



## Altering the Lenses: A Study of Shakespeare's *Othello* in *Karuna Rasa*

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### ABSTRACT

The present paper reports a critical study that aims at analyzing Shakespeare's *Othello* through the lens of *rasa* theory. The theory of *rasa* propounded by Bharatamuni in *Natyashastra* states that *rasa* is produced by the combination of Determinants (*vibhavas* or the factors which generate the emotion that is latent in the perceiver), consequents (*anubhava* or physical gestures brought forth as a result of *vibhavas*) and transitory states (*vyabharibhavas* or attendant feelings) and essentially deals with various kinds of emotions and how they are depicted, suggested and ultimately communicated to the reader through a work of art. The *bhavas* or the permanent irreducible mental states such as *rati* (love), *hasya* (laughter), *soka* (sorrow), *krodha* (anger), *vira* (courage), *bhaya* (fear), *jugupsa* (aversion), and *ascharya* (wonder) correspond to the eight *rasas* are *Sringara*, *Hasya*, *Karuna*, *Raudra*, *Veera*, *Bhaya*, *Bibhatsa* and *Adbhuta* respectively. The paper also undertakes a study of soliloquies, i.e., *akashvachana* (speaking to the sky), *atmagata* (speaking to oneself), *apavaritaka* (concealed speech) and *janantika* (personal address) concluding with an examination of the dominant state (*sthayibhava*) that prevails throughout the play.

**Keywords:** Bharatmuni, Emotions, *Othello*, *Rasa Theory*, Shakespeare.