

SUBLIMITY OF PATHOS IN THE SELECTED POETRY OF KEATS AND GHALIB: A COMPARATIVE STUDY

Dr. Mehwish Aslam mehwishsalman84@gmail.com	Assistant Professor, Department of English, Rashid Latif Khan University, Lahore, Pakistan.
Dr. Kaneez Fatima Syeda kaneezfatimabukhari@gmail.com	Associate Professor /Principal, Government Graduate College for Women Peoples Colony no 2, Faisalabad, Pakistan.
Prof. Dr. Mubashar Nadeem mubashar.nadeem@rlku.edu.pk	Head, Department of English, Rashid Latif Khan University, Lahore, Pakistan.
Dr. Nida Masroor nidamasroor26@gmail.com	Assistant Professor, Department of English, University of Nowshehra, Pakistan.

Abstract

This research article is derived from my Ph.D. dissertation. Rasa of Pathos or Karuna Rasa promotes compassion and empathy for others' suffering in classical Indian aesthetics and philosophy. Understanding universal human pain demands empathy beyond sympathy. The significance of bhavas (emotions) in evaluating and valuing artistic works is emphasized by this association. This analysis is done using Edmund Burke's view of The Sublime and Beautiful and Kapil Kapoor's perspective of Rasa in the area of aestheticism. The methodology of comparative study of literature developed by Kapil Kapoor (2007) has been used, offering a thematic strategy to support the perspective of Rasa of Pathos. In order to narrow down the scope of my study, I have specifically examined the chosen poetic works of Keats and Yusuf Hussain's English translation of Ghalib's poetry, which is titled "Urdu Ghazals of Ghalib". Comparative literature and cross-cultural studies compare and contrast themes and concepts in literature since the birth of civilization. Leaving linguistic argument aside, aestheticism is universal a universal phenomenon. The Rasa of Pathos was employed by English Romantic poet Keats (1795-1821) and Urdu and Persian writer Ghalib (1797-1869). Both poets employed the Rasa of Pathos to compose timeless works that reach readers worldwide and urge them to enjoy the universal feelings that bind mankind throughout history, despite their cultural differences. Through Rasa of Pathos or Karuna Rasa, Keats and Ghalib's poetry expresses a transcultural, transnational universalism across ethnic, linguistic, and historical boundaries.

Keywords: *Aestheticism, Bhavas (Emotions), Ghalib, Keats, Rasa of Pathos (Karuna Rasa), Rasa, Sublimity.*

Corresponding Author: Dr. Mehwish Aslam (Assistant Professor, Department of English, Rashid Latif Khan University, Lahore, Pakistan)
Email: mehwishsalman84@gmail.com

1. Introduction

Comparative literature is a way of studying different kinds of literature from different places and cultures in the world. Critics, who started this way of studying, thought that it was like a big religion that brought people together and helped them understand each other. Due to Eurocentricism, comparative literature has been criticized as an invalid academic discipline. Critics said that this study focused too much on European literary traditions and ignored foreign viewpoints. Eurocentric bias was seen as limiting other cultural expressions and limiting the interpretation of literature. After these criticisms, the discipline has gained respect, prompting researchers to reinterpret and expand comparative literature. Leaving Eurocentricism behind, this reappraisal seeks to examine literature from different cultural perspectives and remove barriers that have suppressed non-European voices in academic conversations. It guides viewpoints and field growth. Comparative literature was established on “Universal Literature” and reading across time, location, religion, and culture. Comparative Literature promotes open-minded cross-cultural study and includes third-world literatures to unite people through a shared appreciation of world literature, despite the diversity of languages and cultures. Das (2001) in *Comparative Literature* is of the view “Comparative literature analyses the similarities and dissimilarities and parallels between two literatures” (p.1). Comparative literature had been influenced by European ideas and values that focused too much on novels that were easy to translate and sell in the Western market and that these novels were boring, similar, and not very meaningful. These people used some negative words to describe these novels and the way of studying them. They called them “global babble,” “white noise” and “market realism”. Wartroba (2018) in his research article entitled *World Literature and Literary Value: Is Global The New Low Brow* examines the critical issues surrounding contemporary novels with a worldwide audience, particularly those written by non-Western authors who have achieved great success in the Western literary market, such as Haruki Murakami’s and Orhan Pamuk’s works. The words “global babble”, “white noise”, and “market realism” are also mentioned in the article as derogatory names used by certain critics to describe these works as bland, homogeneous, and appealing to Western tastes:

The pioneers of comparative literature saw their discipline as a type of universal religion that promoted cross-cultural connection. The discipline’s purist, traditional form seems to be vanishing quickly. According to the discipline’s historical development, “global babble,” “white noise” and “market realism” with their Euro-centric politics of exclusion were dominant and gave rise to comparative literature. (pp. 53-68).

In my article, I employ the theoretical frameworks of Aestheticism, specifically Burke’s (1757) *The Sublime and Beautiful* and Kapoor’s (1998) *Rasa of Pathos and Compassion* (Karuna Rasa) to compare the poetry of Keats and Ghalib. My aim is to

advocate for the principle of “lar’t pour lar’t” (Art for Art’s sake) by examining the Aesthetic Sublimity and Rasa of these two distinct poets within the domain of poetry. The ideology of “Art for Art’s sake” posits that the primary objective of Art is to provide aesthetic pleasure. It rejects the influence of morality, religion, or politics, and instead emphasizes Art’s autonomy in establishing its own principles and relevance. This ideology is characterized by a focus on Aestheticism and creation. Aestheticism elevates Art by promoting the appreciation and engagement with it, emphasizing the inherent delight and gratification it brings to existence. Keats started writing poems in 1814 when his “*Imitation of Spenser*” came to light. His friend Charles Brown, as quoted by Colvin (1917) in his edition of a book entitled *John Keats: His Life and Poetry, His Friends, Critics, and After-Fame* says:

Though born to be a poet he was ignorant of his birthright until he had completed his eighteen year.... It was The Faery Queen that awakened his genius.... Enamored of the stanza, he attempted to imitate it and succeeded. (p. 3).

Ghalib also started writing at a young age as his interest in writing poetry forced him to start versifying. He was just nine years old when he composed his first Persian poem. Raza (1988) in his edition of Ghalib’s poetry entitled as *Diwane-e-Ghalib Kamil: Tarikhi tartib se* says:

Ghalib started versifying at quite an early age. The latest researchers show that his earliest poem was on Kite which he wrote at Agra. It was sometime in 1807 when he was just at the age of nine. There is a Persian couplet at the end of the poem suggesting that Ghalib had already started his studies into Persian poetry. (p. 28).

Hassan (2018) in his book entitled *John Keats and Mirza Ghalib: A Comparative Study as Poets* describes the poetic genius of both contemporary poets. He finds the similarities and differences in their poetry but this work does not reveal the application of their poetry according to Rasa’s concept of aesthetics. Therefore, this work does not reveal the emotional traumas of these poets. But this book supports my standpoint that both poets are comparable as both write poetry with the help of emotions. And Rasa’s theory will help to dig into deep to analyze their poetry with the help of several emotions (bhavas) which make their poetry to be understood in a better and clearer way. Hassan (2018) says:

Coming closer to Ghalib and Keats, I found that the two great poets explore the permanent passions and Anthropological invariables, and quite often tread the same ground, think the same thoughts, suffer the same miseries and misfortunes and seek shelter in almost world of beauty. (p. 13).

Additionally, the readers are better able to comprehend life and all of its miseries, pathos, and sufferings and get a catharsis of it like yoga by reading Keats’ and Ghalib’s poetry with the application of Rasa of Pathos and Compassion (Karuna Rasa). It broadens

their perspective on life and death and everything they both hold inside them and present with certain issues that go beyond life and death.

2. Literature Review

Comparative literature is an academic field that concentrates on analyzing the interconnections among various significant literary works or collections of literature. The purpose of comparative study is to reveal the pure truth or intrinsic results, which can only be attained through an honest and genuine approach. The word ‘Comparative Literature’ was first used by Arnold in 1857 in English, when he was translating the French words ‘*Historie Camparative*’, in an essay “On the Modern Element in Literature” from his book *Essays in criticism*. Arnold argues that literature is not a mere collection of national works, but a manifestation of the universal human spirit and creativity. He also suggests that literature should be studied in relation to other literatures and events, rather than in isolation. He says:

Languages and cultures are different but when readers read and interpret the works of various great writers, the differences are diminished and an artist can become a tool in uniting world literature by spreading Comparative Literature (Arnold,1857:291).

World literature, comprising both timeless and modern literary works, is currently being translated into multiple languages to cater to individuals who do not share a common language. This enables them to access and appreciate narratives and songs from different regions of the globe. It is akin to narrating captivating tales to acquaintances around the globe. Translating literature enables us to comprehend and appreciate the diverse ideas and civilizations that exist worldwide. Through this process, we can compare and contrast works to highlight their similarities and differences. It facilitates the exploration of new realms, enabling a wider audience to encounter and appreciate the diverse tapestry of human narratives, regardless of their origins. Translation facilitates the process of making written language accessible and enjoyable to a wide audience. Awan, a renowned Pakistani author in 2023, has rendered Mustansar Hussain Tarrar’s book “*Bahao*” into English under the title “*Sorrows of Sarasvavati*.” The novel is a historical fiction that examines the theological, political, and cultural aspects of an ancient civilization, as well as its present-day connections to Pakistan and India. The translation of this book prompts contemplation on the inhabitants of several nations and their concerns regarding identity, history, and future prospects. Tagore (as cited in Chaudhry 2021) translated the term Comparative Literature in Bangla as ‘*Vishwa Sahitya*’ means World Literature. When Tagore stated this, comparative literature was just a fancy in America and Europe and its introduction was opposed and rejected by many eminent scholars. Bose (1965) an Indian writer has written an essay on comparative literature entitled “Comparative Literature in India: An Overview of its History” in his book *Comparative Literature*. This book is a collection of

lectures and articles which deals with various aspects of comparative literature. He explored various facets of comparative literature, including its definition, functioning, challenges it addresses, and potential prospects for its future as “From this narrow provincialism, we must free ourselves; we must strive to see the work of one another as a whole... now is the time to do so” (p.26). Comparative literature is a cross-cultural field of study that promotes the inclusion of marginal and underrepresented literary voices. The development of comparative literature as a field of study is owed not only to the culturally more advanced nations of Europe, such as Germany and France but also to some less developed nations, such as Hungary, who made significant contributions to the discipline’s emergence and growth. The contribution of Hungarian literary academics to the emergence of comparative literature as a discipline is acknowledged by Damrosch (2006) in his treatise *Rebirth of a Discipline: The Global Origin of Comparative Literature*. Hugo Meltzl and Samuel Brassai, two Hungarian comparatists, are regarded by him as the founders of the comparative field of study. As noted by Damrosch (2006):

In the third quarter of the 19th century, comparative literature started to gain academic recognition. Here, I’d like to discuss the introductory essay of *Acta Comparationis Litterarum Universum*, the first journal of comparative literature. Hugo Meltzl and Samuel Brassai, two Hungarian comparatists, started the journal in 1877. (p.99).

According to Damrosch (2009) in *How to Read World Literature*, comparing Keats and Ghalib on Aesthetic Sublimity and Rasa can be seen as an attempt at “Going global” because aestheticism is a global phenomenon that transcends all cultural, linguistic, and ideological boundaries; it is universal in spirit, for all times, and for all nations. Aestheticism is a cultural and artistic movement that emphasizes the importance of beauty, art, and aesthetic experience. It comprises the elements of art such as color, texture, form, and composition used to create a piece of artwork. Kant (trans, Pluhar, 1987) in his book *Critique of judgment* says that pure aesthetics is founded upon the concept of beauty and the belief that judgment can provide universal pleasure without yielding to bias as “Aesthetic ideas are representations of the imagination... that no language fully attains or can make intelligible” (p. 187).

There is a lot of literature available on the study of aestheticism in the poetry of Keats and Ghalib and similarities have also been found in the poetry of these poets. However, there has not been a significant comparative study based on Rasa of Pathos or Karuna Rasa which is a theory of Aestheticism by Burke (1757) and Kapoor (1998). The main focus of my study is on the underlying beliefs of Rasa of Pathos or Karuna Rasa (sadness and suffering) as forms of Aestheticism in Keats’ and Ghalib’s poetry. Keats wrote sonnets, odes, epics, and long romances on many topics. Ghalib wrote many Urdu poems and ghazals. I chose Keats’ poems that show his melancholy, suffering, and the

juxtaposition of pain and melancholy to establish a parallel discussion and indicate my research focus. I have included *ode to a Nightingale*, *Bright Star would i were steadfast as thou art*, and *When I have fears that I may cease to be* to discuss and analyze them. Most of the biographical and literary elements come from Kelvin Everest's (2010) *John Keats*, L.C. Martin's (1946) *Selection from Keats: Sonnets, Odes, and Narrative Poems* and NKM publisher's *John Keats*. All of these publications contain poems. For Ghalib's poetry, I have used Yusuf Hussain's 1977 translation of Urdu poetry. Some scattered references from a few of their short sonnets have been indispensable to support the theoretical assumptions of this research paper.

2.1. Rasa of Pathos or Karuna Rasa-----theoretical Standpoint

Rasa of Pathos or Karuna Rasa covers the core tenets of Aestheticism and serves as the foundational aspect of the Indian Aesthetic philosophy of Rasa. This relationship highlights the importance of bhavas, or emotions, in assessing and appreciating artistic works. In this study, the theoretical framework is based on Burke's (1757) concept of Aesthetic Sublimity and Kapoor's (1998) revised views of Rasa of Pathos or Karuna Rasa, which was originally developed by the Indian sage Bharata Muni in 500 BCE (trans. Ghosh, 1950). Both theoretical viewpoints recognize that art has the ability to evoke deep emotions of pathos and compassion within specific cultural and philosophical frameworks. This research paper focuses on how both poets examine the profound and intellectually stimulating aspects of nature and art by establishing a link between emotional intensity and the sublime. Burke's (1757) book, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, introduces the theory of The Sublime and Beautiful. According to this theory, Beautiful objects possess an aesthetic appeal and visual charm that elicit feelings of pleasure and admiration. The Sublime refers to extraordinary phenomena that have the power to astonish and overpower poets and individuals, often to the point of inducing a sensation of near-destructiveness (heightened emotions like Rasa of Pathos or Karuna Rasa). This destructiveness is referred to as the Sublime, which in turn enhances the appreciation of the Beautiful. Kapoor (1998) revised the Rasa theory in his book *Literary Theory: Indian Conceptual Framework*, which focuses on the emotional impact of artistic expression. According to Kapoor, art's essence lies in its capacity to evoke various bhavas (specific emotional states), resulting in heightened emotions known as Rasas. While the cultural and philosophical origins may differ, both perspectives highlight the significance of emotions in the Aesthetic experience, therefore underscoring the universal role of feelings in the assessment of art across diverse cultural traditions. Burke's definition of the Sublime and Beautiful is defined by the experience of intense emotions and the appreciation of beauty in formidable creatures through a relationship with the Indian Aesthetic concept of Rasa. Both Sublime and Rasa share a mutual focus on heightened emotions. The Sublime refers to the experience of being emotionally moved

and sometimes overwhelmed by the power and aesthetic attractiveness of an object or phenomena. Conversely, Rasa is the term used to describe the intense feelings that arise when multiple bhavas (emotions) come together in a harmonious way, creating a deep and vivid Sublime experience known as Rasa. Both the idea of the Sublime and of Rasa underscores the deep importance of emotions in the perception and comprehension of beauty. According to Burke (1757) Sublime is:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. (P. 57).

Kapoor (1998) asserts that Rasa's theory emphasizes the significance of emotions and sentiments, resulting in heightened emotions known as Rasa. Within the realm of poetry, one particular feature that stands out is sublimity, which refers to heightened emotions that enhance the significance of the poetry. Kapoor (1998) refers to these emotions as bhava and also discusses various bhavas (emotions) that inspire Rasa, which is another name for intensified emotion or sublimity. The bhavas or emotions mentioned include vibhava (emotional stimuli), anubhava (physical reactions), sattvikabhava (bodily movements), sancaribhava (thinking states), and sathayibhava (stable emotions), all of which contribute to the experience of Rasa:

Rasa's theory is built around the concept of bhāva. In fact, bhāva is the fundamental unit for experiencing rasa. Bhāva is further divided into vibhāva, sthāyibhāva, sañcāribhāva, anubhāva and sāttvikabhāva (Kapoor, 1998:104).

Kapoor (1998) in his treatise *Literary Theory: Indian Conceptual Framework* offers a thorough framework for comprehending the aesthetics of art and explores the fundamentals of poetry, drama, dance, and music. The theory of Rasa is first discussed in the treatise of *Natyasastra* and according to this; a well-executed artistic performance should elicit a certain emotional response in the audience. Eight Rasas have been recognized by Bharata Muni which are: Shringara (erotic), Hasya (comic), Karuna (pathetic), Raudra (furious), Veera (heroic), Bhayanaka (fearful), Bibhastha (disgusting), and Adbhuta (astonishing). In this paper Rasa of Pathos (Karuna Rasa) and Kapoor's (1998) model of Rasa's theory as mentioned in his book *Literary Theory: Indian Conceptual Framework* will be followed to analyze how several emotions (bhava) evoke Karuna Rasa in the readers. The following model for analyzing, for example, the dominant Karuṇa Rasa (pathos born of suffering) has been presented in a chart in that book on page 108:

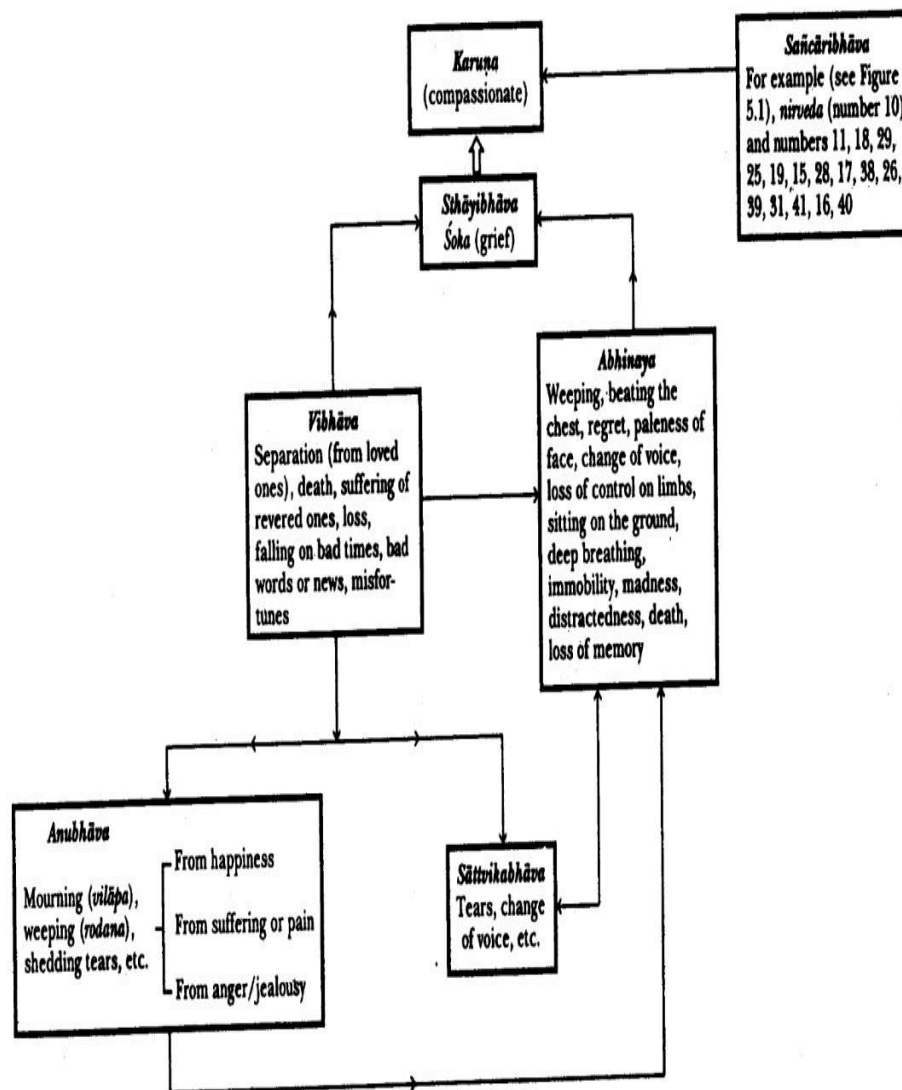


FIGURE 5.2

The term Rasa of Pathos and Compassion or Karuna Rasa is employed in Indian classical performing arts and includes the aesthetic emotions of compassion, empathy, and tragedy. It is characterized by the portrayal of loss, grief, and a profound sense of empathy through appropriate gestures, poses, and facial expressions. The Rasa of Pathos or Karuna Rasa is a literary and artistic idea that explores themes of pain, grief, and tragedy in order to elicit emotions of empathy and compassion in the readers or audience. Rasa of Pathos or Karuna Rasa holds significance because of its capacity to elicit a significant emotional reaction in readers or spectators, establishing a connection between the artwork and the

human condition. Both of these attributes enhance the importance of Rasa of Pathos or Karuna Rasa:

The sentiment of compassion, known as karuna Rasa, holds a pivotal position within Indian aesthetics and literary philosophy. Karuna Rasa is employed in literary and artistic works that explore themes of pain, loss, and tragedy, with the intention of eliciting empathy and compassion in the audience or reader. (Kapoor, 1998: 46).

Rasa of Pathos' or Karuna Rasa's performances involve actors displaying profound sorrow and empathy in order to evoke a powerful emotional reaction from the audience. In order to effectively convey these emotions, they utilize a range of tactics. This category includes the utilization of body language, gestures, and facial expressions to effectively communicate the emotions of the character or situation being portrayed, such as suffering, anguish, or compassion. In comparison to other Rasas, the movements and poses employed in the Rasa of Pathos or Karuna Rasa performances are often more controlled and subtle. Examples of physical manifestations include drooping shoulders, slight torso flexion, clenched fists in anguish, or empathetic gestures. This physical cue assists in conveying the character's emotional intricacy and susceptibility, immersing the audience in the narrative and eliciting sentiments of empathy and benevolence within them. The facial expressions of Rasa of Pathos or Karuna Rasa hold significant importance. Performers may effectively convey a wide spectrum of emotions, including sadness, grief, and empathy, by skillfully manipulating their facial features, such as the eyes, eyebrows, and lips. These manifestations may include despondent facial expressions, shedding tears, a solemn or contemplative countenance, or a compassionate gaze towards other characters or the audience. Performers must possess the ability to proficiently convey the intensity of these emotions using their body language, physical positions, and facial cues in order to elicit a strong sympathetic reaction from the spectators and enable them to establish an emotional bond with the characters and the storyline being portrayed on the stage. Successfully depicting Rasa of Pathos or Karuna Rasa necessitates adept execution and a profound comprehension of the subtleties inherent in grief and compassion. Bharata Muni (500 BCE) says in *Natyasastra*, "Karuna Rasa is depicted through expressions of sorrow, grief, compassion, and it should be portrayed with appropriate gestures, postures, and facial expressions." (Ghosh, 1950: 15). So the demonstration of sorrow, mourning, and empathy is what sets Rasa of Pathos or Karuna Rasa apart in Indian classical performing arts. The emotional strength of these emotions is effectively conveyed through the utilization of appropriate gestures, postures, and facial expressions. Performers aim to elicit empathy and compassion from the audience through skillful portrayal of Rasa of Pathos and Compassion or Karuna Rasa, leading to a profoundly emotional and impactful experience.

2.2. Rasa of Pathos or Karuna Rasa in the poetry of Keats and Ghalib

Keats' and Ghalib's poetry contains Aesthetic Sublimity and Rasa of Pathos (Karuna Rasa) in which several emotions (bhavas) of compassion, pathos, sufferings and melancholy create a great appeal to the readers. Keats' and Ghalib's aesthetic sensibility blends with the Sublime and the Indian Aesthetic concept of Rasa of Pathos and Compassion (intensified emotions of sorrow) by arousing several bhavas (emotions) in the readers. Keats was inspired by Indian Aesthetics and has read Indian sacred book Bhagavad-Gita therefore, there is an oriental influence on Keats' poetry:

Keats' works reveal that he was influenced by the Indian philosophy of Beauty and Truth. He had learnt the Bhagavad-Gita translated into English by Charles Wilkins in prose form, in the year 1785. In his circle the discussion on Indian's glory was very common. It is believed that his conception and apprehension of beauty was holistic and it contained transcendental dynamics (Roy, 2013:214).

Ghalib's unique approach to poetry, especially in Persian and Urdu ghazals, demonstrates his adeptness in integrating the Indian aesthetic idea of Burke's (1757) perspective on The Sublime and Beautiful and Kapoor's (1998) concept of Rasa of pathos and Compassion or Karuna Rasa. Ghalib's Urdu and Persian poetry is intricately woven with Aesthetic Sublimity and Rasa and renowned for its thorough exploration of human emotions and aesthetics. His expression is enriched by a wide array of emotions (bhavas), which add intricacy and profundity to his work. His poetry explores the captivating essence of Beauty and the Sublimity, as well as delving into the fundamental facets of the human experiences. Linguists proficient in Urdu, Persian, and English have extensively analyzed his poetry, specifically focusing on the "Indian Style" of Persian poetry. Ghalib infused his Persian poetry with a distinctive and individualistic flair by integrating Rasa and the Sublimity, wherein emotions (bhavas) play significant role:

[Ghalib] His poetry is distinguished for its one-of-a-kind style, for the incorporation of Indian aesthetics into his Persian ghazals. In point of fact, his Persian ghazal poetry has been analysed in light of the body of critical writing in Urdu, Persian, and English that concerns "Indian Style" of Persian poetry. (Hassan, 2018:2).

Keats' and Ghalib's poetry is blended with Aesthetic Sublimity and Rasa of Pathos (Karuna Rasa) by their brilliant portrayal of capturing the vivid sensory descriptions. "Karuna Rasa is employed in literary and artistic works that explore themes of pain, loss, and tragedy, with the intention of eliciting empathy and compassion in the audience or reader" (Kapoor, 1998:46). Their poetry contains the emotions (bhavas) arising from their enduring inner conflicts, so conveying universal human themes like as mortality, desire, and ambition. Keats' poems and odes and Ghalib's ghazals express profound feelings of melancholy and anguish, reflecting the internal turmoil they endured throughout their lifetime. Their poetry explores themes of pathos, including the harsh realities of life, profound longings, and high ideals that are ultimately finite. The experience of these

emotions is universal, as everyone must understand and undergo feelings of compassion in life. Their poetry makes extensive use of words to evoke the melancholic emotions (bhavas) which in turn cause readers to experience Rasa of Pathos and Compassion or Karuna Rasa. The opening lines of *Ode to a Nightingale*:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
(Ode to a Nightingale: L 1-2).

make it clear to the readers that Keats is experiencing Rasa of Pathos or Karuna Rasa and it is experienced by the readers as well. He is moved by the soothing music of this ecstatic singing of the nightingale which sparks his thoughts. It acts as an emotional stimulant (vibhava) to make his already present anguish worse. Keats is in a depressing mood and the words “aches” and “pains” imply that he is depressed; as a result, the stable emotion (Sathyibhava) which is present in his consciousness is ‘sorrow’. His ailment is that he is depressed and his physical reaction (Anubhava) is his feeling of separation from the beloved. The joyous song of the nightingale, along with the peace and beauty of the environment, works for him as a stimulator to aggravate his feelings of sorrow or Rasa of Pathos (Karuna Rasa). Similarly Ghalib connects with the readers by evoking feelings of sadness and evoking emotions (bhavas) of sorrow in the readers. Ghalib experiences heightened sensations of anguish and melancholy (Karuna Rasa) due to his perception of his heart’s inadequacy in coping with the challenges of his existence. He is concerned about his physical discomfort and the malicious behavior of the people responsible for it:

Since it is merely a heart and not a rock or brick,
There is no reason why it should not be filled with anguish.
(trans, Hussain,1998:94).

Keats’ sonnet *Bright Star, would I were stedfast as thou art* was written for his beloved Fanny Brawne, whom he could not marry due to his health and finances arouse emotions of Rasa of Pathos (Karuna Rasa) in the readers. His love for Fanny contains many emotions (bhavas) of sadness and loneliness as his deep yearning is for eternal love. Keats’ desire to be constant like the bright star is the emotional stimulant (vibhava) that strongly evokes Rasa of Pathos (Karuna Rasa) underlining the need for lasting love. Keats’ physical reaction (anubhava) includes a desire to always feel the beloved’s sweet breath. Unwavering attachment and restlessness describe a prolonged emotional state (sathayibhava). Keats’ wish to “live forever” with the beloved or “swoon to death” depicts his feelings of sadness as due to his disease he is unable to marry her that causes both sympathy and restlessness in the readers, capturing Rasa of Pathos or Karuna Rasa in the readers:

Bright star, would I were stedfast as thou art
Not in lone splendour hung aloft the night,

To feel for ever its soft fall and swell,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death (Lines: 1-2,11-14).

Similarly, Ghalib's love poems contain pains, agonies, and daydreaming associated with several emotions (bhavas) related to 'Aashiq-Mashooq' (lover and beloved) which evoke Rasa of Compassion (Karuna Rasa) in the readers:

Karuna rasa has the ability to produce a profound emotional response in the reader or spectator and because it has the capacity to establish a connection between the artwork and the human situation. Both of these qualities contribute to the significance of Karuna rasa. (Kapoor, 1998:46).

Ghalib's sufferings (vibhava) evoke emotions like melancholy, sadness and loneliness. The memory of the beloved's visit and the unique event that took place create emotions (bhavas) of nostalgia and compassion. The tears (Sattvikabhava) refer to the transcendental or melancholic states that Ghalib experiences. The transitory emotions (Sancaribhavas) arise due to the mention of the friend's visit and not letting Ghalib meet, evoke feelings of Rasa of Pathos or Karuna Rasa in the readers. The emotions (bhavas) of compassion refer to empathy for it could evoke feelings of compassion among the readers:

She allowed me to stay at the door.
Yet ere I reached there, she changed her mind again.
And sent me off - with bedding still unopened

(trans, Hussain,1950:72).

Keats' sorrowful composition *When I Have Fears that I may cease to be*, conveys his profound contemplation of death, creation, and the unstoppable march of time. Rasa of Pathos or Karuna Rasa is an essential idea in Indian classical literature and art and this sonnet delves into the Keats' personal anxieties while evoking the profound emotional state known as Rasa of Pathos or Karuna Rasa in the readers, which includes the emotional experience of empathy or compassion. Understanding the transience of existence (vibhava) and feeling deeply for the sufferings of others are the sources of the emotional experiences of compassion. Keats expresses his fear of dying (Anubhava) too soon, which could end his creative career. Beyond personal worries and desires, the sonnet expresses universal compassion for life's transience and humanity's struggles. Keats' beautiful poetry inspires readers to contemplate the complex relationship between individual creation and the passing of time, as well as Rasa of Pathos and Compassion or Karuna Rasa's deep emotional influence. He expresses a tremendous shoka (grief), or fear of death (sathayibhava) which connects with the exploration of empathy and compassion. The fear that he may never be able to fully express his artistic genius and leave a lasting legacy haunts Keats which evokes Rasa of Pathos and Compassion or Karuna Rasa in the readers when Keats says in *When I Have Fears that I may cease to be*:

When I have fears that I may cease to be
Before my pen has gleaned my teeming brain (Lines: 1-2).

Ghalib's Ghazals share pessimistic emotions (bhavas) of desperation and sorrow which capture his hardships and the longing for empathy and repair which essentially evoke Rasa of Pathos and Compassion or Karuna Rasa in the readers. The compassion (vibhava) in his poetry connects people, transcending limitations and reminding of the sorrows which are universal. Ghalib's cry for aid and the possibility that someone is Maryam's son (perhaps a celestial figure) show his agony and haste (anubhava). These expressions remind of the human spirit's resilience to help others in times of need, deepening our understanding of our shared human experience. The intense suffering and desperation his misery (sancaribhava), echoing the stable emotions (Sathayibhava) of suffering and longing for help. The fleeting emotions like sorrow, hopelessness, and despair evoke Karuna Rasa in the readers:

No hope is realized
There is no way out.
He may be the Holy Maryam's son.
But he should cure my pain.

(trans, Hussain, 1980:240-248).

The enduring poems written by Keats and Ghalib evoke deep emotions of sadness and empathy, capturing the true spirit of compassion or Karuna Rasa. These very skilled writers skillfully express a range of emotions, creating a complex and interconnected web of sadness. The ethereal allure of Keats' odes and Ghalib's ghazals surpasses cultural and temporal limitations, imprinting an enduring impression on the hearts of readers. Both poets' sad lyrics skillfully explore the complex relationship between sorrow and empathy, inviting readers to engage in a reflective journey. Through the evocative force of their words, the poets stir the soul, evoking a deep sense of human vulnerability and shared compassion. Keats and Ghalib invite us to explore their poetry worlds, encouraging us to embrace the therapeutic power of sadness and transform it into a magnificent tapestry of human emotions that surpasses the limitations of time and place.

3. Conclusion

The poetry of Keats and Ghalib demonstrates Aesthetic Sublimity and Rasa of Pathos and Compassion or Karuna Rasa through several bhavas (emotions) of emotional stimulant (vibhava), physical reactions (Anubhava), stable emotion (Sathayibhava), and mental state (Sancaribhava) which evoke Rasa of Pathos or Karuna Rasa in the readers. The poetry of Keats and Ghalib exemplify the expression of compassion and empathy which help them to delve into the depths of human anguish, yearning, and fragility, urging readers to partake in the experiences of both happiness and sadness that life presents. This emotional state transcends mere sympathy and instead presents a profound understanding

of the human condition across many historical periods and cultural contexts. The poetry of Keats and Ghalib elicits both feelings of pathos and despair through the skillful employment of vivid imagery and poignant emotional comparisons. The emotional harmony included in their poems allows readers to completely engage with and experience the range of emotions which lead to Rasa of Pathos and Compassion or Karuna Rasa. Both Keats and Ghalib effectively convey the sentiment of pathos (sathayibhava), or mourning, through their sincere and real emotions. The poetry of Keats and Ghalib serves as a prime example of Rasa of Compassion or Karuna Rasa, since it effectively integrates elements of compassion, empathy, and a profound understanding of the human condition. The poetry produced by these poets surpasses temporal and cultural boundaries, while also serving as a poignant reminder of the universal nature of human emotions.

References

- _____. (2009). *How to Read World Literature*. UK: Wiley-Blackwell Publishing.
- “Comparative Critical Studies” 3.1-2. pp 99-112.
- Arnold, M. (1857). On the modern element in literature. In M. Arnold (Ed.), *Essays in criticism: First series* (pp. 270-291): Macmillan and Co.
- Bharata Muni. (2002). *The Natyashastra*. (M. Ghosh, Trans.). India: MunshiramManoharlal Publishers.
- Bose, B. (1965). *Comparative literature in India: An overview of its history*. In B. Bose (Ed.), *Comparative literature* (pp. 1-26). Germany: Papyrus.
- Burke, E. (1757) *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. London: R. and J. Dodsley. Print.
- Chaudhuri, R. (2021). *Viśvasāhitya: Rabindranath Tagore's Idea of World Literature*. In D. Ganguly (Ed.), *The Cambridge History of World Literature* (pp. 261-278). England: Cambridge University Press.
- Colvin, S. (1917). *John Keats: His life and poetry, his friends, critics, and after-fame*. Newyork: Macmillan and Co.
- Damrosch, D. (2006). *Rebirth of a discipline: The global origin of comparative literature*.
- Hassan, Z. (2018). *John Keats & Mirza Ghalib: A Comparative Study as Poets*. New Dehli: ABD Publishers. Print.
- Hussain, Y. (1977). *Trans.; Urdu Ghazals of Ghalib*. New Dehli: Ghalib Institute, pp-168-169.
- Kapoor, K. (1998). *Literary Theory: Indian Conceptual Framework*. New Delhi: EWP.Print.
- Keats, J. (1946). *Selection from Keats: Sonnets, odes and narrative poems*. (L.C. Martin, Ed.). Ginn and Company Ltd. Publishers.
- Raza, G.K. (1988). Ed., *Diwane-e-Ghalib Kail: Tarikhitartib se*. Bombay: Sakar Publishers.

Retrieved from: <https://www.poetryfoundation.org/poets/william-wordsworth> [Accessed 28 July 2023].

Roy, V. K. (2010). *Aesthetics of John Keats: An Indian Approach*. New Delhi: Adhyayan
Watroba, K. (2018). *World literature and literary value: Is global the new lowbrow?*:Cambridge Journal of Postcolonial Literary Inquiry, 5(1), 53-68.