separation from Dolly overshadows the other *rasa-s*. The *anubh'va-s* that are enacted in the scene by Omkaara are shedding tears, lamentation, change of colour, drooping limbs, sighs, his act of whispering '*Jag jaa re gudia. . .dashrath kaa vaadaa. . .*', his speech faltering; all of this compounded by the fact that the full song plays in the background and is interspersed with Omkaara's words hither and tither, and finally, in his act of killing his own self. The *vyabhic'r» bh'va-s* involved are anxiety, yearning, sadness, dejection, death, tremor, weeping, and loss of voice. Omkaara's decision of ending his life and his execution of the same add to the already gloomy atmosphere of the movie, and thus lead to the Sentiment of the Odious. This is also the sentiment that accompanies a tragedy, because tragedies invariably end in one or more deaths, which is sure to induce the Sentiment of the Odious. However, the last impressions left on the minds of the audience are also that of Karu^a, manifested in Indu's act of wailing into the well after the deaths/killing of Dolly and Langda, and the final scene of a dead Omkaara on the ground below the swing on which lies the dead Dolly, and the swing moving to and fro, and the creaking sound of the swing being the only sound that is heard at the end of the movie—this sight and sound being the ones with which the movie ends. The incidents related to Othello and Desdemona are pretty much the same in the case of the play as they have been pictured in the movie. So, we experience Raudra Rasa in the anger of Othello, B»bhatsa in his act of killing Desdemona, and Karu^a for both the dead Desdemona and Othello. But when it comes to the story of Iago and Emilia, the plot is different from the movie, as it is Iago who stabs Emilia. Thus, Karu^a Rasa and B»bhatsa Rasa are directed towards the characters of Desdemona, Othello and Emilia, because all of them are dead by the end of the play because of the machinations of Iago. The image that lasts in our minds at the end of the play is the dead Othello lying with the body of Desdemona on the bed, and the words that ring in our ears even after the play is over are the last words of Othello: "*I kissed thee ere I killed thee: no way but this, / Killing myself, to die upon a kiss*" (*Act V. Scene 2. 354-55. p.186*) In a nutshell, we noticed that more or less, the *rasa-s* that are presented in the play remain the same in the movie as well, except when the director of the movie chose to include some extra scenes and dialogues to suit the regional variation, and to lay greater emphasis on one particular *rasa* over the other, in some portions of the movie. The change of role for the character that plays Emilia (that is Indu in the movie) will remain embedded in the history of literary adaptations as one of the boldest and well thought-over moves. Although the songs, including the item number *bidi jalaye* (which has not been discussed in the paper), have been added to spice up the movie, they add to the furthering of the plot and the tasting of different *rasa-s*. Looking at such similarities, and the fact that one can successfully apply the theoretical text of one aesthetic tradition to understand a text written in a different time and country, or to a work of art in a different, more advanced medium, one can

conclude that this goes to reiterate the universality and the immortality of art, and its ability to draw the attention of people/audience/readers across time zones, as well as spatial and racial boundaries.

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Notes

- i. A variety of sweet popular in India, especially the Northern parts of the country
- ii. A waistband generally worn by married women in India
- iii. Literally meaning the strongman; in the context of the movie, this title also comes with power as the strongman is deemed to be the right hand of Bhaisaab
- iv. A ceremony before a Hindu marriage, a part of the celebrations before the marriage, wherein the bodies of the prospective bridegroom and the bride are smeared with a paste made of turmeric powder and other herbs. It is believed that it wards off potential evil and brightens the skin colour of the couple to be wedded.